



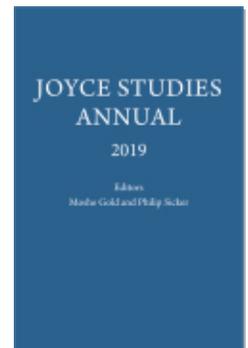
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Discrepant Accidents and Accents: Social Distinction,
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"Grace"

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Discrepant Accidents and Accents

*Social Distinction, Metro-Colonial Mimesis,
and the Pseudo-Catharsis of Joyce's "Grace"*

PETER C. L. NOHRNBERG

"Grace" occupies an important place within Joyce's carefully conceived oeuvre; with its large cast of characters and multiple settings, the story looks forward to the broader fictional scope of *Ulysses*.¹ And yet "Grace," which Joyce originally intended to be the concluding tale of *Dubliners*, also returns to the themes brought out in the first story of the volume; like "The Sisters," it is a story of ethical import framed within the dual contexts of Irish Catholicism and of middle-class, metro-colonial life.² Both stories mysteriously put us in the middle of a narrative in which an unnamed male subject is presented without hope or help: "There was no hope for him this time: it was the third stroke" ("The Sisters" 9); "Two gentleman who were in the lavatory at the time tried to lift him up: but he was quite helpless" ("Grace" 128). Tom Kernan's initial helplessness in "Grace" is at one with his more general hopelessness, a condition hinted at by the narrator's subsequent nomination of Kernan as "deplorable" (130), a word that has its etymological roots in the Latin word *deplorare*, "to give up for lost." The narrative conveys Kernan's desperate state by providing forensic details of his unconscious and bleeding body. The tale thus draws on the generic conventions of detective fiction, which in its traditional formulation begins with a mystery surrounding a body that cannot speak for itself (or in the case of Arthur Conan Doyle's "The Adventure of the Cardboard Box," a pair of unidentified, severed ears). In his semiconscious state at the bottom of the stairs, the as-yet named Kernan is a *nobody* for whom none of the bystanders can vouch: "no-one knew who he was" (128).³ As he lies semiconscious on the floor of the bar, Kernan has fallen into the anonymity we sometimes associate with dead

bodies. His anonymity presents not merely a liability to the owners of the establishment, but a threat to the larger social and political order of colonial Ireland, where his mysterious identity challenges the widespread system of colonial surveillance.

The arrival of the constable, followed by a crowd said to be “struggling to look in through the glass panels” (129), creates an atmosphere of voyeuristic suspense that further suggests the tale’s dialogical relation to detective fiction. More particularly, the initial setting of “Grace” invokes what might be deemed a particular sub-genre of popular literature at the beginning of the twentieth century: colonial crime fiction. The “immense constable” (129) appears like one of the stock “men in blue” who arrive on the scene of public drunkenness and disorder in *Studies in Blue* (1903), a collection of ostensibly comic stories based on Dublin court reports. Authored by the Irish barrister Joseph O’Connor and originally published in the *Evening Herald* under the pseudonym “Heblon,” O’Connor’s narratives of petty crime and public nuisance more often than not end with the half-sober protagonist being arraigned in the dock. Such an ignominious outcome is a distinct possibility for the drunken protagonist of “Grace,” yet owing to the arrival of Mr. Power on the scene, Kernan is spared what Power himself later surmises “might have been a case of seven days without the option of a fine” (137). In contrast to one of O’Connor’s police court narratives, then, the “spectacle” with which “Grace” opens does not result in public *disgrace* for Kernan owing to Kernan’s connections to a figure invested with authority.

Like a work of traditional detective fiction, the first section of “Grace” moves from disclosure to closure, but it does so in a manner that undermines suspense, quickly dispelling the possibility that an actual crime has occurred. Thus, the constable plays the role of secular priest, absolving the manager of any potential legal liability: “The manager brought the constable to the stairs to inspect the scene of the *accident*. They *agreed* that the gentleman must have missed his footing” (130, my italics). The agreement between the constable and the manager here echoes the constable’s earlier agreement with his superior: “All right, Mr Power!” (152) the constable remarks, not only expressing his assent with Power but echoing the very words used by Power to characterize the situation (“It’s all right, constable” [130]). The men’s *agreement*, a word that shares its etymological roots with “grace,” produces a secular kind of grace that allows for a restoration of order (and *orders*) to the community of drinkers served by the “curates” (128)—a colloquialism for the bartenders that bespeaks their

priestly role among the patrons. The judgment quickly reached by the constable regarding the manager's legal liability recalls the legal ruling in the death of Mrs. Sinico in "A Painful Case": "no blame attached to anyone" (96). And yet, unlike the inquest in "A Painful Case" (a matter of public record, the sad and embarrassing details of which appear in a newspaper), the incident at the unnamed bar of "Grace" does not receive a public airing. Significantly, the page in the constable's small book, in which he makes "ready to indite" (129), ultimately remains blank, and this blank page might be taken as a metonym for all that goes unrecorded or suppressed in the narrative. At the same time, the text of "Grace" offers a fiercely ironic *indictment* of Dublin's metro-colonials and their willful blindness, or, to adopt the metaphor of Father Purdon's sermon at the end of the tale, their discrepancies of self-accounting.

Much like "The Sisters," in which the unorthodoxies and possible perversions of a dead priest can only be hinted at, if suggested at all, "Grace" is a tale about causes, the embarrassing, indecent, and potentially criminal origins of which are occluded from view. Although the narrative might at first appear to adopt an objective perspective on the aftermath of Kernan's fall, it harmonizes with Kernan's self-serving view of the incident, which he first relates to the constable: "He made light of his accident. It was nothing, he said: only a little accident" (130). As a term that mitigates antecedents, and origins, "accident" serves the purpose of Kernan, who later wishes "the details of the incident to remain vague" (137).

Ironically, while Kernan sidesteps the actual "details" of the drunken incident, which are themselves symptomatic of his more general social "decline" (132), he nonetheless presents himself as the victim of a legal miscarriage that deserves publicity. The contradiction between Kernan's professed desire to publicize his ostensible mistreatment and his wish to keep the incident within the private realm reveals an ambivalence not just typical of bourgeois life, but of colonial existence, where any run-in with the law by a subaltern might occasion serious legal and economic repercussions. Kernan's ambivalence helps define the curious status of Joyce's metro-colonial *subjects*: middle-class stakeholders in the colonial system who are nonetheless under its rule, and for whom maintaining social respectability is even more pressing than for their non-colonial bourgeois counterparts. As I will go on to argue, as *ambivalent* stakeholders in the colonial system, Joyce's metro-colonials participate in an economy of cultural capital that includes clothing, fine liquor, and even polite conversation, all of which confer social distinction in the sense defined by Pierre

Bourdieu.⁴ And yet, as Irishmen whose middle-class existences have become increasingly precarious in the post-Parnell era, their trafficking in the trappings of distinction merely registers a desperate attempt to maintain social respectability, one defined by an “aristocratic” Catholicism epitomized by the wealthy Jesuit Order as much as by British colonialism and its mercantile values.

A failing businessman and boozing Irish Protestant whose conversion to Catholicism at the time of his marriage never took, Kernan represents a figure dangerously close to trespassing beyond the pale of metro-colonial respectability. As many critics have noted, Kernan’s accident at the beginning of the tale implies a metaphoric “fall from grace,” and the attempt by Power to help restore Kernan to respectable society might be said to represent a comic plot in the sense that Northrop Frye defines comedy as thematizing the integration of society, usually by incorporating a central character into it.⁵ And yet such integration, or in the case of Kernan, reintegration, is impossible not only because of Kernan’s religion or alcoholism but because of the *disintegrated* world of post-Parnell Dublin. For a whole class of middle-class Catholic Dubliners, the breakdown of patronage networks after Parnell’s downfall inaugurated a postlapsarian era, one bathetically marked in “Ivy Day in the Committee Room.”

Owing to his father’s myriad business and political connections, Joyce had an intimate knowledge of the social fraying experienced by this community. Indeed, “Grace” differs from the other stories of *Dubliners* in that a number of its characters are not so much “shadow-selves” of the author, as Hugh Kenner once suggested, but rather versions of John Stanislaus Joyce, Tom Kernan chief among them.⁶ A dapper, gregarious, and hard-drinking property owner, John Joyce’s cushy job as one of the so-called “Apostles” who collected taxes for the city of Dublin might have seemed like a lifetime appointment until the Dublin Corporation Act passed at the end of 1890 took over the collection of rates from the Collector-General’s office.⁷ Joyce’s father lost his job in 1892, the year after Parnell’s death, but he had little chance in keeping his post once his name was published among the bankrupts and debtors in *Stubbs’ Gazette* and *Perry’s Weekly* (Jackson and Costello 173). The blacklisting of John Joyce’s debts marked the beginning of his end as a member of respectable metro-colonial society, as such publicity not only occasioned the loss of his government position but made it impossible for him to secure a second mortgage on his property. We might speculate that the fear and loathing

of such negative publicity informs the tone of "Grace," in which a scrupulous meanness is curiously conjoined with an unscrupulous evasiveness.

Although the narration of "Grace" leads one into thinking that Kernan's fall is a blameless accident related to his alcoholism, any critical reader would do well to consider Margot Norris's persuasive suggestion that Kernan has been pushed down the stairs by the "muscle" who accompanies Mr. Harford, the loan shark turned respectable banker with whom Kernan vaguely acknowledges drinking at the time of the accident.⁸ Norris's detective-like scrutiny of "Grace" identifies an actual crime at the story's center, one that puts its events closer to the sordid realm of the Dublin street found in "Two Gallants." This "suspicious" reading also reveals that the narrator himself participates in the cover-up; in Norris's view, were the narrator to expose the truth behind Kernan's fall, he would be obliged to acknowledge more fully Kernan's dire financial situation, itself a product of his alcoholism and poor business management. Such a critical account suggests how we might regard the story as an ironic reworking of the conventional plots of Victorian novels involving crime where, as D. A. Miller argues in *The Novel and the Police*, the solving of the individual case by the detective figure allows for the narrative suppression of larger social injustices. In "Grace," however, the potential crime is not only left unsolved, but unacknowledged; the whitewashing of this initial violence is symbolized by the "curate" who sets about "removing *all traces* of blood from the floor" (130, my italics). The promise that Kernan will make a full recovery—emblemized by Cunningham's story about an epileptic who bit off a piece of his tongue but who recovered such that "no one could see a *trace* of the bite" (135, my italics)—diverts attention from the irreversible physical, material, and spiritual decline of Kernan and his family. The effacing of the traces of Kernan's "accident" by all parties—including the narrator—becomes an undiagnosed symptom of the larger social ills that plague Joyce's metro-colonials.

Though we cannot know for certain what the cause of Kernan's fall may have been, because the events in the bar immediately prior to it are not fully represented in the narrative, the initial presentation of Mr. Power, who saves Kernan from arrest, suggests the care with which the narrator discloses relevant facts. Initially identified merely as a "tall agile gentleman of fair complexion" (130), Power only comes into full being as a character after the case is closed by the constable. Only after he has brought Kernan safely back home does the narrator reveal that Power was "employed in the Royal Irish Constabulary Office in Dublin Castle" (132).

The narrator's delay of this significant piece of information, which allows us to understand retrospectively the deference shown by the constable to Mr. Power, has the effect of downplaying Power's official position in the colonial government (Norris 207). And yet, as I will subsequently argue, "Grace" may be less a tale about the use or abuse of colonial authority than the perverse obsession with social distinction that informs the lives of the story's metro-colonials, a preoccupation that ultimately ensures that the political and socio-economic status quo of Dublin life remains unchallenged.

As a narrative, "Grace" is a twice-told tale in which neither the first nor second version of events can be wholly trusted. In the later retelling of the events following Kernan's fall, M'Coy surmises that Power has "squared the constable" (138), a phrase that not only speaks to the general desire for a geometric sense of order and closure in "Grace" but also suggests that Power has bribed the constable.¹⁰ Power, who resents M'Coy's use of his Christian name, refuses to acknowledge M'Coy's inference directly; the narrator tells us that Power answers the question as if it were asked by Kernan, but the narrative does not disclose either through direct or indirect discourse what that answer actually is. Although the confidence by the narrator that Power has been defrauded by M'Coy explains why Power rejects M'Coy's familiarity, we might also wonder whether M'Coy's previous jobs, which include employment as a private investigator as well as a newspaper reporter, influence Power's circumspection. Because we are not privy to Power's response, our certainty that he has not bribed the constable rests on our willingness to believe the initial narration of events. Such confidence may well be misplaced; as in the beginning of the Bloom episodes of *Ulysses*, for which the penultimate story of *Dubliners* might be seen as an early dry run, the narrative of "Grace" offers its reader a false sort of epistemological certainty, one in which ellipsis, euphemism, and cliché cover over disagreeable and even disgraceful truths.¹¹

The illusion of narrative trustworthiness in "Grace" curiously depends upon an odd complement to free-indirect discourse, whereby the story's narrator takes his cues from the minds of his conniving characters. For example, the narrator introduces Martin Cunningham as "the very man for such a case" (134), aping Power's earlier confidence to Mrs. Kernan: "I'll talk to Martin. He's the man" (133).¹² Along similar lines, the narrator seems to have fallen prey to Power's magical thinking about the religious retreat and the suitability of the executor in the plot to convince Kernan

to attend it because a few sentences later the narrator reveals that Cunningham's wife is an "incurable drunkard" who has pawned the household furniture numerous times in the past (135). The narrator conforms to the optimistic obscurantism of his characters, who refuse to entertain the question of how a man who cannot make his own wife change her self-destructive ways will be able to convince a friend of a friend to do so.

Figuratively speaking, the narrative of "Grace" "rights" its accounts—to use the language of accounting employed by Father Purdon in the sermon at the end of the tale—by keeping a double set of books. Even if we believe in the factual objectivity of the opening scene of the narration and assume that Power has not bribed the constable, the very downplaying of the relationship between the two men may be regarded as an evasive strategy on the part of the narrator to ignore some uncomfortable truths about the political organization of colonial Ireland: truths that middle-class, Catholic Dubliners had an economic and political interest in repressing. For while a lack of a bribe seemingly absolves the constable from the charge of *individual* corruption, the obvious authority exercised by the aptly named Power over the constable reveals the collective might of the Royal Irish Constabulary, an avowedly repressive armed force tasked with enforcing British rule. In contrast to the Dublin Metropolitan Police, an unarmed force established in 1836 along the lines of the London Metropolitan Police and charged with preventing crime, the Royal Irish Constabulary modeled itself after Scotland Yard and was run out of Dublin Castle, the seat of British colonial rule.¹³ The very dearth of details we are given about Power's private life in comparison with the other characters in "Grace" suggests the implicit secrecy that attends his job.

Given Power's employment by the Royal Irish Constabulary, a historically informed reader might be tempted to surmise that Power is working "undercover" in the bar, on the look-out for a Fenian or member of the Irish Republican Brotherhood. However, as the RIC was mostly involved in the suppression of anti-English political agitation in rural Ireland—there were no RIC barracks inside the city of Dublin—we might rather suppose that Power is in the pub for the same social reasons that the other men are there. Rather than working undercover, Power uses his official position during off-hours to keep the incident involving Kernan under wraps. Ironically, the one instance of policing related to Power involves his intervention in marital disputes between Kernan and his wife, who remembers "Mr Power's good offices during domestic quarrels" (132). Anticipating his intercession in the bar, Power's past interventions prevent

the publicizing of embarrassing (and possibly criminal) behavior on the part of Kernan, whose prior domestic abuse symptomatically registers fleetingly in his wife's consciousness: "He had never been violent since the boys had grown up [. . .]" (134).¹⁴ Power thus features less as an agent of colonial suppression in "Grace" than of social respectability, policing the divide between public and private life that is a central feature of bourgeois life. Significantly, the very existence of this divide between public and private life reveals the difference between Ireland, or at least Dublin, and other parts of the British empire, where colonials were denied privacy for fear that it would allow for the plotting of rebellion. Furthermore, the divide between public and private suggests the class stratification of metro-colonial society, where elites—including the Catholic elite among which Joyce's family counted themselves—enjoyed a greater degree of freedom from the apparatus of colonial surveillance and the threat of criminal prosecution for politically subversive activities.¹⁵

That Power should initiate the religious retreat intended to redeem Kernan is not surprising, for the "good offices" that he has provided the Kernan family in the past parallel those "offices" fulfilled by the priest in Irish Catholic society. And just as Power prevents the public airing of the family's dirty laundry, so too in Joyce's analysis of Irish society the priest engages in the suppression of socially disgraceful truths, the confessional constituting less a place where secrets are aired than where they are contained. Tellingly, we are not privy to the scene of Kernan's confession at the retreat, and its omission from the narrative ironically parallels the elision of the violence immediately preceding Kernan's "accident." Although Kernan expresses anger over his potential humiliation by the priest who will hear his confession, his ultimate willingness to attend the retreat derives from an implicit understanding that his confession will have no real public consequences. Stanislaus Joyce's comments on confession in his *Dublin Diary* are particularly apposite to "Grace," especially given his employment of an economic metaphor to characterize confession:

The chief thing I found when I left the Church was that "ugly little beast," a conscience. Rather I won it, for it is quite true that the Confessional is a "conscience bank," and that its directors keep a marvelous tight grip on their capital. Confession and Penance, which are in a way the chastisements of sin, kill the conscience, because chastisement is expiation and kills the acuteness of one's sense of the

wrong consummated, but it humiliates and emphasizes one's vague sense of having done wrong. So long as any governing body has the authority to tell you what you shall consider either right or wrong, your conscience is not your own. It is uncomfortable, however, for the free conscience to be unable to blame anybody but itself and to be forced to regard every act in the past of which it disapproves as indelible.¹⁶

Stanislaus's account of confession, with its emphasis on the transformation of guilt into a vague "humiliation," accords with the narrative dynamics of "Grace," in which the moral failings signaled by Kernan's fall—profligacy, alcoholism—register only vaguely in his conscience, if at all. Such a numbing process is facilitated within the tale by the group of men who comfort Kernan at his bedside, but also by the very narrative itself, which is inflected by Kernan's deluded self-image: "I'm not such a bad fellow" (148). Kernan's inability to recognize his own sin, which partially explains his willingness to attend confession, finds its secret origin in Joyce's brother's account of his father's attendance of a temperance retreat that included confession.¹⁷

Formally known as the Sacrament of Reconciliation, confession is unlikely to instigate a long-lasting reconciliation of Kernan with his family and society for the reason that Kernan is unable to acknowledge any real moral collapse in his life ("Where there has been a reconciliation, Stephen said, there must have been first a sundering" [9.334–35]). Indeed, the plot of "Grace" can be seen as a parody of the sacrament of confession, one in which the spiritual drama of reconciliation is comically acted out in the material separation of Kernan's prized silk hat from his person during his fall and his subsequent reunion with the "rehabilitated" (173) article in the Church.

METRO-COLONIAL SELF-FASHIONING

The very obsession with distinction and status among Joyce's Dubliners suggests their unique, metro-colonial status. Thus, for example, the almost fetishistic attention paid by Kernan to his silk hat signifies the obsession with social distinction within the metro-colonial sphere: an exalting of minor differences by urban colonial subjects desperate to distinguish themselves as urbane individuals. The care about appearance extends beyond the obviously vain Kernan, a man whose wife still recalls

the lavender trousers he wore at their wedding. Power's ulster coat, for example, also functions as a sartorial sign of social and even political distinction. Manufactured by the firm McGee and Company of Belfast, which prided itself on being a "gentleman's outfitters," this heavy waterproof garment attained great popularity during the Victorian period partly owing to the marketing campaign of the firm, which publicized the names of patrons drawn from the English military and aristocracy.¹⁸ The weighty coat worn by Power thus bespeaks the trappings of British imperial culture; as more than one critic has noted, the very name of the garment refers to the Northern stronghold of English power in Ireland. More particularly, the ulster coat was worn by Sherlock Holmes, and we might imagine that Power, as a member of the Royal Irish Constabulary, models himself on Conan Doyle's brilliant English detective.

Although Kernan's silk hat, unlike Power's coat, does not have any obvious political associations, it clearly serves as a guarantor of his place within Dublin society. Kernan's self-fashioning is actually a form of social mimesis, an homage to the sartorial choices of a former mentor:

He had never been seen in the city without a silk hat of some decency and a pair of gaiters. By grace of these two articles of clothing, he said, a man could always pass muster. He carried on the tradition of his Napoleon, the great Blackwhite, whose memory he evoked at times by legend and mimicry. (131)

The use of militaristic conceits to characterize the "grace" that Kernan believes to be conferred on him by his costume reveals that he regards his business efforts as a "campaign" of historical dimensions; if, for Napoleon, an army marches on its stomach, for Kernan a salesman marches on his gaiters.¹⁹ Kernan's nostalgic carrying on of his mentor's sartorial traditions is symptomatic of a broader sort of colonial malaise; the fact that the memory of "the great Blackwhite" exists only in Kernan's mind (nowhere else is he mentioned in the text, nor in the rest of Joyce's oeuvre) suggests that the "legend" of the oxymoronically named Blackwhite has long since faded into obscurity.

In Gerry Leonard's Lacanian reading of "Grace," Kernan's fetishized silk hat serves as a substitute for the "speck of red light" (149) above the altar that confers a coherent identity on the Catholic believers. Like the light, which Leonard interprets as embodying the eye of God/the Other, the hat seemingly lends its wearer a coherent sense of self.²⁰ Yet rather

than conferring a stable psychological identity upon Kernan, the hat may simply allow him to participate in a social masquerade that covers up the bald truths of his and his family's increasingly desperate existence. Indeed, we might wonder whether Kernan's hat is fated to become, like the hat in *Ulysses* that Bloom spies on the head of a disgraced solicitor selling bootlaces in the streets, a "relic[s] of old decency" (6.233). Leonard suggests that Kernan's fall occasions a crisis of masculinity that demands reintegration into the (patriarchal) Symbolic Order, yet Kernan's return to any such symbolic state of "grace" is defined as much in terms of class as gender. Power's promise to Kernan's wife that he will "make a new man" (133) of Kernan is also a promise to return the disgraced Kernan to the fold of socio-economic esteem denoted by the word "gentleman," a talisman repeatedly employed in a tongue-in-cheek manner by the narrator throughout the tale.²¹

The religious retreat of Grace functions as a guarantor of status for the story's "gentleman," and Kernan's ultimate willingness to attend the event is based less on his acceptance of Catholicism than on the social distinction attendance will confer on him. Such prestige is intimately connected to the Jesuit presence in Ireland.²² With an imposing granite façade modeled on a classical temple, the Jesuit Church of Saint Francis Xavier was considered the most elegant Catholic church of Victorian Dublin and was known for its lavish interior. Having had its first stone laid in 1829, the year of Catholic Emancipation, the Church of Saint Francis Xavier at first seems to represent the increased social prominence of Catholic natives in colonial Ireland. And yet the Church's strong identification with the Jesuit Order—the large gilded inscription in Latin on the exterior pediment reads "to God One and Three under the invocation of St. Francis Xavier"—set it apart from other Irish Catholic churches. Included in the design of the High Altar was a large oil painting that depicts Francis Xavier preaching. Such self-promoting iconography might lead one to wonder whether the design of the imposing and ornate church had less to do with celebrating the "glory of God"—the imported green marble pillars mentioned in "Grace" support the High Altar's pediment that bears the Latin motto of the Jesuits, "Ad Maiorem Dei Gloriam"—than with conferring prestige on the wealthy Order that funded its construction.

Kernan's attendance at the retreat represents less a return to a state of grace than an act of *ingratiatio*. Such ingratiatio extends not merely to the powerful Jesuit Order but to the wider sphere of metro-colonial economic and political power represented by the attendees at the retreat.

Indeed, if we are to credit Margot Norris's reading of Kernan's initial fall as "payback" for his failure to pay his debts to Mr. Harford, then Kernan's lack of any visible response when Cunningham points out Mr. Harford's presence in the church is astonishing; such a blasé reaction suggests the degree to which Kernan is willing tacitly to accept a status quo that includes physical violence in order to be included in the social order out of which he has fallen. As in the opening of the narrative, Kernan avoids confrontation in the last scene of the story, and he submits to the "powerful-looking figure" (150) of the priest much as he has the police constable earlier.

Bounded by the hulking, authoritative figures of a constable and a priest, "Grace" might be read as an allegory of the oppressive presence of the State and Church in colonial Ireland, but in their accommodative restraint neither figure allows for such a simplistic interpretation. Father Purdon assures his listeners that he will be amenable to them: "He told his hearers that he was there that evening for no terrifying, no *extravagant* purpose, but as a man of the world speaking to his fellow men" (my italics, 151). Purdon's language may be more appropriate than he realizes, for the word "extravagant" finds its origin in Canon Law, where it signified uncodified papal decrees; the word etymologically denotes wandering or roaming outside (Latin, *extra* + *vagari*), and thus reflects on the men's anxiety about appearing "beyond the pale," which is to say, outside the norms of Irish Catholic bourgeois life. Purdon makes good on his promise to go easy on the men in his choice of sermon and his characterization of Christ as being "not a hard taskmaster" (151); thus, the terms of his "retreat" keep within the ideological borders of metro-colonial Dublin. Although Purdon enjoins the men to "rectify" (151) their spiritual accounts, his interpretation of the parable of the unjust steward found in Luke 16:1–9 conflates spiritual doings with worldly ones, God with Mammon. Of course, the parable itself, in which the unjust steward renegotiates the debts owed to his master after he has been fired, may look less like an instance of forgiveness stemming from charity than outright fraud. The moral drawn from the steward's actions—"make unto yourselves friends out of the Mammon of iniquity so that when you die they may receive you into everlasting dwellings" (150)—seems to trouble, if not contradict, Christ's righteous gospel, a problem hinted at by Father Purdon's nomination of the parable as "one of the most difficult texts in all the scriptures" (150).²³

The “difficult” parable chosen by Father Purdon has an ironic appropriateness for Kernan, whom we might imagine identifies with both the master’s debtors and with the wayward steward himself; after managing the accounts badly, the steward recognizes that by fraudulently renegotiating his master’s debts, he will ingratiate himself with the community at large in order to be received into their houses. A parable about ingratiating born of necessity, the parable resonates with a number of conniving characters, including Mr. Fogarty, the grocer who hopes his manners will “ingratiate him with the housewives of the district” (143) and McCoy, who “for short periods [he] had been driven to live by his wits” (136), and whose fraudulent scheme to raise money by pawning the suitcases he has collected from his friends engenders the animosity of Power. Professing himself to be too proud for begging and unfit for hard labor, the unjust steward of Christ’s parable exemplifies the mindset of Joyce’s metro-colonials, who suffer under economic circumstances that encourage venality and fraud. Yet Joyce does not absolve the Dubliners for working under conditions partly of their own making; in their obsession with social distinctions and their desire to keep firmly within the pale of “civil” society, the men merely further their dispossession. Regardless of their Christian hope of one day being received into “everlasting dwellings,” the “game” (138) that they all play leaves them less likely to achieve a state of grace than one of *vagrancy*, a condition hinted at by the constable’s repeated questions regarding Kernan’s address and Mrs. Kernan’s doleful assessment of her husband’s *extravagant* behavior: “he never seems to think he has a home at all” (133).

THE GOVERNMENT OF THE IRISH TONGUE

Earlier I suggested that Kernan’s “fall,” which leaves him partially unconscious, occasions a potentially dangerous sort of disorder. Significantly, this threat is staged in linguistic terms: “Kernan’s silence, and even his distorted speech, are radically dangerous.”²⁴ The possible threat posed by Kernan’s disordered speech in the presence of a constable invites us to consider it in a colonial context. Kernan’s slurred speech might remind us of another instance in which excessive inebriation leads to *ungoverned* and potentially *ungovernable* speech in *Dubliners*, Farrington in “Counterparts.” As David Lloyd argues, Farrington’s insubordinate tongue is closely associated with the “recalcitrant pleasures of the drinker,” and can

be regarded as part of a cycle of insubordination and dependency in which Irish colonial subjects found themselves trapped.²⁵

A partially severed tongue might be seen as metonymically embodying Freudian castration anxiety, yet Kernan's wound does not call into question his manhood so much as his status as a member of the metro-colonial bourgeoisie. Kernan's *accident* literally occasions a crisis of *accent* (the two words, oft repeated in "Grace," are implicitly connected by their status as near homonyms). The slurred speech of Kernan upon first getting up—"Sha, 's nothing" (129, 130) he repeats—offers the image of a defective tongue potentially in need of governance, and casts Kernan as a Caliban-like colonial reprobate. The injury to Kernan's tongue ensures that his account of himself to the authorities will necessarily be, like the faulty spiritual tally in Father Purdon's accounting metaphor, "discrepant" (from the Latin *dis-crepare*, to differ in sound: literally to crackle apart). As they are represented typographically on the page, Kernan's words may even ironically recall the conventions used to represent the "non-standard" dialect of Hiberno-English, a stereotyping found in popular literature of the time, including *Studies in Blue*.

Notably, Kernan has injured a body part that is at once the organ of speech and of gastronomic taste, that most powerful naturalizer of social distinction owing to its intimate connection to bodily experience.²⁶ Joyce might have alternately entitled "Grace," "Taste," for Kernan's embarrassing fall from grace at the story's opening is simultaneously a fall out of the world of taste. The description of Kernan's business as a tea merchant presents him as a man who literally earns his living from his sense of (good) taste:

On the mantelpiece of this little office a little leaden battalion of canisters was drawn up and on the table before the window stood four or five china bowls which were usually half full of a black liquid. From these bowls Mr Kernan tasted tea. He took a mouthful, drew it up, saturated his palate with it and then spat it forth into the grate. Then he paused to judge. (132)

With its emphasis on the ritualized aspect of Kernan's routine, the description of his tea tasting mockingly evokes the ceremony of the Catholic mass, a parody that anticipates the opening scene of *Ulysses*, in which Buck Mulligan mocks the ceremony of the Eucharist when raising a bowl of shaving cream. Whereas the Catholic priest turns the wine into the

blood of Christ in the sacrament of the Eucharist, Kernan merely spits the tea into a grate in the floor, yet he nonetheless effects a metamorphosis of sorts, transforming the “black liquid” contained within the bowls into a fetishized product of metro-colonial consumer desire. Kernan’s passing of judgment over the samples of tea confirms his status as a priestly *taste-maker* within the realm of petit-bourgeois Dublin society, where the drinking of tea might be seen to serve as both symptom of and synecdoche for a culture infused not just with English tastes but values, including the martial ones metaphorically inscribed in the “leaden battalion of canisters.”²⁷

The injury done to Kernan’s tongue in “Grace” exposes the connection between colonial manners and morals. Much as Kernan’s “accident” threatens to unseat him from his place of judgment within the realm of taste, it also exposes him to the judgment of others, including the constable. Kernan avoids confrontation with the constable at the time of his fall, yet he subsequently maligns the constable’s behavior once he is back at home and among his compatriots: “Is this what we pay rates for? he asked. To feed and clothe those ignorant bostoons . . . and they’re nothing else” (138). Kernan’s remark reveals his belief that his status as a property owner puts him above the law. Rather than representing a real protest against the arbitrary power of colonial policing, however, Kernan’s complaint against the constable before his visitors constitutes a social performance designed to re-establish himself as a respectable member of metro-colonial society. His subsequent threat to write a letter to the paper regarding his treatment by the constable constitutes a comical gloss on the socially acceptable channels of dissent that operate within bourgeois society more generally.²⁸

Symptomatically, the suspicion surrounding the ostensible figure of authority at the beginning of “Grace” has its origin in the constable’s rustic speech and manners, which betray his provincial Irish identity. The narrator shares his character’s metro-colonial bias when he notes that the constable addresses Kernan in a “suspicious provincial accent” (129), a phraseology that allows suspicion to fall as much on the constable’s manner of speaking as his ostensible line of inquiry. Although Kernan’s self-exclusion from the Catholic Church is narrated in the fraught terms of colonial exclusion—“he had not been in the pale of the Church for twenty years” (134)—the constable most obviously represents the character literally and figuratively beyond the pale of the story’s metro-colonial

borders.²⁹ Despite being an acquaintance of Power, whose name the constable knows, the unnamed constable is obviously not a member of the group of friends who comprise Power's "circle" (132)—a figure of speech that demarcates with geometric precision social insiders and outsiders. Surrounded by a "ring" of men (129) at the beginning of "Grace," Kernan's place at the center of attention ironically inscribes his potential banishment into the social realm beyond the pale figuratively occupied by the provincial constable—an Other to Kernan who is also a fearful Double.³⁰ Kernan's subsequent complaint about the constable having abused his rights—"These yahoos coming up here, he said, think they can boss the people" (139)—is ironized by the fact that the constable might be considered to embody the very "people" of whom Kernan speaks; the policeman's *commonness* makes him a figure of fear and loathing. Kernan's nomination of the constable as one of the "yahoos" is telling, for like Gulliver, who at first regards the uncouth yahoos as a separate species, Kernan's need to distance himself from the constable may unconsciously derive from a recognition of their similitude, especially after he has damaged his tongue.³¹ (In the case of Gulliver, the recognition that he is, in fact, a yahoo cannot be reconciled with his sense of self and ultimately drives him mad.) Kernan suffers from what might be deemed the colonial narcissism of minor differences, and his hostile remarks about the constable allow us to see "Grace" as a kind of sardonic inversion of Lady Gregory's one-act drama, "The Rising of the Moon." Whereas, in Gregory's play, a Fenian who has escaped from prison is able to persuade an Irish-born colonial policeman into letting him go by bringing back memories of a traditional Irish song that confirm their similar youths, in "Grace," a member of the Dublin bourgeoisie who has fallen on hard times defensively argues that he has nothing in common with an Irish policeman of provincial origin.

The general attention paid to accents and manners in the narrative of "Grace" recalls the criticism of the Irish "shoneen" made by D. P. Moran in his nationalist weekly journal, *The Leader*. In an article entitled "The Irish Snob, and His English Accent," written under the pseudonym Imaal, Moran remarks that "the real thorough-paced snob is to be found in Catholic circles" and remarks that "surely we Irish are a contradictory-minded people; we want Home Rule *and* an English accent."³² Moran suggests that the Irish of the "shoneen class" will never be able to successfully imitate the English aristocracy, and he quotes with admiration from Thackeray's chapter on the Irish snob in his "Book of Snobs" in which

Thackeray ridicules Irishmen who are ashamed of being themselves and ape the English in their manners and accents. Toward the end of his piece, Moran rhetorically asks, “[W]hy may not an Irish gentleman’s accent be Irish, not provincial?” Like Moran’s snobbish shoneens, the “gentlemen” of “Grace” clearly wish to distance themselves from the taint of Irish provincialism. Nonetheless, their dogged imitation of English habits betrays their subaltern status; for example, whereas Power’s ulster coat serves as a status symbol in Dublin that signals his connection to the metropole, it also represents his place on the colonial periphery in its outmoded style—deemed *passé* by *The London Tailor* in 1902. Like the constable, the “debonair” (132) Power might have featured in the volume Joyce at one point planned to follow *Dubliners*, a work with the Flaubertian working title of “Provincials” (*LII* 92).

Tom Kernan’s obsession with appearance also marks him as a Dubliner who strives to differentiate himself from the Irish provincials. In the “Wandering Rocks” episode of *Ulysses*, we find him admiring his frock-coat in a mirror after he notices the bartender looking at it. As we learn from a bit of internal monologue, Kernan has bought the coat second-hand: “Some Kildare street club toff had it probably. John Mulligan, the manager of the Hibernian bank, gave me a very sharp eye yesterday on Carlisle bridge as if he remembered me” (10.746–48). The anecdote involving the manager of the Hibernian bank suggests that Kernan is engaged in a form of metro-colonial impersonation. Although Kernan does not know the identity of the individual he is masquerading as—the manager of the Hibernian bank may actually have recognized the coat as his own (Norris 210)—Kernan knows the class of person with which the coat is identified, namely a “toff” associated with a place like the Kildare Street Club. A bastion of Ascendancy privilege, the Kildare Street Club was caustically characterized by George Moore as representing “all that is respectable, that is to say, those who are gifted with the oyster-like capacity for understanding this one thing: that they should continue to get fat in the bed in which they were born.”³³ Joyce briefly mentions the “porch of the club” (43) in “Two Gallants,” where it serves to demarcate the exclusionary boundaries of the metro-colonial scene. In *Ulysses*, Kernan performs a kind of colonial masquerade, one where a snobbish subaltern dons the cast-offs of a member of the ruling class in order to be identified as a member of the elite.³⁴ Kernan takes obvious glee in this masquerade, but his presumption that the bank manager has recognized him is telling; Kernan hopes to be “remembered” by someone who has never known

him. One of a number of instances of second-hand clothing in Joyce's *oeuvre*, Kernan's second-hand coat speaks both materially and symbolically to the colonial status of objects, including linguistic ones, that reveal the Dubliners' perverse project of self-fashioning, an attempt to fit themselves into castoff clothing, manners, and speech.³⁵

The men of "Grace" assume a contradictory identity simultaneously founded on class distinction and cultural affiliation. Thus the narrator's confidence that Mr. Cunningham was "a castle official only during office hours" (138) divides his public and private life in a manner that might be thought to undermine colonial authority. Yet Cunningham's willingness to enlarge upon Kernan's class prejudices, as evidence by Cunningham's anecdote regarding the ritual throwing of the cabbage in the police barracks, suggests that, whether consciously or not, he is subtly doing the Castle's work in his off hours. Cunningham's imitation of the sergeant who oversees the recruits constitutes a peculiar form of colonial mimicry: "He assumed a thick provincial accent and said in a tone of command: —65, catch your cabbage" (138). Cunningham's impersonation of this figure of authority stands in marked contrast to the instance of colonial mimicry we find in "Counterparts," where Farrington's imitation of Mr. Alleyne's "North of Ireland accent" (70) reveals Farrington's subaltern insubordination. Rather than offering the sergeant's "command" as an instance of the arbitrary nature of colonial authority, Cunningham prefers the hazing-like ritual as a comical example of native backwardness to be aligned with the suspicious provincial accent of the constable. Cunningham's derisive anecdote about the barracks might well have found its way into O'Connell's *Studies in Blue*, where the "rude" speech of the Irish policemen is often rendered in heavy Irish dialect.

Even as Cunningham abets the fragmentation of a unified national identity in his anecdote, he escapes identification with a "West British" attitude by employing native conventions of speech and language. In his use of the Irish-derived word "omadhauns" (138) to describe the police recruits, Cunningham shows his Irish bona-fides. (Similarly, Kernan uses the Irish word "bostoon[s]" [138] to denigrate the constable, a word that has its etymological origins in Irish Gaelic *bastún*, which goes back to Old French *baston*—penis.) Cunningham's mockery of the police barracks reveals the ambivalent nature of Irish identity among middle-class Catholics in metro-colonial Dublin, an ambivalence that even Joyce himself never entirely escaped.

As one who possesses a “long association with cases in the police courts” (135), Cunningham speaks with authority about the police, but his very closeness to the world of criminal prosecution in colonial Ireland might lead us to question the intention of his anecdote about the recruits. By casting the police as idiotic bumpkins in the mold of the Keystone cops, Cunningham downplays the role played by members of the DMP in maintaining British rule, especially the Detective Division of the DMP, commonly known as the G Division, which was given the task of keeping close tabs on members of the Irish Republican Brotherhood. G men did not wear uniforms and dressed in plainclothes so as to avoid calling attention to themselves; in “Two Gallants,” Corley, who is the son of an inspector of police, is said to be seen often “walking with policemen in plain clothes talking earnestly” (41), and these policeman are most likely members of the G Division who work under his father. (We learn in *Ulysses* that both Power’s and Corley’s fathers were part of the G division and that Corley himself earns money as a police informant.) The G division contributed to what the journal *Nationality* described as a “perfectly developed” system of “imperial espionage” (Herlihy 147). As Joyce would surely have known, it was members of the G division of the DMP who arrested the editors of the *Irish People*, including O’Donovan Rossa, about whom the adolescent of “Araby” hears singers in the street chant a “*come-all-you*” (22). Members of the G division also tracked down and arrested James Stephens in Sandymount after his famed escape from custody. The DMP involvement in policing political subversives was such that the force went on strike in 1882 out of anger over not being rewarded for its part in helping to suppress the Fenian Rising of 1867 (Herlihy 135).

Whereas the professional connection of both Power and Cunningham to Dublin Castle suggests their stake in colonial rule, Kernan’s business as a tea importer reveals a more subtle kind of imbrication with the larger colonial project. Although Joyce’s narrator does not tell us the name of the firm for which Kernan works, the firm’s connection to England finds expression on the shop window blind, on which is written “the name of the firm with the address—London, E. C.” (132). The location of Kernan’s firm in the commercial district of London suggests his ties to the imperial capital, and the advertisement of the firm’s home address reveals its participation in the discourse of metro-colonial distinction. Kernan’s business as a tea merchant might merely be taken as a sign of the development of global commerce at the time that the story takes place, but the vocabulary upon which Kernan draws for his self-image as a tea merchant

suggests the militaristic underpinning of the colonial system in which his business participates. The connection between Kernan's profession and the colonial economy of Great Britain is made more explicit in *Ulysses*, where Bloom fantasizes about traveling to Ceylon, "with spicegardens supplying tea to Thomas Kernan, agent for Pulbrook, Robertson and Co, 2 Mincing Lane, London, E. C., 5 Dame street, Dublin" (17.1980–82).

The ultimate origin of Kernan's product suggests his participation in the hegemonic system of colonial trade; after falling under the control of the East India Company, Ceylon (now Sri Lanka) became a crown colony under direct rule of the British government in 1815. In the nineteenth century, British colonial owners of tea estates made fortunes in Ceylon built upon the indentured/slave labor of Tamil workers imported from South India into Ceylon. Kernan's profession as a tea importer thus connects him to both the imperial center (London) and to the colonial periphery (Ceylon). His role as an agent for an English firm whose product is itself sourced from a distant and oppressed colony suggests the curious status of Dublin—a city Joyce himself once referred to as "the second city of the British Empire" (*LII* 122) in a letter meant to persuade Grant Richards to publish *Dubliners*. Kernan's profession reflects on the hybrid status of those middle-class Dubliners, Catholic and Protestant alike, who were as much the beneficiaries of the mercantile system underpinned by colonialism as its *victims*—a word employed in "Grace" to describe *both* Kernan and the constable, and one that might reasonably be applied to a surprising number of the story's characters.³⁶

Dublin's paradoxical status as both metropolitan center and colonial periphery finds its analogue in the circumstances of Kernan's business, whose office, while located in the center of the city, is quite small: "Modern business methods had spared him only so far as to allow him a little office in Crowe Street" (131–32). Contemplating Kernan's failure as a businessman, Margot Norris suggests that his approach to trade, with its emphasis on personal connections, has become obsolete in an era in which marketing is left to professional advertising (Norris 211). More generally, Kernan's approach to business reflects on the larger paradox of Irish economic modernization at the beginning of the twentieth century. On the one hand, Kernan's belief in the power of personal connections as a "commercial traveller of the old school" (131) can be regarded as a native mode of cultural and economic organization, one in which the ritual of drinking plays a significant role. On the other hand, Kernan's antiquated way of going about his business reveals an adherence to customs and habits that

ultimately entail economically unproductive wants, whether the desire for alcohol or social prestige. What Norris labels Kernan's "anachronistic" approach to business reflects more generally on the anachronistic nature of subaltern life, in which an adherence to "time honored" traditions helps to perpetuate social and economic paralysis.

Moreover, the perpetuation of these rituals depends on the susceptibility of the metro-colonials to the power of social mimesis, a form of mimicry on display in "Grace" when the drinks are distributed: "The gentleman drank again, one following another's example" (141). Not surprisingly, mimetic desire appears to exert an equal force on the men whether they are participating in the rituals of drink or of religion, and such forms of imitation link the second and third parts of the story. Indeed, these rituals of imitation and affiliation are intimately tied to the men's station, of which social distinction might be said to be both the cause and effect. The precariousness of such a *distinctive* station is exemplified by the cautionary tale of Mr. Fogarty: "He had failed in business in a licensed house in the city because his financial condition had constrained him to tie himself to second-class distillers and brewers" (143). Tellingly, Fogarty's failure as a businessman is ultimately related to his inability to access the capital that might have allowed him to avoid aligning his establishment with such "second-class" fare.

ALL'S WELL THAT ENDS WELL?

Like Father Flynn, the paralytic priest in "The Sisters," Kernan literally and figuratively embodies Irish paralysis at the opening of "Grace," and yet his ostensible recovery as the story progresses merely signals the perpetuation of social malaise. Having regained the use of his tongue, Kernan joins in the banter at his bedside and delights in sharing with his friends his impression of John MacHale, the archbishop of Tuam, at the unveiling of Sir John Gray's statue. In the course of his anecdote, Kernan mocks Gray's son, Edmund Dwyer Gray, whom he characterizes as "blathering away" (147) at the ceremony. Kernan's disparaging of this noted municipal reformer a few days after his comatose body is carried up the stairs of a basement lavatory is particularly ironic, as Gray famously saved five people whose schooner had been wrecked during a storm in Dublin Bay by swimming out to them with a rope, an act of heroism that secured him both the Tayleur Fund gold medal and the Royal National Lifeboat

Institution's silver medal.³⁷ Kernan himself has something of the appearance of a drowned man at the opening of "Grace"; covered in "ooze" (128), Kernan might remind us of Shakespeare's Ferdinand, believed by his father to be lodged in the "oozy bed" of the ocean.³⁸

More significantly, the ridicule directed by both Kernan and Power toward the Grays betrays the retrograde conservatism of the men of "Grace" as well as their narrow-minded sectarianism (the Grays were Protestants). Edward Dwyer Gray served as chairman of the Department of Public health and his father played a central role in the Vartry water supply scheme. As Donald Torchiana notes, Gray's efforts to bring fresh water to Dublin exist in ironic tension with the theme of "drink" in "Grace."³⁹ Such irony may be more than merely a witty juxtaposition; at the time of John Gray's investigation of the Dublin drinking supply as head of the Waterworks Committee, it was speculated that Dubliners' recourse to alcohol was partly occasioned by the city's unsafe water supply, which issued from canals tainted by bilge water from manure-carrying boats.⁴⁰

As if inspired both by the municipal efforts of the Grays and those of Tom Devin, an official in the Dublin Corporation Cleansing Department upon whom the character of Jack Power was apparently based (Jackson and Costello 199), the narrative of "Grace" both recounts and performs the *sanitization* of its protagonist. Kernan is not only washed of the "filth and ooze" (128) that smear his clothes but is slated to undergo a spiritual ablution, as Cunningham's metaphor for the retreat suggests: "Yes, that's it, said Mr Cunningham, Jack and I and M'Coy here—we're all going to wash the pot" (140). Such *catharsis*—from the Greek *kathairein*, "to cleanse"—however, turns out to be a figurative whitewash. As I have earlier suggested, the narrative quickly moves away from the *ugly* truth of its initial scene: "That's ugly," Power declares after inspecting Kernan's bloody mouth by matchlight (131). The ending of the tale can hardly be thought to fulfill Power's promise of making a "new man" of Kernan, as neither his alcoholism nor financial insolvency is addressed in any obvious way. The Jesuit retreat thus presents only the most superficial form of purgation or cleansing, one comically emblemized by the silk hat that Kernan's wife is said to have successfully "rehabilitated" (150).⁴¹ The pseudo-catharsis provided by the priest—and indeed the trajectory of the narrative itself—recalls Joyce's satiric musings on his outré literary place among the members of the Irish revival in "The Holy Office": "Thus I

relieve their timid arses,/Perform my office of Katharsis./My scarlet leaves them white as wool./Through me they purge a bellyful" (*CW* 151).

As I suggested earlier, "Grace" portrays a group of Irishmen whose reactions against modernization are grounded in an obsession with social distinction rather than anti-colonialism. The men's snobbery is intimately connected with their ostensible piety, as when M'Coy promotes the Jesuits as "cater[ing] for the upper classes" (141)—a claim that Mr Power immediately seconds despite his generally unwillingness to acknowledge M'Coy. M'Coy's rhetorical strategy for reconciling Kernan to the Catholic Church is complemented by the approach of Cunningham, who "quietly and effectively" defines Catholicism as "*the* religion, the old, original faith" (143). Whereas Kernan's reverence for tradition makes him susceptible to this line of persuasion, his conservatism also helps to explain a curious moment in "Grace" in which he aligns himself with Power, who confesses to having attended a "penny-a-week" (145) as a youth. Power's reference to these predominantly rural and Catholic schools, which followed on the outlawed "hedge schools" of the eighteenth century, situates his early education within the impoverished "minority" discourse of Catholic Ireland before Emancipation. Somewhat surprisingly, given his social snobbery, Kernan approves of the native school attended by the young Power: "There was many a good man went to the penny-a-week school with a sod of turf under his oxter, said Mr Kernan sententiously. The old system was the best: plain honest education. None of your modern trumpery . . ." (145). Kernan's praise of "honest" Irish learning emblemized by the "sod of turf" offers a sentimental image that conflates rural poverty with literal and figurative illumination.⁴² His distaste for the "modern trumpery" of education implicitly criticizes the state-funded national schools that followed upon the penny-a-week schools and standardized education within Ireland.

Despite having brought literacy to a large portion of the Irish populace, the national schools were viewed with suspicion by Irish nationalists, who regarded them as part of the larger colonial agenda of "Anglicization." The Catholic Church also opposed the national schools, as the Church wished to have complete control over the education of the Catholic population that made up three-quarters of those who attended the national schools. Perhaps not surprisingly, the national schools were looked down upon by members of Dublin's Catholic middle class, a bias that existed in Joyce's own household and to which Father Butler gives voice in "An Encounter."⁴³ Kernan's lauding of the "penny-a-week" schools and his

rejection of the “modern trumpery” of education represented by the national schools is thus of a piece with his unwillingness to adopt modern business methods: Both are symptomatic of a retrograde conservatism masquerading as a defense of Irish culture and tradition.

In what might be the most curious of all the omissions of “Grace,” the narrator never tells us which school Kernan’s own children attend, despite the fact that Mr. Power apparently asks. Given the obfuscatory narrative dynamics of the first part of “Grace,” the very marginality of the young children in the narration, whose names we are never told, signals their possible significance in the text. The presence of the children leads to the one moment in the tale where Power is forced to register the broader damage done by Kernan’s decline: “The children, two girls and a boy, conscious of their father’s helplessness and of their mother’s absence, began some horseplay with him. He was surprised at their manners and at their accents and his brow grew thoughtful” (132). Although we might be tempted to regard Power’s moment of thoughtfulness as he listens to the children’s accents as another instance of the corrosive obsession with marks of social class that pervade “Grace,” the delinquent behavior of the children suggests the general collapse of the household into chaos. Such domestic disorder, made manifest by the parents’ absence, is defined by a *lack* of authority, rather than an excess of it. The “horseplay” of Kernan’s children in “Grace” metaphorically connects them to their brutish father, who, in his semiconscious state at the opening of the story, breathes with “a grunting noise” (128).

The bad behavior of Kernan’s children in the presence of Power makes a link between manners and morals, and their uncouth ways ultimately reflect on the dissipation of their missing father. Sadly, Joyce’s characterization of such degradation within the Irish family structure seems to have had an origin close to home. In his *Dublin Diary*, Stanislaus connects the “moral brutality” of John Joyce to his children’s debasement: “[H]e is pulling down his children’s character with him as he sinks lower” (176).⁴⁴ Although we are given almost no information about the younger children in “Grace,” we might surmise that they have suffered from deprivation, much like Joyce’s brothers and sisters who lived in an abode called by Stanislaus the “House of the Bare Table” (26). Indeed, Mrs. Kernan’s declaration to Power that she has been “waiting for him [Mr. Kernan] to come with the money” (133) suggests that the family has been reduced to hand-to-mouth penury. Her embarrassment over her barren larder—“I’ve nothing in the house to offer you,” she confesses to Power (133)—offers a

stark “nothing” that negates the glib “Sha’s, nothing” (151) Kernan offers to minimize his fall as well as the twice repeated assurance by Power that “all’s well that ends well” (136, 137).⁴⁵

The only characters in “Grace” who seem likely to escape an unhappy end are Kernan’s two older sons, both of whom have been successfully “launched” (134) and live far from home: “One was in a draper’s shop in Glasgow and the other was clerk to a tea merchant in Belfast” (134). By literally venturing beyond the metro-colonial pale, the brothers, who might be read as stand-ins for the author and his younger brother Stanislaus, have secured gainful employment beyond the economically stagnant Dublin of “Grace.” Unlike Kernan’s eldest sons, however, Joyce and his brother would ultimately venture farther afield to find work, conforming to a pattern of Irish immigration that sought out opportunity beyond the British empire.

THE IRISH PAWNSHOP AND THE SECOND-HAND ONTOLOGY OF COLONIAL LIFE

As a kind of sociological critique of turn-of-the-century Dublin, “Grace” includes, at its edges, both loan sharks and pawnshop owners, men whose presence hints at the depressed economic conditions in which such predatory activities prosper. Although we are told no more about Michael Grimes in “Grace” than his ownership of three pawnshops, we might suspect that he is the very pawnshop owner who has taken in the furniture pawned by Cunningham’s wife, as well as the suitcases that M’Coy has collected from his friends under the false pretense of his wife going on a musical tour.⁴⁶ Grimes’s attendance at the religious retreat, like the presence of Mr. Harford, shines a light on Dublin’s ostensibly respectable community of Catholic businessmen. The appearance of these individuals alongside figures connected with local governance, including Mr. Fanning, “the registration agent and mayormaker of the city” (149), reveals the cozy relationship between the Catholic political elite and businessmen whose livelihoods—usurious money lending and pawn-broking—constitute a form of financial vampirism that bleeds the Irish natives dry.⁴⁷

The mention of pawnshops in “Grace” reveals the story to be a counterpart to “Counterparts,” in which Farrington decides to pawn his watch at Terry Kelly’s pawnshop in Fleet Street so that he can “have a good night of it” (76) and go out drinking with his friends. Having previously

insulted his employer and suspecting that he will soon be dismissed, Farrington is living on both borrowed time and borrowed money. The initial offer of a *crown* made by the clerk for the watch symbolically identifies the ultimate creditor of this colonial subject's rashly assumed debt. Harmonizing with the story's title, the pawnshop is the counterpart to the pub, helping to facilitate a vicious circle of dependency. Despite the fact that alcoholics and children were barred from pawning goods in colonial Dublin, the enforcement of these restrictions was lax, which explains how Mrs. Cunningham, an "incurable drunkard" (135), has succeeded in pawning the family furniture six times.

Although pledging was a cultural and economic practice in Ireland that predated English colonialism, its modern form in Ireland coincided with English colonialism. Incredibly, in 1634, the Dublin Corporation was forced to pawn the City Seal, which dated from the thirteenth century. In the late 1830s, a *Commission of Enquiry into Pawnbroking in Ireland* exposed "shocking and widespread corruption involving not only pawnbrokers, but also auctioneers and even senior officials of the Dublin Corporation."⁴⁸ There were over seventy pawnshops operating in Dublin in 1870, including one on Eccles Street, the fictional location of Leopold Bloom's residence. A study of five thousand working-class Dubliners completed in 1904 by C. D. La Touche and Dr. T. J. Stafford, medical commissioner of the Local Government Board, found that many Dublin families relied on pawnshops to make ends meet; rents were paid on Monday and workers, who settled their grocer's accounts on Saturday, often resorted to paying the grocers with loans from pawnshops raised from household items including clothing. Such practices were common enough that some Dubliners kept a set of clothing in unused condition in their closets that could be used to raise cash at the pawnshop in times of need. We might speculate that Kernan resorts to Mr. Harford to raise funds rather than Michael Grimes because Kernan's vanity prevents him from pawning his elegant attire, which he believes to be the guarantor of his respectability.

In pre-colonial Ireland, the practice of pledging clearly served a social function, allowing for the strengthening of social relationships beyond the bonds of kinship. And yet under the more ruthless, impersonal conditions imposed by British colonialism, pledges related to debt merely furthered social atomization. Moreover, the unethical lending activities engaged in by the local loan shark and pawnshop may have been perversely regarded as a more native, and therefore more acceptable, mode of cultural practice.

This might explain why Harford's fellow Catholics have apparently taken out loans from him at "usurious interest" and with the threat of violence for not paying the loan off. Hartford's transition from "obscure financier" to reputable banker—he has become a partner in the Liffey Loan Bank—also explains why members of the community are also said to "remember[ed] his [Mr. Harford's] good points" (137). Whereas the metro-colonials of "Grace" clearly have reason to resent the unscrupulous loan shark, even going so far as to see in his disabled son divine retribution for his practice of usury, they perversely remain in thrall to Harford once this "fellow-traveller" (137) has achieved the status of respectable community member.

Whereas the pawnshop might be regarded as a kind of shadow institution that funds the indulgences of the Irish pub, it also bears a structural analogue to the Church as a place where promises are made in the form of vows. Technically known as a pledge, the item consigned at the pawnshop functions as a promise for repayment of the loan; as the etymology of the word "consignor" suggests, the person in need of a loan *signs* his intention to repay it with his pledge. Kernan acts as a consignor of sorts when he agrees to join the men on their spiritual retreat. Although the retreat is presented as an event generally geared to the spiritual needs of businessmen, the promise to "take the pledge" and abstain from drink clearly informs its subtext. The retreat thus represents a spiritual alternative to the Sunday visits to pubs on the outskirts of Dublin organized by Mr. Harford.⁴⁹ Yet the very "promise" represented by the retreat is undermined by the fact that Mr. Power suggests meeting before the retreat at a pub in Dorset street near the church, a rendezvous tellingly elided from the third section of the tale. Like Derrida's *pharmakon*, which is both a medicine and a poison, the retreat is at once a "cure" for the men's alcoholism and the occasion of its perpetuation; indeed, the very word "retreat" hints at the outing's *regressive* aspect. Almost simultaneous with the making of pledges is the breaking of them, a combination of fraud and hypocrisy suggested by the appearance of Father Purdon himself, whose "red face" (150) a number of critics have taken as a sign of his inebriation.

As a place in which goods were not only pawned for loans but bought and sold, the Irish pawnshop also symbolizes what might be called the *second-hand* ontology of life in colonial Ireland, an existential condition that causes Stephen Dedalus to characterize Ireland as a pawnshop early

in *Ulysses*.⁵⁰ Such a condition extends not merely to the used objects trading hands within the city but also to language. Of course, language, like money, participates in a ceaseless circulation by its very nature. Yet *Dubliners* often puts before us language that, to use the analogy between text and textiles that Vicki Mahaffey traces throughout Joyce's writings, has become threadbare through usage.⁵¹ The use of language bordering on cliché in "Grace," such as the description of Cunningham as "the very man for such a case" (134), might lead us to ask whether the narrator, like the owner of a pawnshop, is trafficking in second-hand goods of dubious value. Such a second-hand aesthetic functions not just at the level of diction in "Grace" but of plot; the narrative's opening, with its mystery and the arrival of the constable generically pigeon-holes the tale as a crime story, which is to say, a tired bit of popular entertainment.

Earlier I suggested that the opening of "Grace" recalls Joseph O'Connor's *Studies in Blue*, a volume that Leopold Bloom takes for inspiration when he imagines himself writing up an account of his adventures over the course of his day.⁵² Written from the perspective of the court reporter, the stories of *Studies in Blue* present Dublin and its down-and-out citizens in a recognizably lurid mode. Intended to be comical, *Studies in Blue* offers stereotypical portraits of drunken and irascible Irish natives in a knowing fashion that reveals it to be an exercise in literary bad faith.⁵³ Symptomatically, the text was accompanied by C. A. Mills's cartoons, which included among its caricatures of Irish natives gargantuan native policemen like the "immense constable" with "thick immobile feature" (129) who appears at the beginning of "Grace." With a number of its tales focused on alcoholism that occasions both the pawning of clothing and domestic violence, *Studies in Blue* makes manifest the debased social conditions that the narrative of "Grace" attempts to conceal.⁵⁴ And yet, even as O'Connor's stories expose the seedy lives of its cast of Dubliners—one story focuses on an illegal "shebeen" run out of the back of a Dublin house, and another glibly hints at marriage in which the wife supports her husband through prostitution—they actually foreclose on any deeper investigation of the economic and political arrangements that are the ultimate cause of the characters' debasement. Instead, the "studies" resolve their narrative threads within a juridical context, one in which the comical failings of the incorrigible Dubliners are met with the ostensibly just punishments of limited jail sentences and small fines. O'Connor's narrative generally depicts the "men in blue" as benign agents of metropolitan order tasked with the job of controlling an unruly populace; as one of the (Irish)

policeman himself explains in “The Man of Blue”: “[T]he polis don’t care to arrest any man any more nor a father likes to bate his own child” (90). Such a paternalistic sentiment accords with the tenor of “Grace,” where the non-arrest of Kernan by the constable ironically confirms Kernan’s arrested state of development.

IRISH ELOQUENCE, FRAUD, AND THE ANXIETY OF ORIGINS

If there is an ostensible “saving grace” for the often drunk and indebted metro-colonials of “Grace,” it is their verbal abilities. As Fritz Senn first observed, rhetoric and oratory are thematically important to “Grace.”⁵⁵ The linguistic performances that dominate its central section, which is almost entirely comprised of direct discourse, offer a chance for the men of “Grace” to perform their native Irish-ness through their proverbial “gift of the gab,” a secular form of divine grace that Senn compares to the paraclete’s “gift of tongues” (Senn 122). The “divine” gift of rhetoric was commonly regarded as the patrimony of the Irish race; thus the nationalist Citizen of the “Cyclops” episode of *Ulysses* will refer to the English as “Tonguetied sons of bastards’ ghosts” (12.1200–1). (Joyce himself would debunk this mythology by noting in his newspaper piece on Charles Stewart Parnell that the Irish leader had a “speech defect” [*CW* 225].) Much like the grace ostensibly bestowed on Kernan by his fastidious dress, the grace of Irish eloquence, especially as it was made manifest in the speech of the middle-class Catholic men of Joyce’s Dublin—including Joyce’s father and his fellow “Apostles” who gathered in pubs after work to trade anecdotes—can be regarded as merely another metro-colonial pathology.

Although the orators of the middle part of “Grace” might appear to enliven the scene with their witty banter—Cunningham employs a number of domestic metaphors to characterize the retreat and does so with “homely energy” (163)—there is a belabored and even fraudulent quality to their rhetorical performances. Cunningham’s anecdote regarding the ritual of the cabbage has already been heard by all of the men in Kernan’s bedroom, as can be intuited by the fact that they all laugh when Cunningham begins the anecdote with the punch-line, “65, catch your cabbage!” which would otherwise be meaningless to the men had they not already heard the story. And Cunningham’s act of narration invites duplicity: “Mr M’Coy who wanted to enter the conversation by any door pretended that he had never heard the story” (138). M’Coy’s attempt to ingratiate himself with the company of men by acting as if he has not heard the

story is matched by Cunningham's deceit in acting as if he does not know that M'Coy (or indeed the entire company) has already heard it. In a sense, the "contract" between teller and audience within Kernan's bedroom is founded on mutual disingenuousness; rhetoric thus participates in the larger thematics of fraud, debt, and double-dealing.

Even Kernan indulges in a suspect performance of rhetoric during the bedroom scene. Whereas much of the plot of "Grace" seems to be motivated by the dispute Kernan has with his friends regarding Catholicism and the "stiff neck" (140) he shows when they enjoin him to attend the retreat, the disagreement has a stagey quality to it that deprives it of any real tension:

- I bar the candles, said Mr. Kernan, conscious of having created an effect on his audience and continuing to shake his head to and fro. I bar the magic lantern business.
 Everyone laughed heartily.
 —There's a nice Catholic for you! said his wife.
 —No candles! repeated Mr Kernan obdurately. That's off!
 (148–49)

By the end of the scene in Kernan's bedroom, we feel that we are witnessing a performance in which each character acts out his or her assigned part to its fullest.

Notably, Joyce encodes within the belabored rhetorical performances of the middle section of "Grace" a pervasive ambivalence about origins and beginnings. Thus, for example, though the men of "Grace" are said to have "never consented to overlook his [Mr. Harford's] origin" (137), they shy away from an exploration of the origin of Kernan's fall, which likely involves the former loan shark. Such ambivalence stems from the larger double bind in which the men of "Grace" are trapped. On the one hand, these urbane "*bona-fide* travelers" (137) are obsessed with status and origins, yet as native Irishmen they struggle to find an ontological guarantor outside of the capitalist and colonial systems that dominate their lives. Rhetoric thus functions as both the means to discover such an authentic, "true" origin as well as an authoritative origin in and of itself; for this reason, Catholicism is as much the excuse for the production of rhetoric as the object of that rhetoric. The generation of positive rhetoric about the Church not only confirms the men's status as good Catholics, but

secures their bona-fides as true Irishmen. Catholicism in “Grace” is promoted almost exclusively on the ground of its authenticity: “But, of course, said Mr Cunningham quietly and effectively, our religion is *the* religion, the old, original faith” (143). Implicit in Cunningham’s claim is a criticism of Protestantism as being merely a copy of the earlier, more “original” faith. Of course, neither Cunningham nor the narrator look too closely at the origins of Catholicism or Christianity more generally, and this lacuna might be seen to parallel the vagueness around Kernan’s entanglements with Mr Harford, who is branded an “Irish Jew.”⁵⁶

Cunningham’s rhetorical celebration of the “original faith” of Catholicism not only plays to Kernan’s snobbery and conservatism but attempts to reverse the dynamics of imitation and mimicry that pervade the colonial scene. Like oratory, Catholicism becomes the saving “grace” of the title, one that promises to return the men to the *original* state of grace into which they were born. This return to an unblemished origin is suggested by Cunningham’s description of the ritual at the heart of the retreat: “All we have to do, said Mr Cunningham, is to stand up with lighted candles in our hands and renew our baptismal vows” (148). This ritual of renewal represents a problem, however, as it calls attention to the difference between Kernan and the other men because Kernan was baptized a Protestant. Such an emphasis on origins threatens to expose a division among the metro-colonials, a rift representative of the larger sectarian divide in Ireland.

Moreover, the very circumstances of the original sacrament, in which the baptismal vows are spoken on behalf of the infant by his or her godparents, ironically undermine the agency and autonomy yearned for by the men of “Grace.” Because the original baptismal vows are spoken by others, the men of “Grace” paradoxically seek to renew a contract that they never freely entered into in the first place.⁵⁷ Furthermore, in repeating the words of the baptismal vows spoken by their godparents, the men engage in a peculiar kind of speech act, one that would seem to contravene the value they place on linguistic *originality*. Even as the ritual promises to return the men to the state of grace with which they were blessed at birth, it undermines the linguistic grace that they believe to be conferred upon them as Irishmen. The structural homology between the linguistic repetition of the baptismal vows and the retelling of stale anecdotes leads us to suspect that the “renewal” of the vows merely represents another thread-bare ritual denuded of any cathartic power.

The ceremony at the heart of the retreat serves as a synecdoche for the paradoxical status of the men of "Grace" as metro-colonial *subjects*, at once expressing their autonomy and testifying to their secondary, dependent status. Ironically enough, Cunningham's mention of the renewal of the baptismal vows returns us to the opening scene of "Grace," which begins with a description of the semiconscious Kernan in a fetal-like position: "He lay curled up at the foot of the stairs down which he had fallen" (128). Incapable of speech, Kernan at the beginning of "Grace" is quite literally an *infant* (Latin *in*, not, + *fari*, to speak). Even when Kernan regains the partial use of his mangled tongue after being helped up the stairs, he ultimately relies upon Power to speak on his behalf, much as the speechless infant relies upon his godparents to utter his baptismal vows. In Kernan's end is his beginning and in his beginning is his end; the rituals of the Catholic retreat that intend to make a "new man" of Kernan by returning him to the newborn's *original* state of grace also evokes the infantile state to which alcohol has reduced him at the beginning of the tale.

CHARISMA, PROPAGANDA, AND MODERN IMAGE MAKING IN THE AGE OF LEO XIII

Earlier I suggested that as much as rhetoric, Catholicism represents a "saving grace" for the Irishmen of the "Grace," seeming to free them from the second-hand ontology of colonial life. The Church legitimates the men's yearning not just for authenticity but authority; for this reason, the conversation gravitates toward the doctrine of papal infallibility. And yet the discussion about infallibility fails in creating an aura of certainty and authenticity around the Catholic Church and its leader. Ironically, the certitude of the doctrine of infallibility is deconstructed by the historically contingent nature of its declaration. Although critics have tended to emphasize the inaccuracies of Cunningham's account of what he calls the "greatest scene in the whole history of the Church" (146), it is the very historical aspect of the account that ultimately discredits papal infallibility. However inaccurate, *any* historical understanding of the creation of the doctrine dooms a concept whose coherence depends upon a mythical understanding, rather than an understanding grounded in the contingencies of human action and judgment. The concept of infallibility is particularly undermined by Cunningham's description of the Pope's speech act

that brings infallibility into existence: “There they were at it, all the cardinals and bishops and archbishops from all the ends of the earth and these two fighting dog and devil until at last the Pope himself stood up and declared infallibility a dogma of the Church *ex cathedra*” (146). Although seemingly at odds with the gravity of what he is describing, the colloquial language employed by Cunningham endows his account with the authenticity of native Irish speech. Cunningham ostensibly counterbalances such demotic authenticity with his command of a more authoritative level of linguistic usage, signified by Latin. Yet this rhetorical move into a hieratic register creates an ironic disjunction; as Fritz Senn has noted, *ex cathedra* literally means “from the chair,” which is comically contravened by the Pope’s actual position on his feet at the moment of his declaration (Senn 124). The waywardness of language subverts the certainty and stability of this tenant of Church “dogma”—a word that suspiciously contains the “dog” of Cunningham’s “dog and devil.”

If the men of “Grace” are blind to the implications of their glimpse behind the curtain of Papal authority, it is because of their desperate need for a cultural mythos grounded in a tradition that has precedence over British colonialism. This need is aptly served by the rhetoric Cunningham deploys, and his tale of the submission of the cardinals to the pope, including the Irish cardinal John MacHale, glosses the very scene of his narration. Cunningham not only mimics the Pope in his rhetorical powers, but the Irish Father Tom Burke, whom Cunningham lauds earlier as a “born orator” (142). Father Burke’s nineteenth-century biographer offers a synoptic account of the Priest’s style of oratory that suggests its rhetorical force:

He would seize upon one leading idea and dwell upon it and work it out with the utmost deliberation, until it might be said to burn itself on the minds of his auditors (writes Mr. Crosbie, able local critic and journalist). In so doing he would pour out a flood of illustration, of beautiful images and graceful fancies, that invested his orations with the very spirit of poetry.⁵⁸

A popular preacher in Ireland who gained notoriety lecturing on issues such as temperance in the United States, Father Burke’s fame was founded more on his histrionic and bombastic oratorical performances than on the depth of his theological understanding, a fact that Cunningham himself intimates when he admits that Burke “wasn’t much of a

theologian" (142). Both Cunningham and the narrator of "Grace" tactfully gloss over the heterodox in Burke's theological understandings and the unorthodox circumstances of his personal life; for example, Burke was addicted to smoking, didn't answer his letters, and was an inveterate practical joker who apparently once imitated the sounds of a baby during the sermon of a rival priest in order to fluster him. Father Burke thus meets the description of those "secular priests, ignorant, bumptious . . ." (141) for whom Kernan expresses disdain.

The mistake made by Kernan in describing the body of the Church in which he once heard Burke in the "pit" harmonizes with Burke's oratorical performances, whose sermons were often spoken of in terms that invoked the theater (Torchiana 212). Burke relied heavily upon theatrical gestures as a preacher; his biographer relates an anecdote in which Burke delivered "an impressive, and indeed sensational, sermon without uttering one word," an instance of "pantomimic art" that Burke adapted after reading of its effectiveness by Roman senators in the reigns of Augustus and Tiberius (Fitzpatrick 202).⁵⁹ Cunningham would seem to take his rhetorical cues from Burke's dumb show; he is said by the narrator of "Grace" to illustrate the story of the police training barracks "by grotesque gestures" (138). Father Purdon also appears to channel Father Burke, relying heavily on gesture as a means of entrancing his audience: "The preacher turned back each wide sleeve of his surplice with an elaborate large gesture and slowly surveyed the array of faces" (150). Such a performance suggests that much as gesture serves to enhance the rhetorical power of language, conspiring with it to create a dramatic effect, gesture can also replace the semantic component of rhetoric with something like pure affect.

The role played by gesture in the rhetorical performances of "Grace" continues the corporeal theme so painfully established in the opening of the story. The gestures employed by the Irish orators of "Grace" connect the speakers bodily to their listeners. Cunningham's charismatic performance induces in his listeners a form of corporeal enthusiasm that has its typological analogue in the state of bodily ecstasy experienced by Christ's disciples at the feast of Pentecost (Senn 122). Notably, the collective possession manifested by the disciples' glossolalia is regarded by some of the bystanders as merely an instance of public drunkenness, a supposition refuted by Peter on the basis that it is only "the third hour" of the day.⁶⁰ Ironically enough, the volubility of the men of "Grace" during the discussion about the debate over papal infallibility occurs after the half pint of

whisky brought by Mr. Fogarty has been opened and served, a “spirit” presumably stronger than the one brought earlier by Mrs. Kernan. In a moment that has something in common with the satiric climax of Swift’s *A Discourse Concerning the Mechanical Operation of the Spirit*, the men’s corporeal response to the denouement of Cunningham’s rousing account of the theological debate is narrated in the coincidental language of religious and sexual ecstasy: “His deep raucous voice had thrilled them as it uttered the word of belief and submission” (147). In what may be the keenest irony of the tale, the language used to describe the men’s ecstasy subtly encodes the violent cutting of Kernan’s tongue at the beginning of the story; as Joyce would have known from his reading of Walter Skeat’s *Dictionary of English Etymology*, “thrill” can be traced back to the Anglo Saxon verb *þyrlian*: “to pierce.”⁶¹ Cunningham’s “raucous” oratory thus comprises both a homosocial ritual that galvanizes the group identity of the men as Irish Catholics and an enthralling discourse that, like the imbibing of alcohol, emasculates them by the very *thrill* it induces.

The latent connection between the violence inflicted upon Kernan’s body at the beginning of the story and Cunningham’s oratory suggests the force of his rhetoric, a power that exerts a dumbness upon the bodies subject to it. Indeed, Cunningham’s entire verbal performance might be seen to function as an instance of *propaganda*—that powerful form of ideological indoctrination that finds its origin in the Sacred Congregation of Propaganda, originally created by the Catholic Church in the seventeenth century as part of both European colonial expansion and the Counter-Reformation. Part of the “plot” hatched by Cunningham and Power to get Kernan to attend the retreat, Cunningham’s rhetoric constitutes a mini counter-reformation, with Cunningham fulfilling the role of Catholic propagandist in the story: “Mr Cunningham’s words had build up the vast image of the Church in the minds of his hearers” (147). This “vast image” has an iconic power, yet I would suggest that Joyce employs the word “image” in a particularly modern sense of the word, one familiar to marketers and publicists.

Of course, the success of Cunningham’s performance derives not only from his oratorical skills but his social status as a “well informed” Castle official (157). The status that leads Cunningham’s friends to “bow[ed] to his opinions” (157) reveals the power dynamics of colonial Ireland, but his charisma also reflects more generally on the cult of personality that dominated twentieth-century politics. Indeed, as much as “Grace” offers an analysis of the place of oratory in Ireland, it is also a story about

charisma: a word that etymologically derives from the Greek *kharisma*, denoting favor or divine gift, which is to say, grace. Although an ancient concept, the modern articulation of charisma can be found in the writings of Max Weber, who notes that the claim to legitimacy asserted by charismatic authority ultimately derives from the mind of the charismatic's "disciples," whose devotion arises "out of enthusiasm or out of despair and hope."⁶² Such a characterization harmonizes the metro-colonials of "Grace," whose existences simultaneously engender both despair and hope. Furthermore, I would suggest that Cunningham's charismatic personae reflects on the figure of Leo XIII, the recently deceased Pope whom Cunningham himself propagandizes as "one of the lights of the age" and a "great scholar and a poet" (144). The preeminence of Pope Leo XIII is at one with the "vast image" Cunningham crafts for the Church. This comparison reflects historically on Leo XIII's success in reinvigorating the public prominence of the Church by promoting himself as its charismatic head.⁶³

Whereas the debate over the doctrine of infallibility dominates the discussion of the middle section of "Grace," the moment signified by the transition from the Papacy of Pius IX to Leo XIII may be of greater overall historical importance. Although the transition from Pius IX, who was Pope from 1846 to 1878, to Leo XIII, who was Pope from 1878 to 1903, figures in the bedroom banter as merely the exchange of one set of banal (and spurious) "mottoes" for another, the actual transition occurred at a moment of unprecedented global prominence for both Pope and Church. Developments in transportation and the mass media allowed for a more immediate and direct connection between the Pope and his followers, who could forcefully be reminded of Catholicism's grand, unbroke tradition (Zambarieri 255). Cunningham's claim for the authenticity of the Catholic Church ironically derives from the technological innovations we associate with modernity.

This contradiction is hinted at in Cunningham's reference to Leo XIII's poem on the invention of the photograph, which Cunningham presumably mentions to exemplify the Pope's learning. Despite Cunningham's assurance that the poem was written in Latin, his example apparently fails to instantiate the kind of intellectual accomplishment that both he and Power have attributed to Leo XIII: "On the photograph! exclaimed Mr. Kernan" (168). Because photography had become an inexpensive means of mechanical reproduction by the time in which the story is set (Kodak

invented the Brownie camera in 1900), we might imagine that the snobbish Kernan would regard photography as a degraded mass cultural phenomenon, one presumably below the notice of someone as exalted as the Pope. Moreover, Kernan's dismissal of Leo XIII's poem on the invention of photography may stem from his latent iconoclasm as a Protestant; immediately after the mention of the Pope's poem, Kernan is said by the narrator to be "troubled in mind" as he makes "an effort to recall the Protestant theology on some thorny points" (145). And yet, despite impugning the Church for the "magic lantern business" (149)—a likely allusion to the appearance of saintly images projected on the wall of a Church in Knock in 1879 that was met with both intense belief and skepticism⁶⁴—Kernan appears to have let his Protestant guard down and unwittingly fallen for the Pope's image, as his comment that the Pope had "a strong face" (144) suggests. Although the narrative does not explain how Kernan knows what the Pope looks like, we might reasonably suppose that Kernan has seen a photograph of him given that Leo XIII never visited Ireland.⁶⁵ The increased availability in Ireland of photographic images of important religious and political figures accounts for the men's seeming familiarity with Leo XIII's visage.

Leo XIII's interest in photography reveals his understanding of the medium as a form of rhetoric in and of itself: a means of crafting a charismatic "image" that could be disseminated widely, quickly, and for little cost. The poem on the photograph is used by Cunningham to exemplify the Pope's status as one of the "lights of the age" (144), but the "sun wrought" image making of photography celebrated in the Pope's poem itself helped to create and consolidate his image as just such a leading "light."⁶⁶ More so than his predecessor, Pope Leo XIII seems to have recognized the propagandistic promise of photography and to have anticipated the employment of photographs by political figures to manipulate and consolidate their public self-image. For example, Leo XIII had the Church disseminate little images of himself known as *santini*, which took the form of small sepia photos pasted over a chromolithographic background and included the dates of his birth and of his election as well as a brief prayer (Zambarieri 263). Upon his Eucharist jubilee in 1896 to commemorate the seventy-fifth anniversary of his first communion, Leo XIII had commemorative images in the form of chromolithographs produced that showed his younger self receiving the host.

Chromolithographs and *santini* were not the only means by which images of Leo XIII were widely diffused within the larger popular culture

of Europe. Indeed, we might even wonder whether Kernan has seen the Pope's image in an advertisement for Vin Mariani, a patent medicine whose popularity may have stemmed from the fact that the wine was fortified with cocaine.⁶⁷ Some ads for the wine included a picture of a medal bearing Leo XIII's image, thus creating a quid pro quo arrangement in which the Pope offered the prestige of his endorsement in exchange for the diffusion of his "august effigy" in the printed advertisement.⁶⁸ Joyce would have recognized the ironic appropriateness in Leo XIII's endorsement of a medicinal wine given his tendency to satirize the confusion between material and metaphysical "spirit." Furthermore, as the Vicar of Christ, the Pope's *image* can be thought of as a sacred thing, and Leo XIII's endorsement of Vin Mariana might thus be regarded as simony—the theological term that signifies the worldly traffic in sacred things, and that exerts an almost mystical power upon the boy narrator of "The Sisters." As the "father" of the religion that promises to restore the fallen/absent father at the center of "Grace," the Pope becomes yet another suspect authority figure in a text where the absent father leads to a "simoniac traffic in false fathers."⁶⁹

Apart from lending his image to product endorsements, Leo XIII might be accused of a simoniac trafficking in Irish political autonomy. Mr. Cunningham describes the "great idea" of Leo XIII's life as the "union of the Latin and Greek Churches" (144), a program that also included the reunification of the Catholic and Anglican Churches. Such a position made Leo XIII unsympathetic to colonial resistance in Ireland; for example, in June of 1888, Pope Leo XIII delivered an encyclical, "On Boycotting In Ireland," which expressed dismay that Irish Catholics had protested or simply disregarded the Church's ban against the use of the boycott, which the Pope deemed a method of warfare.⁷⁰ From the perspective of Irish nationalists, a ban on this economic means of political protest represented the selling out of Catholic Ireland by the Pope. Given that both Power and Cunningham are employed by Dublin Castle, and that both Kernan and Fogarty are merchants for whom the possibility of a boycott on English goods would have been anathema, we should not be surprised that Pope Leo XIII's antipathy toward Irish independence remains entirely unvoiced in "Grace." Moreover, the absence of any criticism of Leo XIII by the men of "Grace," including the Protestant Kernan, suggests the Pope's success in shaping his public image as a unifying figure. We might even suppose that the men unconsciously respond to the presiding spirit of the charismatic Leo XIII when they attend the retreat and

find themselves sitting in the “form of a quincunx” (149), thus forming a Greek Cross inside a Jesuit Church, which might be construed as a symbolic enactment of the Pope’s dream of unifying the Latin and Orthodox Churches.

THE QUINCUNX OF THE MATTER

In its iconic symmetry, the quincunx formed at the end of “Grace” becomes the signifying other to the Euclidean gnomon mentioned in the first story of *Dubliners*. Whereas the quincunx, which Thomas Browne associated with the mystical wisdom of God, may be taken as the kind of complete and even transcendental signifier yearned for by the subjects of “Grace,” the gnomon figures the financial, cultural, and familial absence experienced by these Irish metro-colonials.⁷¹ And yet the figure of the quincunx in “Grace” is itself ironically composed out of a fractured order that complements the Euclidean gnomon; the position of M’Coy, the fifth man at the center of the quincunx, is a result of his being excluded by the pairs of acquaintances who sit both before and behind him at the religious retreat. A one-time tenor whose life is earlier characterized as having “not been the shortest distance between two points” (158), M’Coy is not merely a double for Joyce’s peripatetic father but for Joyce himself, and his central place among his comrades reveals the ambiguous and ambivalent place of the Joycean artist both within and beyond the multiple pales that demarcate Dublin’s metro-colonial scene. Like the proud young Joyce, M’Coy’s very social ostracism puts him at the *crux* of Dublin’s exclusive and excluding social order. Significantly, M’Coy’s “new office” as secretary to the City Coroner is said to make him “professionally interested in Mr Kernan’s case” (136), and we might suspect such professional interest in a character who just happens to live on the road going to Dublin’s main cemetery mirrors Joyce’s “office” as a serious writer intent upon offering his Irish readers an autopsy of themselves as the walking dead.

NOTES

1. I would like to thank both my *JSA* reader, Margot Backus, and John Paul Riquelme; their scrupulous generosity helped give shape to the final version of this essay.

2. In using the phrase “metro-colonial,” I draw upon Joseph Valente’s astute coinage. Valente criticizes narrowly post-colonial readings of *Dubliners* by seeing in Joyce’s Dublin “a border zone both joining and dividing an imperialist and an irredentist culture under the always contestable titles of United Kingdom or Irish nation respectively.” See Joseph Valente, “Between Resistance and Complicity: Metro-Colonial Tactics in Joyce’s *Dubliners*,” *Narrative* 6, no. 3 (October 1998), 327.

3. A symbolic/linguistic connection between the opening of “The Sisters” and “Grace” is suggested by the Euclidean gnomon figured by the missing part of Kernan’s tongue, which recalls the absent parallelogram of the Euclidean gnomon contemplated at the beginning of “The Sisters”; see Bernard Benstock, *Narrative Con/Texts in Dubliners* (Urbana and Chicago: University of Illinois Press, 1994), 55. The word “gnomon” is also a homonym for “no man”—an epithet that applies well to Kernan at the tale’s onset, and one suited to an Irishman robbed of his powers of speech. Such an implied moniker seemingly looks forward to *Ulysses*, where the everyman Bloom is also the crafty avatar of the Homeric hero who tells Polyphemus his name is *outis*—no man or nobody. And yet Kernan is less a mythic prototype for Joyce’s modern-day Odysseus than a figure who recalls Elpenor—the hapless nobody who breaks his neck after he falls from the roof of Circe’s palace, atop which he has drunkenly fallen asleep. Odysseus encounters Elpenor in Hades, and his plea that Odysseus give his body a proper burial ironically parallels the mission to restore Kernan—a drunk fallen to the stygian depths of an underground men’s lavatory—to respectability.

4. See Pierre Bourdieu, *A Social Critique of the Judgement of Taste*, trans. Richard Nice (Cambridge: Harvard University Press, 1984).

5. Northrop Frye, *The Anatomy of Criticism: Four Essays* (Princeton: Princeton University Press, 1957), 43.

6. Hugh Kenner, “Joyce’s *Portrait*—A Reconsideration,” in *A Portrait of the Artist as a Young Man*, ed. John Paul Riquelme (New York: Norton, 2007), 355. First published in *The University of Windsor Review* 1, no. 1 (Spring 1965): 1–15.

Apart from the dapper, boozy, and querulous Tom Kernan, there are also traces of Joyce’s father in Mr. Power and Mr. Cunningham, both confident men employed by the government, and particularly the latter, whose ability to hold an audience with a droll anecdote recalls John Joyce’s fame as a raconteur and wit. Even M’Coy, the failed tenor who has held no less than six other jobs, recalls John Joyce, or at least Simon Dedalus in *A Portrait of the Artist as a Young Man*, whose son sardonically describes him as having been “a medical student, an oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small investor, a drinker, a good fellow, a storyteller, somebody’s secretary, something in a distillery, a taxgatherer, a bankrupt and at present a praiser of his own past” (241).

7. John Wyse Jackson and Peter Costello, *John Stanislaus Joyce: The Voluminous Life and Genius of James Joyce’s Father* (New York: St. Martin’s Press, 1997), 168. Further references will be cited parenthetically in the text.

8. Margot Norris, *Suspicious Readings of Joyce’s “Dubliners”* (Philadelphia: University of Pennsylvania Press, 2003), 198–99. Further references will be cited parenthetically in the text.

9. The latent connection between the two stories is suggested by a description of Kernan, focalized through his long-suffering wife, as a “not un gallant figure” (156). And though descriptions of Kernan, like those of “Lord” John Corley in “Two Gallants,” tend metaphorically toward the militaristic, we might suppose that his impoverished dandyism aligns him more with Lenehan.

10. Notably, the example provided by the *OED* for this usage of the verb “square” concerns the bribing of a policeman: “squaring his nibs.” This example derives from John Camden Hotten’s *A Dictionary of Modern Slang, Cant, and Vulgar Words Used at the Present Day, Preceded by a History of Cant and Vulgar Language, with Glossaries of Two Secret Languages, by a London Antiquary* (1859). See “square, v.” *OED Online* (March 2019), <https://www-oed-com.ezproxy.bu.edu/view/Entry/188195?rskey=VIQwkD&result=3&isAdvanced=false>.

11. For an account of how the narrative suppresses information regarding Molly’s adultery, see Margaret McBride, “At Four She Said: II,” *James Joyce Quarterly* 18, no. 4 (Summer 1981): 417–31.

12. The manner in which the narrator apes the direct discourse of his characters can be regarded as a peculiar extension of the “uncle Charles principle” of Joycean narration identified by Hugh Kenner. See Hugh Kenner, “The Uncle Charles Principle” in *Joyce’s Voices* (Berkeley: University of California Press, 1978), 15–38.

13. Jim Herlihy, *The Dublin Metropolitan Police: a short history and genealogical guide; with notes on medal awards and casualties, and lists of members connected with the London Metropolitan Police, the Irish Revenue Police, the (Royal) Irish Constabulary and the British Army* (Dublin: Four Courts, 2001), 25–26. Further references will be cited parenthetically in the text.

14. Although the narrator offers no commentary on this change, we might suppose that Kernan’s cessation of spousal abuse has less to do with his moral reform than the threat of retaliation from his fully grown sons.

15. The degree to which British authorities in colonial Ireland focused their attention on insurrection in the provinces rather than the metropole is spoken to by their general unpreparedness to deal with the Easter Uprising of 1916, which lasted nearly a week and ultimately necessitated the use of heavy artillery, a good deal of which was fired from a gunboat originally built in Dublin as a fishery protection cruiser.

16. Stanislaus Joyce, *The Complete Dublin Diary of Stanislaus Joyce*, ed. George H. Healey (Ithaca, N.Y.: Cornell University Press, 1971), 150. Further references will be cited parenthetically in the text.

17. The connection between Stanislaus’s *Dublin Diary* and “Grace” is cemented by Kernan’s objections regarding the candles, which Joyce lifted almost word for word from dialogue recorded by Stanislaus between John Joyce and Charles Chance. In Stanislaus’s dialogue, John Joyce questions Chance about attending confession, and the tension between his own insistence on his innocence and his wife’s ironic sense of his sin clearly sets the stage for the discussion in “Grace” over confession:

Pappie. I don’t mind, you know. I don’t mind, you know. I don’t care. I’d go to the first felleh that’s open. I haven’t got much to tell him, you know. D’you think I have much to tell him?

Mother. I do. God forbid I had as much.

Chance. Oh, that's not the point.

Mother. Oh, no! That's not the point of course.

Chance. It doesn't matter how much you have to tell him, it'll all be wiped off; you'll have a clean sheet.

Pappie. I don't mind, you know. I'd go in to the first bloody felleh that's open and have a little chat with him! (105–6)

Stanislaus reports that his father came home drunk after each nightly sermon and that his father made “the shortest conversion on record” (106).

18. Jack McCoy, “The Ulster Coat,” in *Irish Arts Review* 2, no. 4 (Winter 1985), 20.

19. Kernan's identification with this Napoleonic figure is fitting given that Napoleon's defeat at Waterloo invites us to hear a buried analogical pun connected to the fall that leaves Kernan on the floor of a lavatory: “Waterloo. Watercloset” (15.3915–16) remarks Stephen in the “Circe” episode of *Ulysses*.

20. Gary Martin Leonard, *Reading Dubliners Again: A Lacanian Perspective* (Syracuse: Syracuse University Press, 1993), 279.

21. Hugh Kenner may have been the first critic to call attention to this word in the story; see Hugh Kenner, *Joyce's Voices* (Berkeley: University of California Press, 1978), 12. “Gentleman” and “gentlemen” collectively appear some sixteen times in “Grace,” accounting for exactly a third of their usage overall in *Dubliners*. These monikers might be taken as a symptom of the dated quality of Dubliners' pretensions to gentility; according to Google's Ngram Viewer, the words “gentleman” and “gentlemen” reached their peak appearance in books written in English around 1810 and were in steady decline thereafter, with a notable steepening of the downward slope after 1900.

22. The Jesuits command respect across Joyce's fictional universe: As Simon Dedalus remarks of the Order in *A Portrait of the Artist as a Young Man*, “Those are the fellows that can get you a position” (71).

23. The Biblical exegesis of Joyce's favorite theologian, Thomas Aquinas, fully reveals the ethical problems presented by the parable. Augustine, for instance, seems to discount the applicability of the parable as a whole for Christians: “As it follows, *And the Lord commended the unjust steward, because he had done wisely*; we ought not however to take the whole for our imitation. For we should never act deceitfully against our Lord in order that from the fraud itself we may give alms.” Thomas Aquinas, *Catena Aurea, Commentary on the Four Gospels, Collected out of the Works of the Fathers, vol. III, pt. II. St. Luke* (Oxford: John Henry Parker, 1843), 551.

24. R. B. Kershner, *Joyce, Bakhtin, and Popular Literature: Chronicles of Disorder* (Chapel Hill: University of North Carolina Press, 1989), 132.

25. David Lloyd, “Counterparts: *Dubliners*, masculinity and temperance nationalism” in *Semicolonial Joyce*, ed. Derek Attridge and Marjorie Howes (Cambridge: Cambridge University Press, 2000), 143.

26. For the connection between culture's imperative to naturalize taste in art and in food, see Pierre Bourdieu, *A Social Critique of the Judgement of Taste*, trans. Richard Nice (Cambridge: Harvard University Press, 1984), 68.

27. A canister can be both “a small case or box, usually of metal, for holding tea, coffee, shot, etc” as well as “a metal vessel used to hold the wafers before consecration.” Irish religion and English militarism are infused in Kernan’s tea canister, an ironic symbol of the power wielded by these two institutions in Colonial Ireland. See “canister, n.” OED Online, March 2019, Oxford University Press, <http://www.oed.com.ezproxy.bu.edu/view/Entry/27058?redirectedFrom=cannister>.

28. The importance placed on letters to the editor in the minds of Dubliners is similarly satirized in *Ulysses*, where Mr. Deasy pompously imagines himself beset by “intrigues by . . . backstairs influence” (2.343) in writing a newspaper editorial on foot and mouth disease.

29. Dating back to the fifteenth century, the English Pale circumscribed England’s dominion over the region around Dublin, and the ditches and fortifications that literally demarcated the Pale dividing Gaelic from English also came to serve as the figurative boundary between civilized and savage in Ireland. The boundary of the Irish Pale is invoked in military terms by the narrator in his description of the trip made by members of the metro-colonial clique of businessmen on Sunday in order to drink: “Mr Harford sometimes formed one of a little detachment which left the city shortly after noon on Sunday with the purpose of arriving as soon as possible at some public-house on the outskirts of the city where its members duly qualified themselves as *bona-fide* travellers” (159).

30. Notably, “Grace” contains a profusion of closed shapes: for example, the “ring of men” (150) who initially surround Kernan, the tessellated bathroom floor upon which Kernan lies, and the quincunx formed by the men at the retreat. The “ring of men” (150) at the beginning of the story and those who comprise the quincunx at the end contrast ironically with the revolutionary cells that Bloom ponders in *Ulysses*: “Circles of ten so that a fellow couldn’t round on more than his own ring” (8.457–58). In the one case, insularity is born of political resistance, whereas in the other it is the sign of metro-colonial social stratification.

31. The connection between Kernan’s defective speech and that of the constable is cemented by the use of the word “thick”; when Kernan first tries to tell his story to the constable he is said to speak “very thickly” (152) and later, when Cunningham mocks the country police sergeant who throws the cabbage he assumes “a thick provincial accent” (161).

32. D. P. Moran, “The Irish Snob, and His English Accent,” *The Leader*, December 8, 1900; 233. Further references will be cited parenthetically in the text.

33. George Moore, *Parnell and His Island* (Swan Sonnenschein, Lowry and Co.: London, 1887), 31.

34. Kernan’s pride in his fancy second-hand coat contrasts with the resentment felt by Stephen Dedalus in *Ulysses* as he contemplates his borrowed boots: “a Buck’s castoff” (3.446) that serve as a synecdoche not just for his relationship to Mulligan but to Irish society more generally.

35. Like Kernan, Leopold Bloom also owns a secondhand coat, a “lost property office second hand waterproof” (4.67), yet its style-free practicality goes against the

status-obsessed grain of colonial mimesis. The obscure origin of Bloom's coat absents it from the colonial economy of social distinction.

Joyce himself wore a secondhand army coat during the years he wrote *Ulysses*, and when his brother Stanislaus gave Joyce money to buy him a raincoat made by Burberry—perhaps the most famous English clothing brand of the twentieth century—Joyce told his brother that the shop was laying in winter stock at the time he visited it and subsequently pocketed the money. See Brenda Maddox, *Nora: The Real Life of Molly Bloom* (Boston: Houghton Mifflin Company, 1988), 172.

36. All the men of "Grace" appear to have been at one point victimized by the former loan shark Mr. Harford, having "smarted in person or by proxy under his exactions" (159). Power is a victim of M'Coy, who has defrauded him, while Cunningham has been repeatedly duped by his alcoholic wife. We might reasonably suspect that the grocer, Mr. Fogarty, is victimized by Kernan, who is unlikely to repay the credit extended to him. Obviously, Kernan's wife and children are victims of various forms of neglect and abuse, though the narrator mostly obscures or downplays these facts.

37. G. B. Smith and Alan O'Day, "Gray, Edmund Dwyer," *Oxford Dictionary of National Biography*, last modified January 5, 2006, <http://www.oxforddnb.com.proxy.bu.edu/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-11332>.

38. The analogy between Ferdinand and Kernan is particularly ironic because the shipwreck with which the *Tempest* begins actually allows Ferdinand to realize his full potential as a man and a leader, whereas Kernan's recovery after his fall merely hides the truth that he is a complete wash-up. Notably, Kernan is not the only character in "Grace" who has a connection to drowning. Cunningham, whose face is said to be "like Shakespeare's" (157), was apparently based on the chief clerk of the Crown Solicitor's Office in Dublin Castle, Matthew Kane, who drowned in Dublin Bay in July of 1904.

39. Donald T. Torchiana, *Backgrounds for Joyce's "Dubliners"* (London: Routledge, 1986), 216. Further references will be cited parenthetically in the text.

Joyce's interest in municipal reforms concerned with the improvement of Dublin's drinking water finds voice in the famously expansive answer to the question regarding the functioning of Bloom's indoor tap—"Did it flow?" (17.163)—a passage in which Michael Rubenstein finds evidence for Joyce's support for, if not the Irish nation, Irish public utilities. See Michael Rubenstein, *Public Works: Infrastructure, Irish Modernism, and the Postcolonial* (Notre Dame: University of Notre Dame Press, 2010).

40. Joseph V. O'Brien, *"Dear, Dirty Dublin": A City in Distress, 1899–1916* (Berkeley: University of California Press, 1982), 18.

41. Given that Kernan's wife "rehabilitates" her husband's hat, we might assume that she also cleans his blood-stained clothes, making her one among many women in Joyce's oeuvre—from Maria of "Clay" to Anna Livia Plurabella—involved in the labor of washing. Such ablutions may have a mythical subtext that exposes, in contrast to the overt male agreement and ingratiation of "Grace," a righteous female

wrath mostly repressed by the narrative; for although Mrs. Kernan does not express her feeling that the shortening of her husband's tongue by his "accident" has a "curious appropriateness" (157) for fear of seeming "bloody-minded" (157), her willingness to believe in the banshee along with the Holy Ghost may be more "extravagant" (158) than the narrator allows. In Celtic mythology, the figure of the banshee forebodes a violent death by washing the blood-stained garments of the man fated to die. (Joyce may have known of the association of banshees with washerwomen in the oral tradition of Co. Galway, which have the banshee take the form of a washwoman beating out clothes in a stream on the eve of the battle of Aughrim.) The banshee, then, signifies not merely a "trace" of an all-but-vanished Gaelic culture, but of the half-repressed rage of a wronged Irish wife who foresees the death of her dissipated spouse.

42. Kernan's mention of the "sod of turf" has a linguistic irony. As Joyce would have learned from his reading of Skeat, "ooze"—the substance that coats the disgraced Kernan at the beginning of the tale—has its origin in *wase*: Old High German for sod or turf. The turf was presumably brought by students to burn, thus providing literal and figurative illumination. In "Grace," the one literal spark—the striking of a match by Power as he takes Kernan back home—shines a light on his friend's grievous condition.

43. In "An Encounter," Father Butler confesses his shock that his students would want to read comics: "I'm surprised at boys like you, educated, reading such stuff. I could understand it if you were . . . National School boys" (20). The young boy narrator of "An Encounter" internalizes this class prejudice, as is evident later in the story when the "queer old josser" (26) asks if Mahony was often whipped at school: "I was going to reply indignantly that we were not National School boys to be *whipped*, as he called it; but I remained silent" (27).

44. Another passage in the *Dublin Diary* neatly sums up the character of John Joyce in a manner that resonates with the portrait of the dissolute and pretentious Kernan: "He regards himself as the victim of circumstances and pays himself with words. His will is dissipated, and his intellect besotted, and he has become a crazy drunkard. He is spiteful like all drunkards who are thwarted, and invents the most cowardly insults that a scandalous mind and a naturally derisive tongue can suggest. He undoubtedly hastened Mother's death. He was an insulting son, and as a husband, a household bully and bester in money matters. For his children he has no love or care but a peculiar sense of duty arising out of his worship of respectability" (6).

45. If we follow the allusive lead provided by the comparison of Cunningham's face to that of Shakespeare's and Power's allusions to Shakespeare's comedic play, we might imagine that Kernan's "much ado about nothing" has its unspoken rejoinder in a more Lear-like understanding that "nothing will come of nothing," a tragic recognition suppressed by the narrative and its characters.

46. The suitcases pawned by M'Coy are symptomatic of the fraudulent lives of Joyce's metro-colonials, but they also subtly hint at Irish economic dispossession given the material role played by suitcases and valises in the life of immigrants. In *Ulysses*, both Stephen and Bloom independently think about valises. Stephen's valise

is prominent in the opening episode, where he uses it as a seat, and in “Proteus” he recalls dragging it across the slimy pier at Newhaven after his failed “mission” to Paris. Bloom also contemplates valises, particularly after he meets M’Coy in the street, where Bloom thinks M’Coy might be trying to scam him as he has scammed his friends. The “particular fancy” that Bloom expresses in regard to a valise—“leather. Capped corners, rivetted edges, double action lever lock” (*U* 5.179–80)—suggests his aesthetic appreciation for a well-made object, but it also reveals the Irish immigrant’s reliance on a sturdy valise to secure the few objects in his possession. Notably, the itinerant Joyce apparently wrote a good portion of *Ulysses* on a suitcase placed on his lap as a desk.

47. Although we are given almost no information about Mr. Fanning in “Grace,” his position within the shady world of Dublin politics is reflected by the place he occupies during the retreat, as he sits “immediately under the pulpit beside one of the newly elected councilors of the ward” (172). Mentioned in “Ivy Day in the Committee Room,” Mr. Fanning apparently has close relations to both “Trick Dicky Tierney,” who relies on Fanning for the financing of his political campaigns, and to Father Keon, the “black sheep” priest who makes a brief appearance in order to discuss “a little business matter” with Mr. Fanning (126).

48. Jim Fitzpatrick, *Three Brass Balls: The Story of the Irish Pawnshop* (Cork: Collins Press, 2001), 90.

49. The retreat overseen by Father Purdon anticipates the one that takes place in the background of the “Nausicaa” episode of *Ulysses* at the Star of the Sea Church in Sandymount—mentioned in “Grace” as the site of the Kernans’ wedding. The temperance nature of the religious retreat is made clear by Gerty’s lament that her father had abstained from “taking the pledge” (13.291) while the men within the Church recite the litany of Our Lady of Loreto. In “The Dead,” the connection between religious retreats and alcoholism is furthered in the character of Freddy Malins, who has apparently already once “taken the pledge” (185) yet arrives at the party drunk. Although Malins’s alcoholism is never a direct topic of conversation at the dinner party, we learn that he is under “doctor’s care” (200). The reported discussion about the health benefits of his planned visit to the Trappist monastery Mount Melleray in County Waterford, which include agreement about “how bracing the air was down there” (200), suggests the hope that Malins’s retreat will somehow cure him of his alcoholism.

50. In the “Nestor” episode of *Ulysses*, Stephen sympathetically compares the fate of Irish Catholics like himself to the plight of the Anglo-Irish: “For them too history was a tale like any other too often heard, their land a pawnshop” (2.45–46). That even members of the Ascendancy might share in the economic plight of Irish Catholics is attested to in Joyce’s essay on Oscar Wilde, in which he notes that “from time to time his medals, trophies of his academic youth, went to the pawnshop” (*CW* 202).

51. See Vicki Mahaffey, *Reauthorizing Joyce* (1988; reprint, with a foreword by Bernard Benstock, Gainesville: University Press of Florida, 1995), 133–91.

52. *Studies in Blue* clearly serves as a model for the clichéd language and stereotyped characterizations of “Eumaeus,” the episode in which Bloom recalls the work.

53. A good example of O'Connor's willingness to engage in Irish stereotypes even while acknowledging that he is doing so can be found in the description of Mr. Quinn in "Quinn v. Cummins": "A tall hat, a lounge coat of peculiar shortness, and a missing-link face, such as in the days of the great Irish agitation would have made the fame of a 'Punch' artist, are his most prominent characteristics." See Joseph K. O'Connor, *Studies in Blue* (Dublin: Sealy, Bryers and Walker, 1903), 23. Further references will be included parenthetically in the text.

54. At the beginning of "A Little Argument," the narrator introduces Biddy Shanly, who is unable to resort to pawning her husband's best suit in order to raise money to buy alcohol because he is currently in jail.

55. Fritz Senn, "A Rhetorical Account of James Joyce's 'Grace,'" *Moderna Språk* 74 (1980): 121–28. Future references will be cited parenthetically in the text.

56. Ironically, while the men of "Grace" are said to have "never consented to overlook his [Mr. Harford's] origin" (159) when it comes to his early business as a loan shark, they are more than willing to brand him an Irish Jew despite the fact that he is Catholic. The men's anti-Semitism thus serves as a scapegoat for behavior within the Catholic community that they refuse to own, much as they are unlikely to acknowledge any connection between their "original faith" and Judaism.

57. As Joyce would have known, infant baptism was particularly problematic for the Anabaptists, who reject the name of Baptist—"Anabaptists" literally means "rebaptizers"—for the reason that an infant cannot understand the meaning of the ceremony. Curiously, in *Finnegans Wake* Joyce refers to Saint Patrick as "the Anabaptist" (*FW* 388).

58. William J. Fitz-Patrick, *The Life of the Very Rev. Thomas N. Burke, O.P.* vol. 2 (London: Kegan Paul, Trench and Co., 1885), 268. Further references will be cited parenthetically in the text.

59. In another anecdote that speaks to Burke's theatricality, the preacher took on a diverse set of roles at a dinner party, including Amina in "La Sonnambula," Hamlet "as played by a prairie actor," and the Christy Minstrels (Fitzpatrick 215). Such a performance curiously harmonizes with the dialogism of *Ulysses*.

60. "And they were all amazed and perplexed, saying to one another, 'What does this mean?' But others mocking, said, 'They are filled with new wine.'" *The New Oxford Annotated Bible with the Apocrypha, Expanded Edition*, ed. Herbert G. May and Bruce M. Metzger (New York: Oxford University Press, 1971), 1321.

61. Walter W. Skeat, *The Concise Dictionary of English Etymology* (Ware: Wordsworth Editions Ltd, 1993), 507.

62. Max Weber, *Economy and Society*, ed. Guenther Roth and Claus Wittich, (Berkeley: University California Press, 1978), 242.

63. As one historian of Leo XIII's papacy notes, "the decided recovery of the public role of the Church, to be achieved through a knowledge of the mechanisms of contemporary society and appropriate, especially pontifical, dictates, represented the distinctive feature of Leo XIII's programme." See Annibale Zambarieri, "Forms, Impulses and Iconography in Devotion to Pope Leo XIII" in *The Papacy and the*

New World Order: Vatican Diplomacy, Catholic Opinion and International Politics at the Time of Leo XIII 1878–1903. ed. Vincent Viaene (Leuven, Belgium: Leuven University Press, 2005), 251. Subsequent citations will be included parenthetically in the text.

64. See Terence Brown, “Joyce’s Magic Lantern,” *JJQ* 28, no. 4: 791–98. Brown situates this “miracle” within the larger context of colonial rule, and suggests that the apparitions conveniently occurred at a moment of intense political agitation when the Church was seen as siding with British interests.

65. Leo XIII was not the first Pope to be photographed—the distinction goes to his predecessor, Pious IX—but he was the first pope to be filmed; in 1896, Auguste et Louise Lumiere made a very short movie of the Pope showing him sitting in Saint Peters, riding in a carriage and being carried through the Vatican on a palanquin. Neither Kernan nor the other men of “Grace” are likely to have seen this film, as there was no access to cinematographic images in Dublin until 1909, the year that Joyce oversaw the opening of the Volta.

66. Leo XIII, “Ars Photographica,” trans. H. T. Henry in *Dubliners*, ed. Margot Norris (New York: Norton, 2006), 242.

67. The Pope’s image was prominently displayed in advertisements for Vin Mariani, along with the following testimony: “His Holiness the Pope writes that he has fully appreciated the beneficent effects of this Tonic Wine and has forwarded to Mr. Mariani as a token of his gratitude a gold medal bearing his august effigy.”

68. The simoniac collision of religion and consumerism finds expression in *Ulysses*, where a clergyman is listed among those who have submitted testimonials for the “Wonderworker,” billed as the world’s “greatest remedy for rectal complaints” (17.1820).

69. Maud Ellmann, *The Nets of Modernism: Henry James, Virginia Woolf, James Joyce and Sigmund Freud* (Cambridge: Cambridge University Press, 2010), 109.

70. “Now this, Our paternal affection, remaining, as it does, unaltered, We cannot disguise that tidings which have recently come to Us from Ireland have deeply pained and grieved us. We have learned that an untoward excitement had suddenly arisen because the Sacred Congregation, whose office it is to vindicate the authority of the Church against those who resist it, has decreed that those methods of warfare known as Boycotting and the Plan of Campaign, which had begun to be employed by many, may not lawfully be used.” *Saepe Nos*, June 24, 1888; http://w2.vatican.va/content/leo-xiii/en/encyclicals/documents/hf_l-xiii_enc_24061888_saepe-nos.html

71. Virginia Moseley suggests that five points of the quincunx praised by Thomas Brown correspond to the five letters of the word *grace*. See Virginia Moseley, “The ‘Coincidence’ of ‘Contraries’ in ‘Grace,’” *James Joyce Quarterly* 6, no. 1 (Fall 1968), 18. Moseley also references Thomas Brown’s definition of God as a circle whose center is everywhere and its circumference nowhere; the general profusion of figurative and literal boundaries and borders in “Grace” might lead us to regard Joyce’s Dublin as place where circumferences are everywhere and centers nowhere.