CHAPTER 4
Joyce’s Epiphanies & Pater

In exercising this power, painting and poetry have a variety of subject almost unlimited. The range of characters or persons open to them is as various as life itself; no character, however trivial, misshapen, or unlovely, can resist their magic. That is because those arts can accomplish their function in the choice and development of some special situation, which lifts or glorifies a character, in itself not poetical.¹

Most comparative studies on Pater and Joyce have focused on the epiphany as a defining instance of the writers’ close kinship. In “Visions and Epiphanies: Fictional Technique in Pater’s Marius and Joyce’s Portrait” (1973), Robert Scotto argues that, from his reading of Marius the Epicurean, Joyce developed his technique of using epiphanic moments to signal climaxes or transitions in the narrative. In arguing for this influence, Scotto pays particular attention to the visionary moments that Marius experiences and the resulting changes in his philosophical development. By contrast, Robert Scholes and Stephen Kain trace Joyce’s concept of epiphany to The Renaissance. Its “Conclusion,” in particular, supports their view that Pater’s advocacy of “flame-like moments” anticipates several of the epiphanies in the Dublin Notebook and in Portrait.

Joycean epiphanies take two general forms. In The Workshop of Daedalus (1965), Scholes and Kain usefully contradistinguish narrative/lyric and dramatic epiphanies.² Lyric epiphanies are intense moments of aesthetic experience and are “for the most part ‘memorable phases’ of Joyce’s mind—as he observes, reminisces, or dreams.”³ These are moments that the young Joyce cherished; in retrospect, however, the older Joyce regarded most of these epiphanies as solipsistic and sterile. Although they recall Pater’s “flame-like moments,” the protagonist who experiences them is often detached from the
sensate world. In Pater's sensate moments, the phenomenal world is always the catalyst. According to Scholes and Kain, "this early concept of the Epiphany [of Joyce’s] seems to reserve, by definition, the sympathy for the artist's mind and the hostility for the surrounding world."4 Joyce outgrew this view, and, like Pater, believed that one's experience of the "surrounding world" is essential both in artistic creation and in epiphanic disclosure. Although some of Joyce’s lyric epiphanies contain genuinely spontaneous moments of self-discovery and artistic awakening, many of them in Portrait are “pseudo-epiphanies" in which Stephen naively believes that he has received artistic inspiration. Because he is at war with his environment, these epiphanies resemble the ivory tower aesthetics of the Dublin followers of Pater that the mature Joyce abandoned. One such epiphany in Portrait occurs in Part V, where Stephen feels that “the spirit of beauty had folded him round like a mantle."5 Another appears in the diary entry that closes the novel, where Stephen falsely assumes he has experienced artistic rebirth.

The second category of epiphany, “the dramatic epiphany,” reflects Joyce's deepening belief that the interplay between the artist and his environment is essential in art. Dramatic epiphanies are experiential moments in which an unaesthetic and seemingly mundane incident leads to a “spiritual manifestation.” These epiphanies “dispense with the narrator to focus more on 'the vulgarity of speech or of gesture.'”6 They occur to all of Joyce’s protagonists, not merely to his self-conscious artist figures. In Portrait, where the protagonist is an embryonic artist, we find Stephen experiencing both lyric and dramatic epiphanies. That both types also appear in Pater suggests that he was a significant contributing influence. At the very least, the origins and evolution of Joyce’s concept of epiphany closely resemble Pater’s.

For Pater, who considered becoming an Anglican minister during his school days at Canterbury, and for the Jesuit-trained Irish Joyce, the epiphany first emerges from the religious experience of adolescence. Increasingly, religious and aesthetic ecstasy became analogous experiences for both writers, particularly in the more substantive lyric epiphanies that arise directly from artistic contemplation. In “New Cyrenaicism,” where Marius embraces the ideas of the “Conclusion” to The Renaissance, the moments of aesthetic vision in which he “observes, reminisces, or dreams” are analogous to those of the mystic:
Such manner of life might come even to seem a kind of religion—an inward, visionary, mystic piety, or religion, by virtue of its effort to live days "lovely and pleasant" in themselves, here and now, and with an all-sufficiency of well-being in the immediate sense of the object contemplated, independent of any faith, or hope that might be entertained as to their ulterior tendency. In this way, the true aesthetic culture would be realizable as a new form of the contemplative life, founding its claim on the intrinsic "blessedness" of "vision"—the vision of perfect men and things. 7

Just as Pater would make aesthetic experience "a kind of religion," so too he secularizes and aestheticizes religious experience in Marius. The epiphonized object—"the object contemplated"—is part of a "blessed" moment of vision; however, it exists not in a spiritual but in a sensory framework. It stands "independent of any faith" and has no connection with transcendence; therefore, there is no need to contemplate its religious or "ulterior tendency." We also find a reciprocal relation between sense and spirit, art and religion, in many of Joyce's epiphanies, such as Epiphany 24 in the Dublin Notebook. Here the epiphonized object is an "unknown female": "Her arm is laid for a moment on my knees and then withdrawn and her eyes have revealed her—secret, vigilant, an enclosed garden—in a moment."8

"The Song of Solomon" and the "Song of Songs" probably inspired this epiphany. Joyce seems drawn to the eroticism of these sacred texts, fascinated by the mixture of spirituality and sensual appeal. He includes the epiphany midway through Part IV of Portrait—this time "spiritualizing it considerably," as Scholes and Kain note—as a moment of mystical ecstasy for the ascetic Stephen. Conversely, the young Stephen in Portrait sensualizes the "Tower of Ivory" symbol from the litany of the Virgin. For Stephen, the symbol evokes not the Virgin Mary, but Eileen, "whose long cool thin hands" were "like ivory."

Like Marius, who secularizes "the blessedness of vision" in order to perceive "perfect men and things," Joyce, as mentioned in "The Secular Religion," initially borrowed and adapted his aesthetic term "epiphany" from the religious ritual known as "epiclesies," in which the Holy Ghost is besought to transform the host into the body and blood of Christ. 9 The young Joyce saw an analogy between the priest's religious purposes and his own aesthetic aims of providing "spiritual enjoyment by converting the bread of everyday life into something that has a permanent artistic life of its own." 10

The Greek term "epiphany" invokes Pater's phrase "the blessedness of vision." Oliver St. John Gogarty suggests that Joyce learned of its Greek meaning of "a showing forth" from his Latin professor at University College, Reverend Joseph Darlington. 11 Joyce links the two terms in his aesthetics:
epiclesis, which means “transformation,” and epiphany, which means “a showing forth,” merge in Joyce’s theory of epiphany wherein he envisions “transforming” everyday life into art through a “showing forth” of quiddity within the mundane. In Christian doctrine, the epiphany is a manifestation of the transcendent, a mystical experience. The Greek epifanes (“epiphanes”) means “coming to light, appearing.” Thus, the Feast of the Epiphany, the occasion for the Morkins’ gathering in “The Dead,” celebrates the day when the Magi beheld the infant Jesus. For the Magi, the baby was not merely an infant but a signifier of the spiritual, and the experience was a mystical disclosure or “showing forth.” In Bethlehem, they beheld the incarnation of a deity—or what Pater above calls the “ulterior tendency” of transcendent beauty. For Pater and Joyce, however, the focus in moments of genuine epiphany is not on the otherworldly. Instead, it is a vision of “perfect men and things,” like Joyce’s flawed Dubliners, who are “perfectly” (completely) human, not divine. Rather than unveiling Beatrice in her transcendent splendor, Joyce gives us Molly Bloom, the “perfectly sane full amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent Weib.” She engenders the most sublime epiphany of Ulysses when Bloom and Stephen gaze at her lighted window at the climax of the novel.

Scholes and Kain define Joyce’s “lyric epiphany” as an aesthetic, rarefied moment that constitutes or reflects “a memorable phase of the mind itself.” Pater celebrates such select moments in the “Conclusion,” but they are more spontaneous and less contrived than many of Stephen’s. In the “Conclusion,” he states that, for the artistic consciousness, “every moment some form grows perfect in hand or face; some tone on the hills or the sea is choicer than the rest; some mood of passion or insight or intellectual excitement is irresistibly real and attractive to us—for that moment only.” Pater counsels in the “Preface” that no “universal formula” exists for apprehending these moments. What is necessary is the proper temperament and the “power of being deeply moved by the presence of beautiful objects.” This sensitivity to the appearance of the beautiful will enable one in the Heraclitean flux of life to move “from point to point, and be present always at the focus where the greatest number of vital forces unite in their purest energy.” This calls for sensual engagement with the world; Stephen, however, cultivates states of desensitized or “static” aesthetic ecstasy. For Pater, such ecstasy or “memorable phases of the mind” arise from without and not merely from within. Thus, the aim of aesthetic consciousness is “To burn always with this hard gem-like flame” and “to maintain this ecstasy.” Denis Donohue, quoting Henry James’s doctrine from “The Art of Fiction” (1884), redefines Pater’s maxim as an invocation to “be someone upon whom nothing is ever lost.” The “Conclusion” asks us not merely to be susceptible to “flame-like mo-
ments," but to encourage their transmission by opening ourselves to the influence of the beautiful, for "art comes to you proposing frankly to give nothing but the highest quality to your moments as they pass, and simply for those moments' sake."

Although most of Stephen's lyric epiphanies are false moments of enlightenment, some, like his response to "Bous Stephanous" in Part IV, are akin to Pater's instances of intense, spontaneous disclosure. In Stephen Hero, Joyce identifies claritas as the moment of what Scholes and Kain call the lyric epiphany. Later, in Portrait, Stephen echoes Pater's description of "flame-like" moments in characterizing claritas as the "mysterious instant" that "Shelley likened beautifully to a fading coal." In such instances, the subject experiences the "luminous silent stasis of esthetic pleasure." While the epiphanic moment seems timeless, both Pater and Joyce remain conscious of the flow of experience and suggest that the aesthetic epiphany is actually a heightened interval within phenomenal flux. Part of the aesthetic delight is the subject's illusion of a momentary suspension of time. Thus, a favorite word that both Pater and Joyce employ to describe the impact these epiphanies have on the mind is "arrest." In "The School of Giorgione," Pater speaks of "exquisite pauses in time, in which, arrested thus, we seem to be spectators of all the fulness of existence." Stephen says that perfect pity or terror "arrests the mind." He adds that he uses the word "arrest" to indicate that the aesthetic experience is "static," not "kinetic." Beauty induces "an esthetic stasis, an ideal pity or an ideal terror, a stasis called forth, prolonged and at last dissolved by what I call the rhythm of beauty." The description of such heightened moments recalls Pater's description of Browning's handling of his protagonists in monologue: he "apprehends it in some delicate pause of life, in which for a moment it becomes ideal."

Pater and Joyce's rhetorical emphasis upon the "ideal" in such moments leads one to consider whether they are implicitly constructing an escapist aesthetic under the guise of experiential celebration. This has been a principal and usually misguided criticism of Pater, though his rhetoric often invites the charge. In the previous chapter, I mentioned that in "Winckelmann," Pater declares that "the basis of all artistic genius lies in the power of conceiving humanity in a new and striking way, of putting a happy world of its own creation in place of the meaner world of our common days...." The Stephen of Portrait is also given to making what seems an aesthetic projection onto reality. The escapist yearning periodically produces within him a sense of himself as a "heroic artist [in a] mean environment." In Part III of Portrait, Stephen tries "to build a breakwater of order and elegance against the sordid tide of life" in his environment. Unfortunately, the perfect
“arrest” of aesthetic epiphanies cannot be willed into existence—it must come serendipitously through the agency of the miserable world (“dear, dirty Dublin”) from which he seeks to escape. In Part V, however, Stephen experiences an instant of imagined release that offers a hyper-spiritualized version of the liberating power that characterizes Pater’s “flame-like” moments:

His thinking was a dusk of doubt and self-mistrust lit up at moments by the lightnings of intuition, but lightnings of so clear a splendour that in those moments the world perished about his feet as if it had been fireconsumed: and thereafter his tongue grew heavy and he met the eyes of others with unanswering eyes for he felt that the spirit of beauty had folded him round like a mantle and that in revery at least he had been acquainted with nobility.29

Although Stephen’s “lightnings” seem intuitive and spontaneous, he experiences a pseudo-epiphany here, for his vision not only dissolves the material world but has its origin in abstract meditation rather than sense experience. We find here an instance of Stephen’s most pronounced aestheticism: his “lightnings of intuition” both echo and distort Pater’s gem-like flame image.

One of the challenges, therefore, that Joyce’s reader faces in Portrait is distinguishing Stephen’s moments of genuine aesthetic vision from artificial instants that rhetorically mimic them. We find an instance of the latter when Stephen the aesthete/solipsist feels that “the spirit of beauty folds him round” while the real world “perished about his feet.” Another pseudo-epiphany closes the novel, as Stephen invokes his namesake “Daedalus” and declares, undaunted, his ambition “to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.” Ironically, the aesthete who prepares to depart for Paris is reluctant to “encounter experience” under any circumstances. The phrase “reality of experience” also appears in Marius during an epiphany when Marius sees a “vision of a natural . . . love, transforming, by some new gift of insight into the truth of human relationships . . . all the conditions of life.”30 A Christian Mass inspired this epiphany, and one of the things that Marius now cherishes “as a reality of experience”31 is “the nature of the family . . . and its appropriate affections.”32 Conversely, Stephen rejects the family, and his supercilious aesthetic separates him from “the truth of human relationships” and “all the conditions of life” in Dublin. Marius’s sentiments mirror the mature Joyce’s, who cherished family life sufficiently to make the family the center of experience in both Ulysses and Finnegans Wake. Self-severed from “the reality of experience,” Stephen’s art does not have the raw material for a Joycean or Paterian celebration of life. Hence the lyric “epiphany” that
closes the novel is really a false experience of illumination that foreshadows his fall into creative sterility at the start of Ulysses.

Two sequential moments in Part IV of Portrait illustrate the difference between genuine and false epiphanies. The first is an aesthetic fabrication of Stephen's, the second, a more spontaneous, if ambiguous, moment that produces a "memorable phase" within Stephen's mind. In the first, Joyce presents Stephen as a sterile artist who rejects the body. In the second he gives us a Paterian Stephen who approaches a synthesis of sense and spirit. While admiring "a day of dappled seaborne clouds" on a bridge, Stephen envisions an aesthetic which draws "less pleasure from . . . the glowing sensible world [reflected] through the prism of a language manycoloured and richly storied than from the contemplation of an inner world of individual emotions. . . ." As discussed in the previous chapter, this meditation is an instance of Stephen's self-indulgent escapism. Joyce subtly undermines the experience by stating that as this "epiphany" wanes, Stephen "passed from the trembling bridge on to firm land again." Soon after, he sees a group of boys bathing in the ocean, and the sensory universe begins to re-assert its presence. Stephen, "whose flesh dreaded the cold infrahuman odor of the sea," rejects their call to join them in the water as they swim in the nude. Stephen's initial response is far from promising: "It was a pain to see them and a swordlike pain to see the signs of adolescence that made repellent their pitiable nakedness." Recalling, perhaps, his childhood immersion in the square ditch, he stood "apart from them in silence and remembered in what dread he stood of the mystery of his own body."

Soon after, when they call out his name in Greek to join him ("Dedalus, Bous Stephanoumenos"),

his strange name seemed to him a prophecy. . . . Now, at the name of the fabulous artificer, he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air. . . . Was it a . . . symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being?

Unlike Stephen's meditations on the bridge, which are intellectually engineered, his vision here arises spontaneously and intensely from an auditory trigger in the material world. Although the Dedalean epiphany of flight that emerges from the "vulgarity" of common speech is ambiguous (and premature), its mixture of the airborne and the earthly implies the sense/spirit synthesis that anticipates both Stephen's impending strand epiphany and the comet that passes overhead as Stephen and Bloom urinate in the garden. Stephen's "soul was soaring in an air beyond the world and the body he knew
was purified in a breath and delivered of incertitude and made radiant and commingled with the element of spirit."39

The rhetoric here, like that of the bird-girl epiphany which follows, commingles sensual response and spiritual ecstasy. As Stephen now grows "near to the wild heart of life," he believes that the "phase of his life" as artist is about to begin. In truth, the birth of the artist is still years away, for Stephen has not lost his fear of the body, a crucial requirement for mature Joycean aesthetics. The idea that the "body he knew was purified in a breath" and "made radiant" may be ironic since the Joyce of Ulysses does not depict the body in a "purified" state. Rather, in modeling Ulysses after the human body, he celebrates all of its messy kinetic processes, from the digestive to the reproductive. What Stephen regards as repellent in the body Joyce celebrates as natural, and he sees its processes both as analogous and essential to artistic creation. Thus, Stephen's epiphanic glimpse is only an intimation of his potential birth as an artist during his encounters with Bloom in "Eumaeus" and "Ithaca."

While Pater's "gem-like" moments produce an ideal ecstasy, they are almost always rooted in the apprehension of "strange dyes, strange colours," and other earthly splendors. Stephen, by contrast, is typically "fireconsumed" by images and ideas in his own imagination. Nevertheless, one could analyze Stephen's entire development from Portrait through Ulysses within two competing Paterian frameworks. If one reads Pater as a refined solipsist—a misreading to which "The Conclusion" all too easily lends itself—then the young pseudo-epiphanic Stephen is a Paterian aesthete, a figure that Joyce mocked. But Stephen's growth into artistry from what Joyce would call his "immature" aestheticism is more genuinely Paterian: Stephen's destiny is to return to the world of men and women through Bloom, a "Pater"-ian figure who values a frank acceptance of sensual life. Bloom is surely one who, as Pater recommends, is "forever courting new impressions," and who never allows a "facile orthodoxy" or any kind of system to determine his experience. Thus, Stephen the aesthete of Portrait and Stephen the new-born artist of Ulysses embody disparate versions of Pater.

The collegiate Stephen is akin to the 1870s young aesthetes who carried Pater's pursuit of beauty to an extreme and made his name a notorious synonym for dandyism. Joyce felt surrounded with similar types in Dublin and, as we have seen, quickly came to reject them. The mature Stephen of Ulysses, who is receptive to Bloom's earthly invitation, is on his way to becoming the sense-loving Paterian who can apprehend "a spiritual manifestation" even in the most ordinary things. Nowhere is this oscillating tension between escapist aesthetics and sensory engagement clearer in Pater and Joyce than in their notions of epiphany. Joyce told Stanislaus that
through his epiphanies he was "trying to give people some kind of intellectual pleasure or spiritual enjoyment by converting the bread of everyday life into something that has a permanent artistic life of its own." Pater makes similar claims in The Renaissance: "What modern art has to do in the service of culture is so to rearrange the details of modern life, so to reflect it, that it may satisfy the spirit." Such lofty claims suggest a desire to idealize life in art. They recall Joyce's Panglossian narrator in "Cyclops," who magnifies the prosaic into epic splendor. That epic voice emerges as a parody, of course—a send-up of the visionary impulse to cover life's warts. Throughout Ulysses, Joyce so mirrors sensual and sexual life that his novel, after a long battle, helped revolutionize censorship laws. Pater too, writing for a Victorian audience, was as erotically frank as he dared be, especially about homosexuality. Despite his flights into idealism, Pater's aesthetic is more typically an implicit call for sensual frankness. Like the Joyce of Ulysses, who was reviled for his candid depiction of erotic life, Pater's celebration in "The Conclusion" of the here and now made him, in middle-class circles, a figure of scorn and public ridicule until his death. As we shall see, both writers employ another kind of epiphany to document their most intense engagements with the sensate universe.

Pater's and Joyce's versions of what Scholes and Kain call the "dramatic epiphany" reveal that the primary aim of both their aesthetics is not to idealize life. Joyce defines this second type of epiphany in Stephen Hero: "By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments." Like genuine lyric epiphanies, a concrete experience of the environment gives rise to the dramatic epiphany. However, the dramatic epiphany differs from the lyric both in cause and effect. The lyric epiphany is largely confined to the experience of aesthetic bliss, such as Stephen's of his soul "soaring in an air beyond the world." Stephen tries to will such moments into existence in reaction against his sordid environment. The dramatic epiphany, which is always triggered by physical sensation, is not confined to aesthetic rapture. They vary in their impact upon the experiencing self. Although most in Portrait are instances of self-discovery, some are dark moments of self-dissolution. Joyce incorporates the Paterian notion
of “weaving and unwrapping” into the epiphanic structure of *Portrait*: while at certain moments Stephen’s epiphanies crystallize an emerging identity, at other times his identity seems to be “unraveling” under the traumatic force of his discovery. Such dark moments, as we shall see, are often instances when the environment obliterates identity and leaves no distinction between the self and the outside world.

Joyce’s use of the word “gesture” and the mundane/sublime character of the epiphany in the definition from *Stephen Hero* led Scholes and Kain to suggest that Pater’s essay “The School of Giorgione” inspired this definition:

Now it is part of the ideality of the highest sort of dramatic poetry, that it presents us with a kind of profoundly significant and animated instants, a mere *gesture*, a look, a smile, perhaps—some brief and wholly concrete moment—into which, however, all the motives, all the interests and effects of a long history, have condensed themselves, and which seem to absorb past and future in an intense consciousness of the present. Such ideal instants the school of Giorgione selects, with admirable tact, from that feverish, tumultuously coloured world of the old citizens of Venice—exquisite pauses in time, in which, arrested thus, we seem to be spectators of all the fullness of existence, and which are like some consummate extract or quintessence of life [emphasis added].

The similarity in their definitions is remarkable. For Pater, a “concrete” experience and not a rarefied moment of aesthetic solipsism produces the “imaginative instant.” For Joyce, “the vulgarity of speech or of gesture” can lead to a “spiritual manifestation” for the “man of letters” who records it. Joyce’s definition reflects the artistic paradigm that, at seventeen, he set forth in his essay “Drama and Life”: “Life we must accept as we see it before our eyes, men and women as we meet them in the real world, not as we apprehend them in the world of faery.”

In *Portrait*, these animated instants are either moments of self-discovery or of self-dissolution for Stephen. The epiphanies that close each chapter are progressive stages in the protagonist’s self-illumination, culminating at the end of Part IV in his vision of the bird-girl and his artistic destiny. At the close of Part I, Stephen is at Clongowes, where he has suffered from obscurity and homesickness. He is physically withdrawn from the bustle of school-life. He shuns the aggressiveness of his classmates on the football field and fears humiliation from such experiences as Wells’s shouldering him into the square ditch. Throughout Part I he feels like a cipher: the impressions and influences from the outside world determine his actions. Even his resolve to see Father Conmee about the unjust pandying owes much to the influence of his fellow students: “Yes, he would do what the fellows had told him” and meet with
the rector. The portraits in the corridor of the rector's office that "[look] down on him silently as he passed" also seem to press upon him. When he convinces the rector to speak to Father Dolan about the unjust pandying, he feels that he finally has made an impression on this environment. After he emerges from the rector's office, his classmates treat him like a hero. No less than his courageous journey to the rector, his escape from their clasped hands, which hoisted him triumphantly in the air, is an epiphany of self-liberation. No longer ineffectual, he has finally been able to assert himself and help shape an environment that had dominated him.

Yet dark epiphanies pervade Portrait as well as Joyce's earlier fiction. "The Dead" closes with such an epiphany of disintegrating identity, a Paterian animated instant that Perry Meisel notes may be indebted to the "Conclusion" to The Renaissance:

The tears gathered more thickly in [Gabriel's] eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree.... His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. His own identity was fading out into a grey impalpable world: the solid world itself which these dead had one time reared and lived in was dissolving and dwindling.

The passage, in which Gabriel Conroy envisions Grete's dead lover, Michael Furey, recalls the theme of Heraclitean flux in the "Conclusion" where Pater describes the fluid nature of matter and spirit. The "Conclusion's" epigraph, "All things are in motion; nothing remains the same," resonates in Joyce's description of how Gabriel's "identity was fading out" and how "the solid world itself... was dissolving and dwindling." Gabriel's awareness of the insubstantiality of his identity ("unweaving" itself) as Grete's husband comes in what Pater calls "some brief and wholly concrete moment." His epiphany is prompted by the shadows in the hotel room (just as the shadows of flames prompt young Stephen's Parnell epiphany). The moment condenses "all the interests and effects of [the] long history" of Gabriel's emotional life and "[absorbs] past and future into an intense consciousness of the present." As the spectre of his wife's lost lover revives, Gabriel becomes aware that his own marital past has been a delusion, and the future of his current intimations is the grave. Only the devastating present exists, and Gabriel's final revelation is Paterian: he concludes that it is better "to burn always with [a] hard, gem-like flame" as Michael Furey did because "a counted number of pulses only is given to us" in life: "One by one [we] were all becoming shades. Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismaly with age." In this dark epiphany we
find a paradigmatic instant not of self-crystallization but of self-obliteration. Gabriel regrets the absence of self-defining moments of being during his life and feels the emptiness of a life in which deadening cultural forms have negated personal development.

Another dark epiphany that echoes the "Conclusion" occurs in Part II of *Portrait*, where Stephen has accompanied his father on a trip to Cork. At the end of Simon Dedalus’s "When you kick out for yourself" monologue, Stephen's nostalgic father declares with a sob that his own father "was the handsomest man in Cork":

[Stephen] heard the sob passing loudly down his father's throat and opened his eyes with a nervous impulse. The sunlight breaking suddenly on his sight turned the sky and clouds into a fantastic world of sombre masses with lakelike spaces of dark rosy light. . . . Nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him. He could respond to no earthly or human appeal, dumb and insensible to the call of summer and gladness and companionship, wearied and dejected by his father's voice.\(^51\)

Feeling himself absorbed into a family legacy of dissipation and failure, Stephen tries to establish an independent identity within the "flickering" "walls of personality:" "He could scarcely recognize as his own thoughts, and repeated slowly to himself:—I am Stephen Dedalus. I am walking with my father whose name is Simon Dedalus. We are in Cork, in Ireland. He tried to call forth some of [his childhood's] vivid moments but could not."\(^52\) The notion that "nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him" recalls Pater's idea of the subjective walls of personality "through which no real voice has ever pierced on its way to us." He feels himself to be nothing more than protean consciousness. Instead of discovering an identity, as he does in the epiphany at the end of Part I, his notion of self "dwindles down" to free-floating fragments and impressions of his remembered childhood: "a little boy being taught geography by an old woman who kept two brushes," his first communion in college, a "Mass being said for him by the rector." Pater registers this sense of subjective flux in the "Conclusion," but he does so with exhilaration rather than Joycean distress:

And if we continue to dwell in thought on this world, not of objects in the solidity with which language invests them, but of impressions, unstable, flickering, inconsistent, which burn and are extinguished with our consciousness of them, [reality] contracts still further: the whole scope of observation is dwarfed into the narrow chamber of the individual mind.\(^53\)
Listening to his father's boozy weeping, Stephen then recalls the epiphany of Parnell's funeral that he experienced in the infirmary, but, instead of reviving an image of Parnell, he, like Gabriel, feels that he is "passing out" of definable existence:

He had not died but he had faded out like a film in the sun. He had been lost or had wandered out of existence for he no longer existed. How strange to think of him passing out of existence in such a way, not by death but by fading out in the sun or by being lost and forgotten somewhere in the universe!54

This is yet another passage that invokes Pater's idea in the "Conclusion" of self-renewal and self-dissolution. Whereas Paterian epiphanies are usually moments in which this weaving appears to cease, Joyce's dramatic epiphanies can either crystallize the emergent self or reveal a state of amorphous dissolution. Stephen's dark moments are marked by what John McGowan finds in Paterian epiphanies in general: a desperate desire to establish a self within the flux of time. When his efforts fail, the disillusioned Stephen, like some readers of the "Conclusion," senses that identity is relative, temporally discontinuous, and so subjectively wavering that it sometimes casts doubt not only on the existence of others but on its own existence.

Another dark epiphany in Part II occurs when Stephen and his father enter the anatomy theatre of Queens College where Simon Dedalus was once a student. While his father searches desks for his initials, Stephen read the word 'foetus' cut several times in the dark stained wood. The sudden legend startled his blood: he seemed to feel the absent students of the college about him and to shrink from their company. A vision of their life, which his father's words had been powerless to evoke, sprang up before him out of the word cut in the desk. A broadshouldered student with a moustache was cutting in the letters with a jackknife, seriously. Other students stood or sat near him laughing at his handiwork.55

Morbidly preoccupied with sexuality and his own shameful practices, Stephen finds his prurience reflected in the word "foetus." His vision of the sex-obsessed students gives rise to "monstrous reveries" which "come thronging into his memory." He wonders "where they came from, from what den of monstrous images" in his mind have they "swept over him." This dark moment is another instance of how Stephen shrinks from physical life. The burly students of the vision offer a grotesque reflection of his own animal desires, and his horror at the word "foetus" reveals his fear of the body and paralyzing sexual guilt.

Robert Scotto compares the "foetus" epiphany in Portrait to one of the few dark epiphanies in Marius. Like the word foetus, a small avalanche in a
rural retreat is enough to cause "a den of monstrous images" to come "thronging into [Marius's] memory":

That was sufficient, just then, to rouse out of its hiding-place his old vague fear of evil—of one's enemies—a distress. . . . A sudden suspicion of hatred against him, of the nearness of "enemies," seemed all at once to alter the visible form of things. . . .

Both Stephen and Marius evince a fear of the body and of chaos within the material world. Marius "had not [yet] put beneath his feet the terror of mere bodily evil." Scotto concludes that "like Marius, Stephen, until his liberating composition of the villanelle, is more acted upon than acting, impressionable, suspended, unrealized potential." Both young men periodically overcome this sense of helplessness. Stephen achieves a degree of liberation not only at the close of Part I but also when he encounters the prostitute at the end of Part II. His fear of the body dissipates as he anticipates "the holy encounter he had then imagined at which weakness and timidity and inexperience were to fall from him." No longer shrinking from the physical, he has his first sexual encounter and undergoes a "transfiguration" in the arms of the prostitute. Under "the dark pressure" of her parting lips, he "becomes strong and fearless and sure of himself"—and, for the moment, no longer afraid of the physical environment and his own raging desires.

The evening after Marius experienced his dark epiphany he undergoes a similar change. His stay at an inn was "a pleasant contrast to that last effort of his journey." The fire burning in the dining room, the white wine he drinks at dinner, "with the true colour and flavour of the grape, and with a ring of delicate foam as it mounted the cup, had a reviving edge or freshness he had found in no other wine. These things had relieved the melancholy of the hour before." In this environment he first meets Cornelius: "it was just then that he heard the voice of one, newly arrived at the inn, making his way to the upper floor—a youthful voice, with a reassuring clearness of note, which completed his cure."

Cornelius transforms the hostile landscape through which Marius is passing much as the singing girl transforms the speaker's experience in Wallace Stevens's "The Idea of Order in Key West" (1935). As they travel together to Rome, "the road that day lay through a country well fitted . . . to ripen a first acquaintance into intimacy; its superficial ugliness throwing the wayfarers back upon each other's entertainment in a real exchange of ideas." The landscape soon becomes less ugly but more "austere," suggesting the virtue of ascesis. This quality is reflected in the personality of Marius's new friend:
For sentimental Marius, all this was associated, by perhaps some fantastic affinity, with a peculiar trait of severity, beyond his guesses as to the secret of it, which mingled with the blitheness of his new companion.... and what wasearnest, or even austere in the landscape they had traversed together, seemed to have been waiting for the passage of this figure [Cornelius] to interpret or inform it. 66

Like Bloom in Nighttown and at 7 Eccles St., Cornelius's influence dissipates the fear and hostility that the solipsistic Marius once had for the world: "again, as in his early days with Flavian, a vivid personal presence broke through the dreamy idealism, which had almost come to doubt of other men's reality. . . ."67 The transformation becomes complete in the underground church in Rome; but already Marius has intimations of a new power "just then coming into the world: "For Cornelius, returning . . .[to] the imperial guard, seemed to carry about with him . . . the atmosphere of some more jealously exclusive circle."68 This circle, made "exclusive" for fear of persecution, is not the imperial guard, but the underground Christian church at the home of Cecilia. There Marius experiences "the genius . . . of Christianity"69 and has a "vision of a natural, a scrupulously natural, love, transforming . . . all the conditions of life."70

Such experiential epiphanies occur throughout Marius; but they are present elsewhere in Pater's mature fiction. Typically, they are moments of radiant self-illumination and self-sameness that run counter to the earlier Heraclitean epistemology of the "Conclusion." In the unfinished novel Gaston de Latour (1896), the protagonist moves from religious to sensuous/aesthetic experience in a manner similar to Marius at the temple of Aesculapius and Stephen at Sandymount. Early in the novel, Gaston prepares to enter the priesthood only to turn away from the calling. What Apuleius does for Marius and what Ibsen does for Stephen in Stephen Hero, Ronsard does for Gaston. The French poet's Odes awakens Gaston's latent sensuality, and in the chapter "Modernity," he begins to appreciate sensuous beauty. In this regard, the narrative recalls the chapters "Change of Air" and "The New Cyrenaicism" in Marius. It also parallels the scene on the strand at the end of Part IV of Portrait and anticipates sentiments that Joyce expresses in "Drama and Life." All of these texts contain dramatic epiphanies of the kind that Robert Scotto says mark climactic transitions in a character's development. After reading Ronsard, Gaston's capacity for visual apprehension intensifies, and, like Stephen on the strand, "things for him were become at once more deeply sensuous and more deeply ideal."71 Gaston, resembling Marius after his discovery of Apuleius, "listened, looked round freely, but always now with the ear; the eye, of his favorite poet."72
This chapter in *Gaston* contains other ideas that reflect Joyce’s thinking in “Drama and Life” and that foreshadow his definition of epiphany in *Stephen Hero*. Like Joyce, Pater’s hero celebrates the revelatory power of the quotidian. He finds that it has the power to illuminate not merely the subjective self but hidden truths within the world. For Gaston, the heroic poetry of the past pales next to contemporary poetry that mirrors the everyday: “how faint and dim, after all, the sorrows of Dido, of Juliet, the travail of Aeneas, beside quite recent things felt or done—stories which, floating to us on the light current of today’s conversation, leave the soul in a flutter!”

At times, Pater’s chapter even anticipates Joyce’s sacramental inventory of daily life in *Ulysses*:

> Here was a poetry which boldly assumed the dress, the words, the habits, the very trick, of contemporary life. . . . Here were real people, in their real, delightful attire, and you understood how they moved; the visible was more visible than ever before, just because the soul had come to its surface. The juice in the flowers, when Ronsard named them, was like wine or blood. 74

If Pater’s evocation of the simple splendors of “contemporary life” is Bloomian, it also resonates with the rhetoric of Stephen’s definition of *claritas* as a moment of epiphany in *Stephen Hero*. Stephen says that an object’s “soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object . . . seems to us radiant.” 75 This “radiance” lies more in the object’s rich materiality than in its power to suggest an incorporeal beauty beyond itself.

At the beginning of Part V of *Portrait*, Stephen experiences an epiphany that both complements and reverses Gaston’s. As he walks through Dublin, the banal objects of the city evoke in him memorable passages from literature without losing their elemental charm:

> . . . he foreknew that as he passed the sloblands of Fairview he would think of the cloisteral silverveined prose of Newman, that as he walked along the North Strand Road, glancing idly at the windows of the provision shops, he would recall the dark humour of Guido Cavalcanti and smile, and that as he went by Baird’s stonecutting works in Talbot Place the spirit of Ibsen would blow through him like a keen *J’ind*, a spirit of wayward boyish beauty, and that passing a grimy marinedealer’s shop beyond the Liffey he would repeat [a] song by Ben Jonson. . . . 76

Here, as in Gaston’s epiphanies, the spheres of common matter and literary language become indissoluble. While Gaston’s epiphany is triggered by Ronsard’s verse, Pater shares Joyce’s belief that “the vulgarity of speech or of gesture” can also produce a “sudden spiritual manifestation.” He offers detailed examples throughout *Gaston*:
CHAPTER 4  Pater & Joyce

The physical beauty of humanity lent itself to every object, animate or inanimate, to the very hours and lapses and changes of time itself. An almost burdensome fulness of expression haunted the gestures, the very dress, the personal ornaments, of the people on the highway. Even Jaques Bonhomme at his labour, or idling for an hour, borrowed from his love, homely as it was, a touch of dignity or grace, and some secret utterance, which made one think of Italy or Greece. The voice of the shepherd calling, the chatter of the shepherdess turning her spindle, seemed to answer; or wait for answer—to be fragments of love's ideal and eternal communing.77

In its very simplicity and commonality—the shepherd's "homely" love, the shepherdess's "chatter"—this scene reveals its defining "quiddity" in a "sudden spiritual manifestation": the impressions reveal to Gaston the "fragments of love's ideal and eternal communing." Hence, love revealed is the "whatness" of the epiphanized scene. Such a moment exemplifies how for Gaston, Ronsard's poetry has created for him a new aesthetic that "asserts the latent poetic rights of the transitory, the fugitive, the contingent."78 For Pater and for the author of Ulysses, the metaphysical lies in the physical, the numinous inheres in the everyday and the concrete. Had Pater written after the ban was lifted on Ulysses, one wonders how he would have described "the physical beauty of humanity" or "the dress, the words, the habit, the very trick, of contemporary life" and of "real people."

Marius and Portrait both periodically celebrate the revelatory power of common objects. In particular, the epiphany that closes Part III of Portrait recalls Marius's observation that simple food may become Eucharistic or poetic. In his college Stephen notices that "on the dresser was a plate of sausages and white pudding and on the shelf there were eggs. They would be for breakfast in the morning after communion in the college chapel. White pudding and eggs and sausages and cups of tea. How simple and beautiful life was after all!"79 The young Marius has a similar religious/aesthetic experience when he sees the daily fare of his pagan religious community: "And those simple gifts, like other objects as trivial—bread, oil, wine, milk—had regained for him, by their use in such religious service, that poetic and as it were moral significance, which surely belongs to all the means of daily life, could we but break through the veil of our familiarity with things by no means vulgar in themselves."80 For Stephen, the epiphany on church food anticipates his acceptance of the everyday and his eventual liberation from dark asceticism. It also foreshadows his meeting with Bloom, who not only immerses himself in the daily stream of life, but offers Stephen the food of his own kitchen. For Marius, the epiphany of church food anticipates his acceptance of the quotidian and his passage through an aesthetic phase
wherein only rarefied beauty moves him. At the time of his death, he will experience epiphanies inspired by Roman laborers and a small Christian community, whose everyday lives are full of "that poetic and as it were moral significance."

Unlike Marius, Gaston, and Stephen near the close of Part IV, all of whom are ripe for epiphanic conversion from asceticism to an aesthetic appreciation of the everyday, Prior Saint-Jean in "Apollo in Picardy" (1893) is more resistant to change. Assigned to the Grange of Notre-Dame de Pratis, a monastery famous for the sensuous beauty of its surroundings, the Prior is reluctant to live in a place that he fears may subject him to pagan influences:

The reviving scent of it, the mere sight of the flowers brought thence, of the country produce at the convent gate, stirred the ordinary monkish soul with desires, sometimes with efforts, to be sent on duty there. Prior Saint-Jean, on the other hand, shuddered at the view, at the thoughts of unhallowed wild places, where the old heathen had worshipped "stocks and stones," and where their wickedness might still survive them in something worse than mischievous tricks of nature, such as you might read of in Ovid, whose verses, however, he for his part has never so much as touched with a finger. He gave thanks, rather, that his vocation to the abstract sciences had kept him far apart from the whole crew of miscreant poets—Abode of demons.81

The "abstract sciences" to which Saint-Jean devotes himself are music and mathematics, and the treatise he had written has so exhausted him that his abbot sent him to this monastery to restore his health. This retreat resembles the Temple of Aesculapius, where Marius goes to be cured of an illness. Like Marius at the temple, the Prior will experience here epiphanies of an emphatically sensuous nature. Located in northern France, the monastery has a notoriety among the more austere monks in the country. An old adage that "The mere contact of one's feet on its soil might change one"82 troubles Saint-Jean, and the night before his journey he has a dream-epiphany of Hell:

And that same night, disturbed perhaps by thoughts of the coming journey with which his brain was full, Prior Saint-Jean himself dreamed vividly.... He saw the very place in which he lay... alight, alight softly; and looking, as he fancied, from the window, saw also a low circket of soundless flame, waving, licking daintily up the black sky, but harmless, beautiful, closing in upon that round dark space in the midst, which was the earth... "It is hell-fire!" he said.83

The echoes in Portrait are striking: on his religious retreat in Part III the ascetic Stephen also has a dream-epiphany of Hell. He dreams of a "field of stiff weeds and thistles and tufted nettlebunches":
Creatures were in the field; one, three, six... Goatish creatures with human faces, hornymbrowed, lightly bearded, and grey as india rubber... That was his hell. God had allowed him to see the hell reserved for his sins.84

While the images of terror differ, both dreams are born of ascetic repression during a religious retreat and both feature forbidden pagan landscapes. Stephen's gouts are satyr-like and roam a weed-ridden field, while the Prior's fears of visiting the Arcadian landscape in Picardy gave rise to his dream. Unlike the field of weeds, however, the Prior's destination is an "earthly paradise." The sensuality in nature and in themselves repel both men, yet their dreams ironically foreshadow their acceptance of sensuality and the repudiation of religious asceticism. This is particularly evident in Stephen's dream, where the satyr-figures are unconsciously connected to his memories of the chanting, robed priests of his childhood. This suggests that the evil that he sees in himself has arisen because of sexual repression acquired during his Jesuit education.

Similar ironies abound in Pater's tale. Unknown to anyone in Picardy, Apollo is also at the monastery. Disguised as a peasant monk, Apollo has taken refuge in such places in northern Europe after the Christian revolution. Pater retells here the story of Apollo and Hyacinthus, now set in medieval France, and only thinly veils the myth's homoeroticism. Despite the temple's devotion to the Virgin Mary, Apollo is the true but unacknowledged genius of the place. Curiously, Pater's Apollo is the opposite of Nietzsche's presiding deity in The Birth of Tragedy (1872): he is a Dionysian force in Pater's story, embodying not restraint but sensual release. For Saint-Jean, he radiates the paganism that so characterizes the region, and when the Prior arrives there, one of the first things he sees is the god. The epiphany that he experiences seems lifted from the pages of D. H. Lawrence:

A flood of moonlight now fell through the unshuttered dormer-windows; and, under the glow of a lamp hanging from the low rafters, Prior Saint-Jean seemed to be looking for the first time on the human form, on the old Adam fresh from his Maker's hand. A servant of the house, or farm-labourer, perhaps!—fallen asleep there by chance on the fleeces heaped like golden stuff high in all the corners of the place. A serf! But what unserf-like ease, how lordly, or godlike rather, in the posture! . . . Could that be diabolical, and really spotted with unseen evil, which was so spotless to the eye?85

In this epiphany, divinity (and, perhaps, Paterian homoeroticism) radiates from the ordinary guise of a putative serf. This voyeuristic "spiritual manifestation" discloses the essence of paganism, and the paradox fills Saint-Jean
“with inexplicable misgivings. He repeated a befitting collect, and trod softly away.”86 A creature of primordial passion is antagonistic to the ascetic Prior, who has long maintained a Manichean view of demonic sense and divine spirit. To his distress, he has discovered sensual temptation in a place whose air “might have been that of a veritable paradise, still unspoiled.”87

The Prior has come in contact for the first time in his life “with the power of untutored natural impulse, of natural inspiration,”88 and this power eventually transforms him. The effect of St. Jean’s epiphanic glimpse of Apollo is delayed, but its force is irresistible. He soon accepts that sensuous Picardy is “a veritable paradise,” and he no longer regards it as “that irredeemable natural world he had dreaded so greatly ere he came hither.”89

Just as Prior Saint-Jean and Gaston move from asceticism to a balance of sense and spirit through dramatic epiphanies, Marius late in the novel moves via epiphanies from Epicureanism to a similar kind of equilibrium. Like the young Joyce and Stephen, Marius keeps a journal. The moments of vision that he gains through contact with daily life in Rome and that he records are startlingly similar to the epiphanies Joyce recorded in the Dublin Notebook. In _Stephen Hero_, Stephen witnesses a street scene with a “Young Lady” and a “Young Gentleman.” “This triviality made him think of collecting many such moments together in a book of epiphanies.”90 In addition to conversations overhead in Dublin streets, the epiphanies in the Dublin Notebook include such pivotal events as the death of Joyce’s brother Georgie, scenes at Georgie’s and his mother’s funerals, and a dream visitation from Joyce’s dead mother. Despite these somber epiphanies on death, banal moments of ordinary Dublin street life are most often the catalysts for epiphanies in Joyce’s notebook. Marius’s record of his own epiphanies in the chapter “Sunt Lacrimae Rerum” reveals a similar fascination with the hidden meanings inherent in common events:

“If a particular tutelary or genius,” writes Marius, “according to old belief, walks through life beside each one of us, mine is very certainly a capricious creature. He fills one with wayward, unaccountable, yet quite irresistible humours, and seems always to be in collusion with some outward circumstance, often trivial enough in itself—the condition of the weather, forsooth!—the people one meets by chance—the things one happens to overhear them say, veritable enodioi symboi, or omens by the wayside, as the old Greeks fancied—to push on the unreasonable prepossessions of the moment into weighty motives.”91

To the “flanneur” Marius these “humours,” inspired by trivial “outward circumstance,” possess “weighty motives,” and he records them with the same precise detail that Joyce did. These moments are mainly revelations of
human suffering, and through them the solipsistic Marius develops a capacity for sympathy with the sufferings of the Roman populace. They often resemble Epiphany 8 in the Dublin Notebook:

Dull clouds have covered the sky. Where three roads meet and before a swampy beach a big dog is recumbent. From time to time he lifts his muzzle in the air and utters a prolonged sorrowful howl. People stop to look at him and pass on; some remain, arrested, it may be, by that lamentation in which they seem to hear the utterance of their own sorrow that had once its voice but is now voiceless, a servant of laborious days. Rain begins to fall.92

Like the epiphany of his avenging mother, this vision of a recumbent dog works its way into Stephen's seaside meditation in the "Proteus" chapter of Ulysses. Here too Joyce makes the animal (now dead) emblematic of the degrading sufferings of mankind. This symbolic linkage is virtually identical to an entry in Marius's journal. Joyce's howling dog finds its equivalent in a horse that was injured in a circus. Marius sees that it is about to be killed:

"They were taking him to slaughter; and I think the animal knew it: he cast such looks, as if of mad appeal, to those who passed him, as he went among the strangers to whom his former owner had committed him, to die, in his beauty and pride, for just that one mischance or fault.... I could have fancied a human soul in the creature, swelling against its luck. And I had come across the incident just when it would figure to me as the very symbol of our poor humanity, in its capacities for pain, its wretched accidents, and those imperfect sympathies, which can never quite identify us with one another; the very power of utterance and appeal to others seeming to fail us, in proportion as our sorrows come home to ourselves, are really our own."93

Joyce's dog and Marius's horse are each a "symbol of our poor humanity," and the quiddity disclosed in both epiphanies is the inarticulate aspect of human sorrow. Just as the collective sorrow of Joyce's passersby is "voiceless," Marius describes sympathy as something "which can never quite identify us with one another; the very power of utterance and appeal to others seeming to fail us." Human sorrow becomes momentarily intelligible only through a dog's "sorrowful howl" and an injured horse's "mad appeal" for mercy.

The title of the chapter in which these epiphanies appear, "Sunt Lacrimae Rerum," is from Vergil's Aeneid. Cecil Day Lewis translates the complete line as "Tears in the nature of things; hearts touched by human [mortality]." Aeneas speaks these words when he is moved by a fresco in Carthage upon which he recognizes his fellow soldiers in the Trojan War. The chapter title
itself, therefore, implies that the quiddity that Marius perceives during the moment of claritas in these epiphanies is human suffering. He records numerous images that express this general truth: a disturbed old woman being taken by her family to an asylum and, like the horse, making one last “mad appeal” to be spared confinement; a mason’s son who is mortally injured by a fall of bricks and is near death; a crippled boy and his sister playing house together (Marius reflects that in time the sister, who cares for her brother now, will eventually take a lover and likely abandon him); the desperate love that a rough, inarticulate laborer manifests for his delicate young daughter when she greets him on his return from work. Another sudden tableau evokes the “paralysis” of many of Joyce’s darkest Irish epiphanies:

“At the baths, a party of labourers are at work upon one of the great brick furnaces, in a cloud of black dust. A frail young child has brought food for one of them, and sits apart, waiting till his father comes—watching the labour, but with a sorrowful distaste for the din and dirt. He is regarding wistfully his own place in the world, there before him. His mind, as he watches, is grown up for a moment; and he foresees, as it were, in that moment, all the long tale of days, of early awakenings, of his coming life of drudgery at work like this.”

This epiphany within an epiphany—the revelation to Marius that the boy perceives his lot in life—is not unlike those of such characters in Dubliners as Eveline, Lenehan, and Chandler, who are filled with foreboding about their futures in a dead-end city.

Marius writes that, after being “on the alert for incidents like these,” he arrived at the conclusion that the greatest human faculty is the ability to be moved by sorrow. He states that since “the capacity for suffering [is] so large a principle in things—since the only principle, perhaps, to which we may always safely trust is a ready sympathy with the pain one actually sees—it follows that the practical and effective difference between men will lie in their power of insight into those conditions, their power of sympathy.” Clearly, Marius’s sensitivity to revealed suffering during this phase of his life is profoundly different from the common view of Pater as one who revels in “aesthetic epiphanies.” Through Marius, Pater seems to chasten his own Epicureanism, emphasizing the mind’s epiphanic responsiveness to things besides sensuous beauty. However, this empathetic faculty does not replace Marius’s or Pater’s aestheticism; it merely enriches it. Marius now perceives human sorrow with an eye that had been trained to perceive beautiful things. Having displayed an eye for such nonaesthetic things as the lives of laborers, his developing “powers of sympathy” clash with the desire for the refined
solipsism that many readers see in “The Conclusion” and mistakenly project upon Pater’s thought in general.

Robert Scotto’s contention that Joyce learned from Pater the technique of using epiphanies to mark transitional moments in the life of his protagonists is plausible when one compares the epiphanic structure of Portrait to that of Marius the Epicurean. Each of the five sections of Portrait concludes either with a discovery of some truth about Stephen’s world or with a moment of self-revelation that marks a new phase in his development. These closing epiphanies of self-discovery and freedom are counterbalanced structurally within their respective chapters with dark epiphanies of self-dissolution. Moreover, each epiphany simultaneously harks back to previous moments of vision and anticipates revelations to come. At the end of Part I, Stephen has a sequence of epiphanic moments when he visits the rector to protest an unjustified pandying. In the rector’s room he intuits the sterility that he will later perceive in the church by unconsciously identifying the skull on the rector’s desk with the priest himself: “His heart was beating fast on account of the solemn place he was in and the silence of the room: and he looked at the skull and the rector’s kindlooking face.”96 Despite his elation over the rector’s promise to speak with Father Dolan, the skull, “the solemn smell in the room,” and the rector’s “cool moist palm” all foreshadow his break with the church. Even as the chapter ends with Stephen’s triumphant emergence to the cheers of his classmates, the “cradle of locked hands” anticipates the nets of Dublin from which he will later try to escape. Thus, Joyce qualifies Stephen’s sense of the triumphant self-assertion by noting that he “struggled to get free” from the arms of his cheering fellow students. Nevertheless, in contrast to the dark moments of the Christmas dinner, this epiphany celebrates the assertion of a free, heroic identity. At the Christmas dinner, Stephen is the only sibling who dines with the adults. He is the eldest child, and his parents are ceremonially initiating him into early adulthood. As Dante and Simon Dedalus clash over Parnell and the church, the scene ends with the tragic image of Stephen’s father in tears over his “dead king.” Stephen’s would-be rite of passage disintegrates into cultural and familial chaos, and the tragic turns in the fortunes of both Parnell and his father can only fill him with foreboding about his own future in Dublin.

At the close of Part II, Stephen finally experiences the “transfiguration” he has long been seeking through the prostitute. The moment for him is a
reconciliation of sense and spirit, body and soul. In that moment he no longer is ashamed of the impulses of his body, “the sordid tide of life” within him. This sexual self-discovery counterbalances the dark “foetus” epiphany, which had crystallized Stephen’s fear of the body and of sexuality as forces of uncontrollable chaos. Here too, however, Joyce qualifies the epiphanic self-disclosure: even as Stephen seems to ascend into “fearless” awareness of his sexual maturity, he is reduced to “a little rascal,” and the embrace ends in the “dark pressure” of a swoon. Thus, the epiphanic climax of Part II, like its counterpart in Part I, only momentarily gives Stephen a sense of self-discovery, and its ironies suggest that the reconciliation between body and soul will be only fleeting. Both this epiphany and the one on the strand initiate brief periods of self-cohesion in Stephen’s life and anticipate the more decisive revelation in Ulysses where the earth-bound Bloom and the abstract Stephen fuse as “Stoom” and “Blephen” under Molly’s window. Molly bears a typological relationship both to the prostitute and the girl on the strand. She is also the living antithesis of Stephen’s dead mother who haunts him throughout Ulysses.

Parts III and IV also contain pairs of complementary epiphanies. In Part III, Stephen’s closing epiphany after his confession counterbalances the dream-epiphany of Hell. In the dream, “God had allowed him to see the hell reserved for his sins: stinking, bestial, malignant,” full of “clots and coils of solid excrement.”97 His confession removes the putrefaction from his soul: “The muddy streets were gay. He strode homeward, conscious of an invisible grace pervading and making light his limbs. In spite of all he had done it. He had confessed and God had pardoned him. His soul was made fair and holy once more, holy and happy.”98 In Part IV, the strand epiphany follows and counterbalances Stephen’s disquieting vision of himself as a Jesuit. Although the priest quickens Stephen’s interest in holy orders by telling him of its mysterious power, he soon fears that “a grave and ordered and passionless life awaited him.”

The chill and order of the life repelled him. He saw himself rising in the cold of the morning and filing down with the others to early Mass and trying vainly to struggle with his prayers against the fainting sickness of his stomach. . . . ‘The Reverend Stephen Dedalus, S.J.’ His name in that new life leaped into characters before his eyes and to it there followed a mental sensation of an undefined colour of a face. . . . The face was eyeless and sourfavoured and devout, shot with pink tinges of suffocated anger.99

In both this epiphany and in the one on Sandymount, Stephen appears flushed; but whereas his face in the dark vision is a “pallid brick red” that suggests alcoholism and repressed rage, his “cheeks were aflame [and] his
body was aglow" after he sees the girl. While the priest "[urges] upon him the proud claims of the church and the mystery and power of the priestly office," the girl's "eyes had called him and his soul had leaped at the call. To live, to err, to fall! . . ." The priest offers Stephen a religious vocation; the girl inspires in him an artistic one, summoning him "to re-create life out of life."

Like Joyce in _Portrait_, Pater often employs counterbalancing epiphanies in _Marius the Epicurean_, though the dark disclosures rarely have the self-dissolving effect that Stephen suffers. In the first chapter, Marius experiences a dark epiphany when sacrificial victims appear during a religious ritual in his pagan village. Like Stephen, he is sensitive to the poetry in daily church ritual, and, "starting from the actual details of the divine service, some very lively surmises . . . were moving backwards and forwards in his mind, as the stirring wind had done all day among the trees, and were like the passing of some mysterious influence over [him]." This instant soon turns dark once the sacrificial victims appear: "One thing only distracted him—a certain pity at the bottom of his heart . . . for the sacrificial victims and their looks of terror..." Pater calls this "a piece of everyday butcher's work, such as we decorously hide out of sight; though some then present certainly displayed a frank curiosity in the spectacle thus permitted them on a religious pretext." Marius's attendance at "spectacles" and the epiphanies that arise through them become a motif in the novel and reach a climax in the Christian Masses in Cecilia's house. The trope reappears when he becomes part of Marcus Aurelius's court. Although he greatly admires Aurelius, he suddenly realizes that the Stoic emperor is not the consummate "philosopher-king" of his expectations. This dawns on him when he witnesses how Aurelius holds the gladiatorial games with equanimity. A particularly grisly play is staged wherein a condemned criminal, playing the role of Marsyas (the satyr who challenged Apollo to a song contest and whom Apollo killed because of his hubris), is flayed alive. Pater states that "there was something in a tolerance such as this, in the bare fact that [Aurelius] could sit patiently through a scene like this, which seemed to Marius mark Aurelius as his inferior now and for ever on the question of righteousness."

After beholding these Roman entertainments in the Stoic capital, Marius concludes that "what was needed was the heart that would make it impossible to witness all this; and the future would be with the forces that could beget a heart like that." Such moments of vision guide Marius through life, culminating in his epiphanic discoveries in the Christian community. He eventually concludes that they alone have the "heart that [makes] it impossible to witness" acts of torture. The "spectacle" motif comes full circle once he visits Cecilia's house. Here he beholds a gathering of individuals arrayed for a
purpose quite unlike that of the sacrificial victims in his native village or the condemned criminals in Aurelius’ court:

As if some searching correction, a regeneration of the body by the spirit, had begun, and was already gone a great way, the countenances of men, women, and children alike had a brightness on them which he could fancy reflected upon himself—an amenity, a mystic amiability and unction, which found its way most readily of all to the hearts of children themselves.\(^{108}\)

The chapter in which this appears is called “Divine Service,” and Pater, who refers to the ritual with the sacrificial victims in Chapter I as a “divine service,” employs this as a corrective antithesis to Marius’s first dark epiphany. The pairing is similar to the complementary epiphanies that Joyce uses in Portrait. Just as a sense/spirit synthesis characterizes the epiphanies that close the second and fourth the chapters of Portrait, a similar synthesis occurs in this scene in Pater’s novel. Marius senses “a regeneration of the body by the spirit” in this Christian community. Like Stephen on the strand, Marius feels no strife between body and soul. Although he is still an Epicurean, he is no longer the thoroughgoing materialist that he became after the death of his friend Flavian.

While Joyce’s epiphanic design in Portrait, like Pater’s in Marius, is built upon sequential opposition, Stephen’s moments of illumination are accompanied by a different leitmotif from Pater’s ritual/spectacle. In keeping with his namesake, Stephen’s journey toward artistic self-discovery leads him through a series of mazes—particularly as he approaches epiphanic discovery. The labyrinth motif is present at the end of each chapter, as Stephen seeks to negotiate the dark grid of experience and achieve self-discovery. Before he can become heir to the “old artificer” who built the labyrinth on Minos, he must find his way Theseus-like through Dublin’s dark alleys, hallways, and rock-strewn coast. At the close of Part I, Stephen passes through a riddle of corridors on his way to the rector. At the close of Part II, he discovers his manhood in the prostitute’s arms after he had for days “wandered up and down” a maze of streets “day after day . . . , [seeking] someone that eluded him.”\(^{109}\) In Part III, Stephen’s journey through and escape from sexual guilt via confession and communion lead him through the dark, winding streets of Dublin’s red light district to a remote church. Finally, in Part IV, after months mortifying his five senses, Stephen sees the girl by the shore after navigating through an archipelago of rocks at Sandymount Strand. The epiphany at the end of Part II, which is erotic, and the epiphany at the end of Part III, which is spiritual, foreshadow the reconciliation of sense and spirit in this scene on the shore at the end of Part IV. Although the girl’s partially-exposed body and frank gaze move Stephen
sexually, her stare is "without shame or wantonness," and her blue and white dress evokes the Virgin Mary and the spirituality of the epiphany that closes Part III. Even the epiphany that closes Part I anticipates the strand epiphany. The boys' shouts as they hoist Stephen in triumph reverberate in the cries of Stephen's Greek name in Part IV. The cricket balls on the playing field in Part I become the birds on the beach in Part IV, both of which soar through the "grey air." Even Stephen's "'Heavenly God!'" at the end of Part IV recapitulates his earlier elation at seeing the boys on the playground, who shout "Hurroo!" after his triumphant meeting with the rector.

While Stephen enacts no physical passage in Part V, he ironically believes that he is emerging from the all-encompassing labyrinth that is Dublin—the "nets" of family, religion, and nationalism from which he seeks to escape—by leaving Dublin for Paris. As we have seen, however, this closing lyric epiphany is anti-climactic, for Stephen is himself paralyzed; the real climax of the novel is the end of Part IV. The pseudo-epiphany that closes the book intimates that Stephen, far from achieving Daedalean escape from the forces in Dublin that confine him, is merely preparing himself for an Icarian fall. This is evident in the opening chapter of Ulysses, where Stephen returns from Paris, not as a creative artist but as a sterile aesthete. As Hugh Kenner observes, "country, church, and [artistic] mission are an inextricable unity, and in rejecting the two that seem to hamper him, [Stephen] rejects also the one on which he has set his heart." The "nets" that Stephen seeks to "fly by" are the very material of his art, and by rejecting them his aesthetics become as anemic as those of the Dublin mystics whom he derides in Ulysses.

As previously discussed in Chapter 2, striking similarities exist between the developments of Marius and Stephen as would-be artists. In particular, Stephen's brief transformation from aspiring priest to budding artist at the close of Part IV recalls the epiphanic experiences of Marius in Chapter III of Pater's novel. Marius moves from "morbid religious idealism" to a sense/spirit synthesis or a reconciliation of body and spirit after "all the varieties of the bath" at the temple of Aesculapius "came to have [for him] a kind of sacramental character." He now sees "a moral and spiritual profit in physical health . . . , the body becoming truly, in that case, but a quiet handmaiden of the soul." The ascetic Marius discovered a place where "Salus, salvation, for the Romans, had come to mean bodily sanity. The religion of the god of bodily health, Salvator, as they called him absolutely,
had a chance just then of becoming the one religion."112 This mixture of the sacred and the secular parallels Stephen's experience on the strand where he beholds in the bird-girl both an aspect of erotic stimulation and an "angel of mortal youth and beauty." For both Stephen and Marius, the climactic moment of epiphany not only incorporates the discoveries of earlier illuminations, but engenders a balance between the spiritual and the sensual. In so doing, it temporarily removes their fears of the body and of sense experience.

In view of Joyce's structure of evolving self-discovery, one expects Portrait to conclude in epiphanic synthesis. These expectations are not fulfilled. At the end of Portrait, Stephen uses the rhetoric of ecstatic sensual and artistic freedom, but he has fatally abstracted himself from the world. His flight to Paris, dissipation, and protracted mourning after the death of his mother are inevitable extensions of the life-denying tendencies we see at the end of Portrait. As previously discussed, the deaths of Marius's mother and of his friend Flavian have the opposite effect on Pater's hero. At the temple of Aesculapius, Marius regarded the body as the handmaiden of the soul. Later, "the earthly end of Flavian came like a final revelation of nothing less than the soul's extinction."113 While Stephen's fear of the body intensifies after the death of his mother, Marius experiences an epiphany at the death of Flavian. The moment leads him to conclude that "it was to the sentiment of the body...—the flesh, of whose force and colour that wandering Platonic soul was but so frail a residue or abstract—he must cling."114 From these polarized positions, Stephen and Marius move again toward a reconciliation of matter and spirit. Stephen rediscovers the sensual body through Bloom, while Marius casts off materialism for an aesthetic and a spiritual appreciation of Christianity. Not surprisingly, these points of climax come in the form of dramatic epiphanies.

The epiphanies in "Sunt Lacrimae Rerum" reveal that Marius's newly acquired sympathy with suffering has eclipsed his aesthetic solipsism. This new sensibility is the result of his exposure to the Christian underground in Rome, and Robert Scotto's concept of epiphanic structure becomes more apparent when one observes Marius's shift from Lucretian materialism to Christianity in the novel's later chapters. The transition begins once Marius in Part III befriends the Roman Centurion Cornelius. Like Flavian, Cornelius becomes an experientially epiphanized object for Marius. Early in their friendship, Marius senses that "from the hopefulness of this gracious presence, all visible things around him, even the commonest objects of everyday life—if they but stood together to warm their hands at the same fire—took for him a new poetry, a delicate fresh bloom, and interest. It was as if his
bodily eyes had been indeed mystically washed, renewed, strengthened.”¹¹⁵ Through his friendship with Flavian, Marius had developed a sensual aesthetic; now, in his friendship with Cornelius, he develops a quasi-mystical one. As Flavian was a symbol for paganism, so Cornelius emerges as a symbol for Christianity. In a memorable epiphany, Marius’s vision of Cornelius prefigures the Christian knight:

It was here, to while away the time, that Cornelius bethought himself of displaying to his new friend the various articles and ornaments of his knightly array—the breast-plate, the sandals, the cuirass, lacing them on, one by one, with the assistance of Marius, and finally the great golden bracelet on the right arm. . . . And as he gleamed there, amid that odd interchange of light and shade, with the staff of a silken standard firm in his hand, Marius felt as if he were face to face, for the first time, with some new knighthood or chivalry, just then coming into the world.¹¹⁶

Like Joyce’s Stephen, Marius is hypersensitive to the nuances of dress that veil individuals while paradoxically revealing their inner essence. In “Joyce’s Epiphanies” (1946), Irene Hendry Chayes states that for Joyce, “gesture and clothing, in particular, are as important in creating an individual quidditas as voice and breathing in creating a generalized quidditas.”¹¹⁷ An example of a “generalized quidditas” is the epiphany in Stephen Hero involving the Young Lady and the Young Gentleman. The dialogue in this epiphany does not reveal their individuality but rather the characteristic “paralysis” of Dublin. By contrast, dramatic epiphanies that involve gesture and clothing reveal the essences of individuals. Chayes notes how Stephen in Stephen Hero is “impressed by the prostitute’s black straw hat, the outward and visible sign of her essence.”¹¹⁸ She mentions that Father Dolan’s pandy bat, Cranly’s “priestly pallor,” MacCann’s shooting suit, Dixon’s ring, and Stephen’s ash plant are signifiers of the perceived essence of their possessors. We also find this technique of using outer details as signs in Marius, where the reading of such codes is crucial to the Paterian hero’s experience. In “The Child in the House,” Pater describes how Florian “was led to assign very little to the abstract thought, and much to its sensible vehicle or occasion.”¹¹⁹ Marius also functions in this way, since “all influence . . . reached [him] through the medium of sense.”¹²⁰ He would begin with “a concrete image, the abstract equivalent of which he could recognize [only] afterwards.”¹²¹ Thus, he focuses first on the details of Cornelius’s body and only then speculates about “what possible intellectual formula could this mystic [figure] be the sensible exponent.”¹²²

Cornelius’s breastplate and cuirass, which “gleam” before Marius, along with his staff, radiate his underlying nature—that defining quality of individ-
ual being that Gerald Manley Hopkins, Pater’s close contemporary, calls “inscape.” Marius learns that the “intellectual formula” of which Cornelius is the “sensible exponent” is Christianity, specifically the Christian ideal of agape. Chayes argues that in Joyce the technique of epiphanized dress and demeanor “represents the ultimate in ‘objective’ characterization, ‘revealing’ an individual essence by means of a detail or an object to which it has only a fortuitous relation.”

She adds that during Joyce’s stage of claritas, “we can trace out a virtual iconography of the characters, like the systematic recurrence of emblems and attitudes among the figures in sacred art.”

Such a characterization is equally applicable to Marius’s iconic view of Cornelius as prefiguring the Christian knight. As he watches his friend putting on his armour, “Marius felt as if he were face to face, for the first time, with some new knighthood or chivalry, just then coming into the world.” In Joycean terms, Marius has discovered not merely a new “phase” in his own life through the essence of Cornelius, but an emerging phase in Western civilization.

Marius’s epiphanies late in the novel are religious, almost transcendent experiences in themselves. As such, they most closely resemble the religious ecstasy that the pious Stephen briefly experiences early in Part IV of Portrait. This is the closest Joyce comes in the novel to describing instances of religious transcendence:

Gradually, as [Stephen’s] soul was enriched with spiritual knowledge, he saw the whole world forming one vast symmetrical expression of God’s power and love. Life became a divine gift for every moment and sensation of which, were it even the sight of a single leaf hanging on the twig of a tree, his soul should praise and thank the Giver. The world for all its solid substance and complexity no longer existed for his soul save as a theorem of divine power and love and universality. So entire was this sense of the divine meaning in all nature granted to his soul...

Unlike Stephen, whose “soul was enriched with [a] spiritual knowledge” that approaches Berkeleian idealism, Marius discerns a divine intelligence that is consubstantial with the material world. In the important chapter “The Will as Vision,” we learn that during this “peculiar and privileged hour,” as he “sat down in an olive garden” “and all around him and within him turning to reverie,” Marius senses the presence of a Genius that he feels has accompanied him throughout his life. He wonders “whether there had not been—besides Flavian, besides Cornelius even, and amid the solitude which in spite of ardent friendship he had perhaps loved best of all things—some other companion, an unfailing companion, ever at his side throughout...? Must not the whole world around have faded away from him altogether, had...
he been left for one moment really alone with [the companion]?”126 This
presence increasingly seems Christ-like rather than pagan. Marius then
moves from contemplating this personal, spiritual companion to a macrocos­
mic one that governs the universe:

It was as if there were not one only, but two wayfarers, side by side, visible
then across the plain . . . and the scene and the hours still conspiring, he
passed from that mere fantasy of a self not himself, beside him in his
coming and going, to those divinations of a living and companionable
spirit at work in all things . . . Through one reflection upon another, he
passed from such instinctive divinations . . . formulating at last, as the
necessary exponent of our own and the world’s life, that reasonable Ideal
to which the Old Testament gives the name of Creator . . . , even as one
builds up from act and word and expression of the friend actually visible
at one’s side, an ideal of the spirit within him.127

For Marius, as for Stephen, the phenomenal universe turns to shadow and
the protagonist receives intimations of a transcendent universe beyond or
behind it. In the afterglow of his confession, Stephen sees “the whole world
forming one vast symmetrical expression of God’s power and love.” For a
moment, “the world for all its solid substance and complexity no longer
existed for his soul save as a theorem for divine power and love and univer­
sality.” Similarly, Marius asks “must not the whole world around him have
faded away from him altogether,” leaving him alone with this spiritual
companion who seems to be Christ. He then divines a “companionable spirit
at work in all things.”

These meditations become less numinous and abstract once Cornelius
takes Marius to the house of Cecilia, an underground church in Rome.
During the Mass, Marius “felt there, felt amid the stirring of some wonderful
new hope within himself, the genius, the unique power of Christianity.”128
This “genius”—the essential mystery of Christianity that he senses during
the Mass—is embodied in the union of chastity and familial love that Marius
had not experienced since his mother’s death:

Chastity,—as he seemed to understand—the chastity of men and women,
amid all the conditions, and with the results, proper to such chastity, is
the most beautiful thing in the world and the truest conservation of that
creative energy by which men and women were first brought into it. The
nature of family, for which the better genius of old Rome itself had
sincerely cared, of the family and its appropriate affections—all that love
of one’s kindred by which obviously one does triumph in some degree
over death—had never been so felt before.129
Long after he has left the church, Stephen reaches a different but equivalent appreciation of the mystical nature of family in the “Ithaca” section of *Ulysses* when Bloom lights a fire in the kitchen at 7 Eccles Street. A “hearth and home” sentiment pervades this scene as Stephen has an epiphanic recollection of the fires that his mother and others lit for him. Marius’s final companion, Cornelius, plays a role analogous to Bloom’s, drawing the solipsistic Marius out of himself by exposing him to the underground church community. This Christian society allows Marius to experience a rare social harmony, much as Stephen’s cup of cocoa (“mass product”) with Bloom is both a Eucharistic meal and a social occasion. And, like Bloom, Cornelius embodies both communal and marital love. Within the symmetry of Pater’s novel, Cornelius will marry Cecilia: he is the antithesis of the aesthetic poet Flavian, with whom Marius read about the pagan marriage between Cupid and Psyche. Whereas the child of Cupid and Psyche is “Voluptas,” Pater intimates that the marriage of devout Christians Cornelius and Cecilia will give birth to the Roman church. Roughly speaking, Marius experiences through this couple the family love and *agape* that the dispossessed Stephen senses in Bloom and Molly’s home. There is, of course, one crucial difference between Marius’s concluding phase of development and Stephen’s in *Ulysses*: unlike Marius, who values in Cornelius and Cecilia’s home the chastity that characterizes their church, Bloom seeks to retrieve Stephen from his isolation through a sexual relationship with Molly. Therefore, it is not just *agape*—love of one’s neighbor—but “voluptas” or sexual love that Bloom offers Stephen. This implicit offering emerges when Bloom shows him Molly’s slightly soiled photograph.

Despite this difference, the final stages of both Stephen’s and Marius’s epiphanic evolution are marked by an understanding of the mysterious contingency of matter and spirit. If Stephen approaches a sense/spirit balance through Bloom, Marius achieves one in church. Marius’s final religious epiphany occurs during another Mass at Cecilia’s house, when the congregation commemorates the sacrifice of Jesus on the cross by placing an offering of food on the altar. For Marius, the consecrated food signifies a final synthesis of sense and spirit:

Men and women came to the altar successively, in perfect order, and deposited below the lattice-work on pierced white marble, their baskets of wheat and grapes, incense, oil for the sanctuary lamps; bread and wine especially—pure wheaten bread, the pure white wine of the Tusculan vineyards. There was here a veritable consecration, hopeful and animating, of the earth’s gifts, of *old dead and dark matter itself, now in some way redeemed at last*, of all that we can touch or see, in the midst of a jaded world that had lost the true sense of such things, and in strong contrast to the wise emperor’s
[Aurelius's] renunciant and impassive attitude towards them [emphasis added].

At this moment, the phenomenal world becomes sanctified and transcends the Manichean perspectives of Marcus Aurelius and Father Arnall. Marius's epiphany here invokes the notion of epiclesis. Joyce's desire "to convert the bread of everyday life into something that has a permanent life of its own" was inspired by the Eucharistic section of the Mass in which "the Holy Ghost is besought to transform the host into the body and blood of Christ." For Marius, such a conversion occurs in Cecilia's house as "old dead and dark matter itself" is "redeemed at last." Unlike Stephen, who steps from Bloom's house into life (not for the "millionth time" but perhaps the first), Marius's development concludes with his death. The most painful aspect of dying for Marius is the loss of his "vivid powers of mind and sense," and on his deathbed he mourns the inevitable loss of his raison d'être, which, despite his friendship with Cornelius, is a modified version of the philosophy of refined perception. Despite his cultivation of Christian sympathy and a growing sense of the self's stability, Marius never relinquishes the vitalist perspective that Pater advanced most memorably in his "Conclusion" to The Renaissance:

> Every moment some form grows perfect in hand or face; some tone on the hills or the sea is choicer than the rest; some mood of passion or insight or intellectual excitement is irresistibly real and attractive to us,—for that moment only. Not the fruit of experience, but experience itself, is the end. A counted number of pulses only is given to us of a variegated, dramatic life. How may we see in them all that is to be seen in them by the finest senses? How shall we pass most swiftly from point to point, and be present at the focus where the greatest number of vital forces unite in their purest energy?

Although he is greatly moved by the Christian community, the greatest pain in dying for Marius is the loss of his capacity for experiencing daily sensual epiphanies. Without undermining Marius's discovery of a potential numinous world beyond the physical, Pater echoes the familiar "Conclusion" in the final chapter of the novel. Marius's "deeper wisdom had ever been... to use life, not as a means to some problematic end, but, as far as might be, from dying hour to dying hour, an end in itself." What Marius finds most fulfilling about his own life is the belief that "the vision of men and things, actually revealed to him on his way through the world, had developed, with a wonderful largeness, the faculties to which it addressed itself, his general capacity for vision." This vision, in the largest sense, justifies Marius's life and eases his death: "Revelation, vision, the discovery of a vision, the seeing of a
perfect humanity, in a perfect world—through all his alterations of mind..., he had always set above the having or even the doing of anything [Pater's emphasis]. Throughout life, these moments of claritas were fulfilling enough: "how goodly the vision had been!—one long unfolding of beauty and energy in things." 137

During his final hours, Marius's desire for renewed experience becomes more desperate and acute, and the people who tend to him at his death-bed become the final epiphanized objects:

the faces of these people, casually visible, took a strange hold on [Marius's] affections; the link of general brotherhood, the feeling of human kinship, asserting itself most strongly when it was about to be severed forever... his mind would follow them onwards, on the ways of their simple, humdrum, everyday life, with a peculiar yearning to share it with them, envying the calm, earthy cheerfulness of all their days to be.... 138

The quidditas of this epiphany is not merely "the link of general brotherhood" and "the feeling of human kinship," but the joy of perceptual experience itself, the indescribable beauty of mortal sensation.

Since his stay at the temple of Aesculapius, Marius hoped that his powers of reception would develop to the point where his daily epiphanies could reveal to him the transcendent. As he approaches death, he prepares himself for this ultimate disclosure: "At this moment, his unclouded receptivity of soul... was at its height; the house ready for the possible guest; the tablet of the mind white and smooth, for whatsoever divine fingers might choose to write there." 139 He anticipates the manifestation of that "spiritual companion" who he feels has accompanied him throughout his life. The revelation never arrives. Hence, the closest he ever comes to the apprehension of a spiritual world is when he receives intimations of transcendence through epiphanies during his stay in a Christian community. Although he does not receive the mystical vision of the "city on a hill" as he had hoped, he dies with the consolation of having helped to found the Roman church. Dying in place of Cornelius, Marius saves the man who, along with Cecilia, he feels is destined to help spread Christianity in the world.

Like Marius, who experiences epiphanic moments through his intimacy with Flavian and Cornelius, Stephen gains a crowning illumination through his encounter with Bloom in the last chapters of Ulysses. In "Eumaeus," the predominant organ is "Nerves," which suggests the developing "physical and emotional intensity of Bloom's and Stephen's mutual response to each other." 140 As they leave the cabman's shelter in this chapter, Bloom offers Stephen his arm. Stephen accepts it "because he thought he felt a strange kind of flesh of a different man approach him." 141 Like Marius among the
Christians, Stephen is liberated from the prison of self-closure through a defining moment of otherness. This epiphany recalls, in particular, Marius's first meeting with Cornelius. Just as Cornelius, to whom Marius is immediately attracted, prefigures the Christian knight, Bloom emerges as a secular Christ-figure for Stephen. After Bloom tells him of his ordeal with the Citizen, Stephen explicitly identifies him with Christ: "—Ex quibus, Stephen mumbled in a noncommittal accent, their two or four eyes conversing, Christus or Bloom his name is, or, after all, any other; secundum carnem."

Daniel Schwarz contends that Stephen is "perceiving Bloom as something other than an ordinary man, as a divine principle;" and Stephen's belief that Bloom's hidden identity is "the traditional figure of hypostasis" supports this view. Hypostasis is "the underlying substance of the trinity which makes the Word flesh." Just as Bloom's kindness gives flesh and substance to Stephen ("the Word"), he also proposes the trinity of father-son-mother/lover that later crystallizes under Molly's window. Through Bloom, Stephen discovers the body and, at the same time, the earth-bound Bloom becomes for him a divine prototype. Put simply, Stephen sees in Bloom the union of flesh and spirit whose religious avatar is Christ. James Maddox suggests a more elaborate synthesis:

Within Maddox's framework, Stephen's meeting with Bloom reenacts the first Epiphany, where the Magi beheld the infant Christ and acknowledged its divinity. Stephen here discovers his "spiritual father"—not God the Father, as the Magi do through the Christ child—but Bloom, a greater father-figure than Stephen's "biological" father.

Joyce regards these Catholic motifs not as dogma but as useful metaphors. While the agnostic Joyce would surely reject the literal divinity of Bloom as Christ, he celebrates the Christ-like compassion of this Dublin Jew. Indeed, Stephen associates Bloom with Christ partly because Bloom is Jewish. In Stephen's quote from Romans 9, the phrase "secundum carnem" is crucial for understanding Stephen's comparison of Bloom to Christ. "According to the flesh" and not according to religious doctrine, Christ "belongs" to the Jews. Similarly, while Bloom is Christ-like because he is a Jew, he is also
Christ-like, not *secundum carnem*, but *secundum spiritum*, according to his compassionate nature, his humanity. If Bloom/Christ is the word made flesh, he is also the instrument for a new nativity. Stephen's baptism through his encounter with Bloom will enable him to "to make the Word flesh," that is, to become a creative artist.

In this regard, Stephen's response of "Yes" to Bloom's offering of his arm reveals that the spirit of negation, symbolized by his *non serviam* credo and best typified by Mulligan, now dissipates under Bloom's influence. His "Yes" also anticipates Molly, who begins and ends her monologue with a life and love-affirming "Yes." In a letter to Frank Budgen, Joyce described Molly in German as follows: "Ich bin der Fleisch der stets bejaht" ["I am the flesh that affirms"]. Within the sense/spirit dialectic of the novel, Molly represents the flesh that affirms, and Stephen, before meeting Bloom, represents the spirit that negates. Through the Blooms, Stephen may rediscover the body, which is essential if Stephen is going to fulfill the creative destiny he glimpsed in *Portrait*. He may now accept Bloom's belief that "the eternal affirmation of the spirit of man" lies not in literature but in the everyday lives of each of us. Like Plato, Bloom sees literature as a mere imitation of life, but unlike Plato, he regards corporeal existence in the here and now as the only reality of our experience.

Stephen's movement towards the affirmation of the spiritual and creative power of the flesh begins in "Eumaeus" when Bloom shows him a photograph of Molly in the cabman's shelter. Stephen's responsive meditation is "Voluptas." In the story that Marius and Flavian read, Voluptas is the offspring of Cupid, a symbol for the body, and Psyche, a symbol for the soul. Pater implies that the sense/spirit synthesis between Cupid and Psyche is a healthy creative act, and this same synthesis of opposites momentarily occurs within Stephen. In the photo, Molly is characteristically "voluptuous," wearing "an evening dress cut ostentatiously low for the occasion":

> Stephen . . . looked down on the photo showing a large sized lady, with her fleshy charms on evidence in an open fashion, as she was in the full bloom of womanhood. . . . Her (the lady's) eyes, dark, large, looked at Stephen, about to smile about something to be admired. . . .

> "While gauging her symmetry," Stephen experiences a peculiar epiphany in which Molly seems to gaze at him in the picture. Stephen has not been similarly erotically moved by the image of a woman since the strand epiphany in *Portrait*, where he and the bird-girl exchanged gazes "without shame or wantonness." At this point Stephen, who was so cerebral that Joyce describes him as not possessing a body in "Telemachiad," begins to rediscover the flesh. If the celestial Molly later moves Stephen to contemplate the stars, the earthy
Molly enables the abstract Stephen to regard the body without revulsion. Stephen's emerging desire intimates the eventual synthesis between body and soul that Joyce sees as crucial to the artist's experience.

Though unaware of their meeting, Molly is the key to bringing the two men together. Her symbolic and represented images help engender the symbiotic union between “Stoom” and “Blephen” in “Ithaca.” After seeing the light from her window in the garden, “Both then were . . . Silent, each contemplating the other in both mirrors of the reciprocal flesh of their his-nothis fellow faces.” This epiphanic moment, which climaxes the union of Stephen and Bloom, occurs while the two men contemplate Molly as a shared object of veneration and desire. She not only inspires this sense/spirit epiphany between the Icarian Stephen and the earth-bound Bloom, but she unites the men as co-worshippers of her erotic mystery. As they gaze at her lighted window, their conjunctive urination emerges as a comic gesture of ritual homage. Sensing her invisible presence, Stephen rediscovers the body and sexuality—as he had done on Sandymount Strand in Portrait. The comet that passes overhead not only reinforces the connection of the earthbound and the celestial, but recalls how on the strand Stephen “felt above him the vast indifferent dome and the calm processes of the heavenly bodies; and the earth beneath him, the earth that had borne him, had taken him to her breast.”

This “vast indifferent dome” becomes in “Ithaca” a “heaven-tree of stars hung with humid nightblue fruit.” Richard Ellmann sees in this rare poetic departure from scientific catechism in the chapter a regeneration of life for both men: “the tree of life in an earthly paradise has found its emblem, and nature is more than the statistics about it. The sky translates into fluent heavenspeech the awkward, broken accents of earth.” Ellmann’s reading again suggests Joyce’s use of religious metaphors to express the secular: the “tree of life” image in the sky implies a “terrestrial paradise.” Bloom, Molly, and Stephen form a new “Trinity,” “a new, three-in-one being, a human improvement upon the holy family as upon the divine trinity.” This can occur only through Molly’s agency and through the union of the two men. As Maddox notes, “the Stephen-Bloom-Molly triangles of ‘Ithaca’ . . . emphasize the necessity of a union of the two men’s natures if they are ever to approach the woman in any liberated way. Stephen’s self-awareness and Bloom’s sheer skill at living are not finally hostile, but, ideally, compatible.” This compatibility surfaces under Molly’s window. And when Stephen departs, the bells from a nearby church recall his mother at her deathbed. Stephen again remembers the prayer for the dying as his mother entered her death agony. The prayer has haunted him throughout the day, but Joyce intimates that Stephen’s experience at the Bloom home, along with his smashing of the
vampire spectre in “Circe,” has exorcised his mother’s ghost. This final epiphany of Stephen’s could have been an epiphany of dissolution. But Molly’s unseen presence has eclipsed Stephen’s mother, intimating that he now can “approach” women in a “liberated way.”

If the comet, whose arch reflects the parabola of Stephen’s urine, symbolizes his new sense of the celestial beauty within the physical, it also suggests an orgasmic explosion of creative desire, like the fireworks in “Nausicaa.” Above all, the comet communicates the most sublime epiphany in Joyce, an interstellar one that has charted and predestined throughout time and space Bloom and Stephen’s meeting on the night of June 16, 1904. Here Joyce revises his concept of epiphany, for this is not outwardly a trivial incident but a “cosmic” one. Schwarz interprets the comet’s appearance as follows:

The “celestial sign”—a shooting star moving from “Vega in the Lyre” to “the zodiacal sign of Leo”—implies the movement of Stephen towards Bloom. This cosmological sign also predicts the union of Bloom and Stephen into the persona of the maturing artist who will be able to write Ulysses.157

Schwarz adds that the narrator in “Ithaca” stresses that this movement in the heavens has been anticipated by a similarity in the movement of the stars at the births of Shakespeare and Bloom.”158 Just prior to the comet’s appearance, three stars cross the sky: one that appeared at the birth of Shakespeare, another at Bloom’s birth, and another at Stephen’s. Recalling the moment in “Circe” when Bloom’s and Stephen’s gazes united in the mirrored hallucination of a cuckolded Shakespeare, this new triad represents a synthesis in which Stephen, through Bloom, can become the mimetic artist that he believes Shakespeare to have been, and Bloom, through Stephen, can become the reproductive husband that Shakespeare was.159 Since Joyce believed that the acts of artistic creation and procreation were not only analogous but interdependent, the most important synthesis for the embryonic artist is sexual. Through his late night communion with Bloom, and through Molly’s unconscious influence—her photograph and her unseen presence in the window—Stephen may learn that love is the only way that “in the virgin womb of the imagination the word [is] made flesh.”

For Pater and Joyce, the epiphany, at its most transformative, is a moment of synthesis in which the mind’s apprehension of sensual beauty produces a reconciliation between sense and spirit. This occurs to Marius after he visits the temple of Aesculapius, to Gaston after he discovers Ronsard, and to Prior St. Jean after he sees Apollo. Stephen undergoes this after he sees the girl at Sandymount and again as he sees Molly’s photo and later her lighted window. Love also characterizes the epiphanies that climax in the experiences of Marius and Stephen. Like Cornelius, who is for Marius the “visible expo-
nent" of Christianity and agape, Bloom is also a Christ symbol for Stephen. Although Cornelius and Bloom are epiphanized figures whose quidditas is agape, sexual love is also an important component in Stephen's final epiphanies. Hence the epiphanies that Molly inspires through her unseen presence become the most important in Stephen's experience, and, because of her influence, he departs from Bloom into the night no longer a sterile aesthete but a potential artist. Just as Pater states that the child of Cupid and Psyche is Voluptas, sexual love is essential in Joyce's syntheses of sense and spirit. Through the Blooms the abstract Stephen rediscovers the body, and Pater's concluding line in the story of Cupid and Psyche fitly expresses Stephen's transformation at Bloom's house: "Thus, with due rites, did Psyche pass into the power of Cupid; and from them was born the daughter whom men call Voluptas."