Religion and Green Roses
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Portrait of an Artist is a sensitive exploration and unfolding of Stephen Dedalus' development, both chronologically and most important—artistically. By tracing his growth from early childhood to young adulthood, Joyce skillfully weaves Stephen's corresponding artistic development into the fabric of the narrative. As Stephen's base of worldly experience is broadened, so is his base of artistic experience and sensibilities. The keen simple sensory impressions of childhood are expanded to the "new and complex sensations" of Dublin which confront Stephen with adolescent conflicts of self-understanding and the increased stress on values and commitments to a vocation in life which come with the advent of early adulthood.

In short, Portrait of an Artist is the slow unfolding of the labyrinth of Stephen's mind— an odyssey of the struggle he maintains to free himself from the maze of his mind and those traditional forces which shape it. Stephen grapples with external forces (church, country, family, politics) and internal forces, (the "unsubstantial image which his soul constantly beheld" and the strange emotive prophecy of his name) to mold a conception of himself as an artist, one who creates proudly out of the freedom and power of his soul" (p.170) and one who believes in "green roses" growing "somewhere in the world" (p. 12). Yet to gain this sensitive artistic awareness, Stephen must endure immense human suffering. He must consciously separate himself from and reject the traditional influences of his life which hamper his drive to forge a new artistic code of expression in the "smithy of his soul" (p. 253).

It is the theme of rejection which permeates this book. As Stephen becomes more artistically aware of himself and of his calling as an artist, he feels more and more isolated from people and from the Church, family and country. One of the
major rejections which he makes is his tie to the Roman Catholic Church. The Church is a force automatically associated with all phases of Irish life — the Irish nationalism, political strife in which the Church makes or breaks a political leader, and the family unit, of which many are Catholic oriented. Therefore, Stephen's rejection of the Church is one which silently tears him apart from the other influences of Irish life. This paper will explore the evolution of Stephen's rejection of the Church as he moves from "his habit of quiet obedience" (p. 156) to his final "non serviam" stance, which is based, like Satan's sin, on the pride of intellect. Stephen rejects the priesthood of the Church to become a "priest of eternal imagination" (p. 221).

Book I. An account of Stephen's early childhood impressions introduces all of the major influences which he encounters in his life and which he must eventually reject: family, politics, and above all, the Church. The ritual of the Church and the Church dogma is rigidly instilled into Stephen as a child, and it is to remain with him for the rest of his life; even though he rejects the Church later on, its influences cannot be completely eradicated from his mind. Stephen's first vague impression of religion concerns Eileen Vance, the neighbor who has "a different father and mother" (p. 8). She is Protestant, and Stephen is made to feel as if she is "forbidden" to him because of her religion. The little rhyme of "Pull out his eyes, apologize" seems to instill guilt in the child concerning which religion is acceptable and which one is forbidden.

Evidence of the Church ritual and dogma is seen at Clongowes College, a school for Catholic boys. Stephen's mind and "memory know the responses" to the mass in chapel every night, reciting them diligently, yet not quite comprehending what the words meant. He has a vague sense of God as being "God who remained always the same God" (p. 16) and he has an ingrained fear of hell. This is illustrated when
Stephen hastens to say his prayers and be in bed before the gas is lowered, "so that he might not go to hell when he died" (p. 18). He actually shakes with fear while he says his frantic prayers at the bedside. These two instances cite how the Church instills doctrine and fear into Stephen as a child ---all part of the "coherent and logical" absurdity of the Church which he later rejects.

The Christmas dinner is Stephen's first experience with the strife concerning religion and politics; he hears for the first time harsh words exchanged between members of the family and those he loves on the subject of his hitherto unquestioned religion. Dante is on one side, and Mr. Dedalus and Mr. Casey on the other. The main point of contention is whether the Church should "preach politics from the altar" and turn "the house of God into a pollingbooth" (p. 31)

Dante, her name itself an obvious symbol of the orthodox church, hotly maintains that "it is a question of public morality. A priest would not be a priest if he did not tell his flock what is right and what is wrong" (p. 31). She says that the "bishops and priests of Ireland have spoken and must be obeyed" concerning Parnell's death and accused adultery (p. 32). Dante includes in her repertoire of adjectives for the priest such gems as "the Lord's anointed" (p. 33), "the apple of god's eye-- touch them not" (p. 38) and the "true friends of Ireland" (p. 38). She emphasizes "God and religion before the world" and her final hot words of "No won! We crushed him to death! Fiend!" (p. 39) is a powerful display of the Church's vital role in being able to determine politics so absolutely. It is also a strong example of the Church's vindictive and destructive force.

Mr. Dedalus and Mr. Casey take an opposite stance and argue that religion bears no place in the pulpit, and that the bishop and princes of the Church had no right to condemn Parnell and "hound him into his grave" (p. 34). They cite past historical instances where the Church worked to deceive the Irish people
in politics. Mr. Casey maintains resignedly that "we are an unfortunate priest-ridden race and always were and always will be" (p. 37). (This is part of the reason Stephen leaves Ireland later on -- to escape the ever-present influence of the Church). He says, "We have had too much God in Ireland" (p. 39) to emphasize his dislike of the Church refusing to saty within the confines of religion.

Stephen, a sensitive child, listens with confusion to the argument swirling around him. Is Dante right or is Mr. Casey? Should he believe Dante, the true "defender of the faith" who represents all of the strict unmoving doctrines of the Church, or Mr. Casey, who is religious but wants religion to minister to the spiritual needs of the flock and stay out of political affairs? Stephen wonders, "Who is right, then?" and he remembers "the evening in the infirmary in Clongowes, the halls, the lights at the pierhead and the moan of sorrows from the people when they had heard" of Parnell's death (p. 39). This suggests that Stephen, though too young to understand the situation fully, is aware of tension concerning religion and politics. In his later life, he will indeed remember "the language he heard against God and religion and priests" (p. 33) and he will reject them; he will also recall Mr. Casey's claim that "the priests and the priests' pawn broke Parnell's heart and bounded him into his grave" (pp. 33-34) and he will reject politics that are enmeshed with religion.

Clongowes College impresses on Stephen the awe and mysterious holiness of religion, and the innocent disbelief that anyone could violate the rites of the service. This occurs when he learns that some boys broke into the sacristy and drank the wine. He feels "a faint sickness of awe" which makes him weak, and he wonders how they could do such a thing, for the sacristy "was a holy place" (p. 40). Later, in class, Stephen reflects on the rumor that the boys "scuttled" because they had stolen a monstancce to try and sell it. He thinks what a terrible
sin it is, and he is filled with a deep awe which thrills him, to think of anyone daring to touch the holy monstrance. This reflects Stephen's quiet unwavering obedience of Church ritual and belief, and his incapacity to grasp the idea of anyone violating this structured and ordered Church. Stephen's conception of the Jesuit priests is one of order and unflagging faith. He cannot imagine the Jesuits in civilian clothes and pursuing other vocations. In his mind, they live ordered lives—they have "secret knowledge" which he does not have—"a priest would know what a sin was and would not do it" (p. 43). This conception of order and "secret knowledge" is put into question when Stephen is pandied unfairly by Father Dolan, even after he explains to him that he is excused from classes because his glasses are broken. The injustice of this action causes Stephen to see that priests are not omniscient; the pandying is "unfair and cruel" (p. 53), and he appeals to the rector to justify the wrong. In his later adolescence, Stephen's father recounts this meeting with the rector, and to Stephen's shame and humiliation, he finds that the Jesuits had a good laugh about it over dinner. The wrong was not righted.

Book I establishes the influences which the Church wields over Stephen as a young malleable child, instilling feelings of guilt, fear, awe, mystayy, and the notion that the Church and the priests are all-knowing. Yet his religious doubts are awakened in the pandying incident, and these doubts spur an active questioning into religious principles and justice.

Book II. This book deals with Stephen's development in early adolescence, especially his crises of self-understanding, his growing doubts concerning the Church, and his sexual awakening. His base of experience is broadened when his family moves from Blackrock to Dublin; his compact romantic vision of life transforms itself into a "vision of squalor and insincerity" (p. 67) in Dublin.
He finds himself confronted by many changes - "changes in what he deems unchangeable, so many slight shocks to his boyish conception of the world" (p. 64).

These changes include the feeling that he is different from others, a "vague dissatisfaction within himself" and the stirring belief that a calling in life awaits him, "the nature of which he only dimly apprehended" (p. 62).

Stephen's confrontation with these external and internal changes causes him to question and probe in an effort to understand himself. Religion is one of his major concerns. His bad memories of the pandying incident at Clongowes "coats his palate with a scum of disgust" (p. 71), perhaps signifying his cognizance of false "religious justice." There is a sense here of a silent changing attitude toward religion. The childish awe and fear of religion are gone, and in its stead is the beginning of a silent scorn of the Church.

Stephen's irreverent mocking of the rector's voice and its catholic doctrine of "He that will not hear the church, let him be to thee as the heathena and publicana" (p. 76), suggests that Stephen himself does not hear the Church and is moving toward heathenism. Also, his mocking repetition of the confiteor for the sport of Heron and his companions represents another subtle jab at the Church and its ritual. Heron's insistence that Stephen "admit" and "confess" produces a flashback in Stephen's mind to a similar scene with Heron. In that scene, Stephen admits that he feels burdened with Dublin and its "dull phenomenon" (p. 78), and he is "filled with bitter thoughts and unrest" (p. 78). The only pleasure he elicits is from reading "subversive writers" whose "gibes and violent speech" pass out into his own writing. (p. 78). This suggests an increasing unrest and rebellion gathering force in Stephen. He admires Lord Byron, considered to be a heretic poet. When Heron and his companions beat Stephen up and try to get him to admit that Byron is no good, Stephen will not give in. The whole
episode signifies Stephen's growing sense of inner rebellion, here in relation to the Church view as opposed to his personal opinion. He defends a heretic poet, regardless of the Church view.

Stephen begins to develop a mind and opinions of his own, slowly and silently dissociating himself from the rigid doctrines of the Church. When Mr. Tate accuses him of writing heresy in his essays, Stephen puts up no argument, but submits with resignation. This would seem to be a case of "quiet obedience" which Stephen mentions later; he explains then that although he may disagree with his teachers, he submits rather than argues. (Note that he does not "admit"). He makes "silent vows" to remain quiet and avoid trouble, even though his thoughts may be in violent disagreement with those of the Church; however, his break with the Church is now irrevocably set in motion.

Stephen's changing view of religion and other traditional influences is reiterated when he refers to all of them as "hollow sounding in his ears" (p. 83). In his pursuit of the vague images of his mind, which lead him on to become an artist, he is caught in a barrage of voices -- "his father and his masters urging him to be a gentleman above all things and urging him to be a good Catholic above all things" (p. 83). He further emphasizes that other voices also urge him to be "strong and manly and healthy", "to be true to his country and help raise up her fallen language and tradition" or to restore his father's fortunes and to be a "good fellow" at school (p. 84).

These voices prevent him from "pursuing his phantoms," and he is happy only when far away from the public voices. It is important to note the emphasis on being a good Catholic "above all things." This rings hollow in his ear, and he listens to it only momentarily when he is forced to. It only hampers him in
his pursuit of the phantoms of his mind and his future vocation as an artist. If he adheres to the strict ritual of the Church, his imagination will be stifled and his artistic sensibilities will not be able to surface.

Now that Stephen has elucidated his position on religion as being "hollow sounding," he abandons himself to his "fleshy desires." His prayer on the train with his father to Cork is a good example of Stephen playing with the hollowness of religion. Lulled by the monotonous sound of the rails, he composes a prayer "addressed neither to God nor saint" which "ends in a trail of foolish words which he endeavored to fit the insistent rhythm of the train" (p. 87).

On the train with his father, Stephen feels anew the sense of isolation. He feels isolated from his father and feels older than his father. As he describes it, "No life or youth had stirred in him as it had stirred in them (father and friends). He feels no pleasure of companionship with others...or filial piety" (p. 96). He suffers the loss and isolation of a "dead childhood" and "his soul capable of simple joys" is dead also. Replacing it is nothing but "a cold and cruel and loveless lust" (p. 96), spokesman for all of the "infuriated cries within him" (p. 92).

A temporary effort by Stephen to win his family's affection with money and gifts to "build a breakwater of order and elegance against the sordid tide without him" (p. 98) fails pitifully. Stephen realizes even more keenly his isolation from them; they exist to him as a foster family only.

Stephen's "blood is in revolt" (p. 99) and though he is "in mortal sin, his lust overcomes him - he wants only to sin with another of his kind, to force another being to sin with him and to exult with her in sin" (pp. 99-100). All religious sense of morality and unwavering Church doctrine is brushed aside,
and Stephen's main aim is to alleviate his lust. Even his thoughts of Mercedes' innocence and their secret tryst does not put off the aching resurgence of his lust. The intensity builds to a peak and then is satiated when he surrenders himself to a whore, "body and mind, conscious of nothing in the world but the dark pressure of her softly parting lips" (p. 101). Religion and morality are overruled by Stephen's exultation in "fleshly desire."

Book II points out a change in Stephen's attitude toward religion. The childish awe and reverence of Church ritual and dogma is gone; it is replaced by Stephen's "quiet obedience" -- obeying the Church, yet not agreeing with it all of the time. This quiet disobedience occasionally erupts into violence, as seen in the "Admit" episode, and finally in temporary disobedience when Stephen allows his lust to wash away all thoughts of religion and morality.

Book III, or the hell fire sermons, reflects a temporary reversal of Stephen's religious attitude. Although he seems to have lost himself in the pursuit of his desire and lust, his senses, which are "stultified only by his desire...note keenly all that wounded or shamed them" (p. 102). Stephen has not been able to lose himself in sin without any feelings of guilt or shame, although these feelings are often glossed over by his lust and desire. He thinks of his soul "unfolding sin by sin" and he feels the seeping of a "cold lucid indifference in his soul" (p. 103). He has committed a mortal sin many times, and he stands in mortal danger of hellfire, increasing his chances for it with every new sin. Yet he makes no attempt to atone for his sins, for he believes that "devotion has gone by the board" (p. 103) and that his sins are so grievous that no amount of atonement could absolve them. Also, he believes that his soul "lusted after its own destruction" (p. 104), so he makes no move to save himself.
At this point, Stephen mentions the reason for his abstaining from repentance -- "pride in his own sin, his loveless awe of God" (p. 104) prevents him from praying for repentance. This word "pride" is mentioned frequently for the remainder of the book in relation to the "non serviam" precept of Satan's "Sinful pride" of the intellect. It is explained in the hellfire sermons later and it appears in the narrative of Stephen's mind and in his conversation with Cranly. It is this pride in his sins that is partially responsible for his later rejection of the Church. His "prideful sin" of refusing to serve the Church in all of its rigid doctrines later evolves into his leaving the Church completely to form a new religion of art apart from the Church.

Yet, Stephen is still acting within the framework of "quiet obedience" as he accepts coldly and painlessly "the falsehood of his position" (p. 104) as prefecture of sodality of Blessed Virgin Mary. He does not believe in the choral responses which he so dutifully leads, yet he holds back from actively voicing his disbelief. His "barron pride" is stirring but not voiced actively. It is the art of the Church, not the barren ritual, which holds his fascination. He is totally immersed in the "imagery of the psalms of prophesy" and the "glories of Mary" (p. 104) which "lull his conscience to its music" (p. 105).

Stephen finds "ardid pleasure" in the Church ritual; he derives masochistic joy from "following up to the end the rigid lines of the doctrine of the Church and penetrating into obscure silences only to feel the more deeply his own condemnation" (p. 106). He probes in depth the extent to which his body and soul have sunk into sin.

The religious retreat at Belvedere shifts Stephen from his sinful state of mind to one of fear and guilt. It is partly the result of Church indoctrination which causes this switch in thought and feeling. Although Stephen's doubts
about the Church are strong, he cannot shrug off the original feelings of fear and guilt concerning religion which were instilled into him in childhood. The hellfire sermons urge him on to remember only last things—death, judgment, hell and heaven, and Stephen's mind shifts to a contemplation of his present sinful state.

What he sees and feels concerning his mortal state is affected by the priest's frightening sermons and from the guilt feelings and shame aroused within him as a result of these sermons. He looks upon his soul as "a gross grease," and considers himself as one "who had sunk to the state of a beast that licks his chaps after meat" (p. 111). The "cold indifference" which he feels inside himself now melts to "a faint glimmer of fear which... pierces the fog of his mind" and causes his heart to "fold and unfold with fear" (p. 107).

The intensity of the hellfire sermons pounds constantly at Stephen's mind, describing to him the sinful state of the soul at death, the judgment before God and the final casting of sinners into Hell. Vivid emphasis is placed on the intricate descriptions of the sufferings of all sinners in Hell. Church doctrine is stressed as the sole redeemer who can rescue sinners from Hell's pit. In essence, "For the pious and believing catholic, for the just man, death is no cause of terror" (p. 115). Return to the Church, Stephen.

These sermons awaken in Stephen's mind a horrible fear and guilt concerning the state of his soul. The first "faint glimmer of fear" he feels is now blown into a "terror of spirit" as the voice of the priest "blew death into his soul" (p. 112). He knows that he is in mortal sin, but the time for his wanton sinning is done. Stephen knows that "time was to scoff at God and at the warnings of his holy church... but "time shall be no more" (p. 112). His corruption and sins can be hidden from other men, but God can see his every sin,
"from the tiniest imperfection to the most heinous atrocity" (p. 112). Knowing that Death can pluck him with his sin-laden soul at any moment, surges of guilt overwhelm him; the foulness of his sins appalls him and "shame rose from his smitten heart and flooded his whole being" (p. 115).

Still, the sermons' message of eternal death in Hell pound on in his head and in his heart. His guilt and shame prey on Stephen so much that he has a vision of his own personal Hell. He conceives it as being a bestial Hell to suit his fleshly sins; in his vision he sees "goatish creatures with human faces...with malice of evil in their hard eyes...swishing in slow circles round and round...circling closer and closer to enclose him enclose him" (pp. 137-8). He must confess his sins and save himself from Hell and damnation. Confess.

Stephen goes to confession in Church Street Chapel, a church outside of his parish. His sins lie heavily on him, and shame and guilt flow over him: "like fine glowing ashes falling continually" (p. 143). He thinks of how his confession will make him one with God and fellow man, how easy it will be to be good after he confesses and how "God's yoke was sweet and light" (p. 143). It is interesting to note here that Stephen will later throw off the yoke of God because it is too heavy and restricts his artistic sensibilities. The idea of his being one with God and his fellow man will dissolve as he feels more isolated from others and bends more toward an artist's lonely calling in life.

Stephen confesses all of his sins to the priest, and a weight is lifted from him. He sees a simplicity and a peacefulness that he has never experienced. His lust is spent, his sins forgiven, and his sinful ways amended to God's will. As Stephen observes, "the past is past" and he can now live a "life of grace and virtue and happiness" (p. 146). He seals this belief with his communion at the church, a symbol of his temporary reconciliation with the Church. Yet, as Stephen will discover, the past is never put entirely behind you. He himself
is a product of the past, and those influences which shaped him in the past will move toward shaping his future as an artist.

This third book shows the influence of the Church on Stephen. It still yields an emotional appeal maintained by fear and guilt. These feelings, conjured up from childhood indoctrination, cause Stephen to seek repentance for his sins, but the reconciliation will only be a temporary one. He is still in "quiet obedience" to the Church publicly; he disregards Church doctrines and sins several times, but he does not flaunt it openly. He maintains his "false position in the Church" and sins in secret.

Regarding the nature of his sins, it can be noted here the reference to prideful sins and repetitions of the word "pride" in relation to Stephen, and in the hellfire sermons regarding Lucifer's "non serviam" sin. Stephen's sins have been similar to Lucifer's in that he disregards Church doctrine ans sins mortally. This refusal to serve the Church and adhere to its teaching allies Stephen's sins to Lucifer's, and it provides a hint of Stephen's later course of action in completely rejecting the Church. As for now, he remains within the bounds of "quiet obedience;" only in the latter part of the book does he make an active statement concerning "non serviam" and then it is only when he is ready to leave Ireland and fly on the strength of his own beliefs.

Stephen's reconciliation to the Church can only be temporary. In his mind, he has reduced life to a simple thing; he sweeps the past from him and takes on the "sweet, light yoke of God." This false sense of simplicity will not last. His prideful sin will reappear, God's yoke will become intolerably heavy with Church dogma, and the revelation of the strange prophecy of his name will complicate his life, not simplify it. The past will never be past for the artist.
Book IV is a key chapter to the book, because it crystallizes Stephen's position in relation to the internal and external forces with which he is struggling. His heretofore "quiet obedience" to the Church evolves into outward rejection of it when he refuses to join the Jesuit order. Also, the prophecy of his name, Cephalus, is revealed to him, and he realizes his calling in life to be an artist. These revelations and changes also reverberate down into his relations with his family, and he becomes aware of a broken tie with his mother and family members. In short, the changes that occur in Book IV determine Stephen's future as a person and as an artist.

The chapter begins with Stephen's determination to abstain from sinning; he accomplishes this feat by forcing himself to adjust to strict routine. He structures every day and every hour "to be laid out in devotional areas" (p. 147), either to the praise of the saints, Mary, Holy Ghost, and a host of others. He stores up prayers for souls in purgatory, says his beads constantly and prays every Catholic prayer he knows. He binds himself to rigid Church doctrine to prevent himself from sinning and to have his life "draw near to eternity" through his "soul devotion" (p. 148).

While Stephen occupies himself with daily devotions, he still silently raises questions about Church dogma. This is seen in the question he raises of why wisdom and knowledge and understanding should be prayed to separately, or his inability to grasp the logic that God has loved his soul from the beginning of eternity and will love it for the duration of eternity. Stephen, who is now a penitent sinner, overlooks these questions he poses and concentrates more on the salvation doctrine of the Church.

Stephen sees "the divine purpose" permeating everything on earth, even his soul, which has sinned so badly. Any questioning feelings he has are
squelched, for he feels that the degree of his sins does not permit him "to question the use" of the Church or its doctrine. He feels that he must keep silent and follow all of the "pieties, masses and prayers and sacraments and mortifications" (p. 150). In other words, Stephen is trying to regiment himself so tightly that he will not sin again; he hopes he can save himself by imposing rigid Church order on his spiritual disorder.

One of the strictest things Stephen imposes on himself is a stifling of all of his senses. He endures all sorts of physical discomforts, but by doing so, he believes that he will not be tempted to sin again. He is really restricting himself as a human being by trying to deny his own humanity and frailty, which he associates with deadly sin and damnation. By involving himself so totally in the Church, he feels that he can make "the world, for all its solid substance and complexity" (p. 150) disappear. This would nicely eliminate the reality and world of disorder and humanity which he, as an artist, will need to know before he can truly "recreate life out of life" (p. 172).

By binding himself to the Church, he temporarily cuts off those sensitivities which are vital to an artist—his senses and his humanity and the "real" world. The strict ritual of Church doctrine allows for no nurturance of creative or imaginative faculties; it dictates what to do, how to do it and when to do it. This "sweet, light yoke of God" will prove too heavy for Stephen when he realizes his calling. Then he will see that the only way to achieve his aim as an artist will be to reject the Church structure. The time is not ripe for this action yet.

There are hints that Stephen's reconciliation will not last. Despite all of his prayers and pieties, which he hopes will render him sinless in the eyes of God, he still is heir to the "childish and unworthy imperfections" which are part of human frailty (p. 151). He finds it difficult "to merge his life
in the common tide of other lives" (p. 151); it is this feeling that fore­
shadows the fact that he is meant "to learn his wisdom apart from others" as an artist.

The result of his inability to commune freely with others causes "a sen­sation of spiritual dryness together with a growth of doubts and scruples" to form within Stephen (pp. 151-2). In relation to the Church, Stephen feels that "the sacraments themselves turn into dried up sources" (p. 152), and the ritual of the Church, confession and communion, no longer give him a feeling of inner repose and satisfaction. He seems to be more entranced with the art of the Church than with its doctrine. The reconciliation is starting to fray.

Stephen expresses increased concern for his "state of grace" as he feels "his soul beset once again by the insistent voices of the flesh which begin to murmur to him again during his prayers and meditations" (p. 152). He feels great awe at knowing that he can undo all of the penitence he has done by yielding to temptation just once. He senses a "restless feeling of guilt" as he wonders whether he is truly penitent or not. He asks the question, "I have amended my life, have I not?" (p. 153). Actually, he has not amended anything. He has tried to coerce it into being a non-human sinless thing, re­moved from the real world and its disorder and humanity. He will not be able to do this, because he is human and subject to frailty; as an artist, he will have to become involved with the world outside the Church to perform truly his function as an artist, one who portrays humanity in all its infinite forms.

The middle of the fourth book is a "falling together" of all the doubts and conflicts which have been bothering Stephen about religion. All of his beliefs concerning religion are put to the test when he must make a decision
whether or not to join the Jesuit order. While he is waiting to talk to the Jesuit director, Stephen mulls over his conceptions of the Jesuits and religion. He thinks of the priests as "they who had taught him Christian doctrine and urged him to live a good life and, when he had fallen into grievous sin, it was they who had led him back to grace" (p. 156). In truth, it is they who have instilled in him the unyielding doctrines of fear and guilt; it is they who keep him tenuously within the fold by using the tools of Church doctrine and emotion.

Stephen's thoughts now turn to his personal doctrine of "quiet obedience" which he has held to until now. He says that he has remained silent even when he disagreed with the priests and even when "some of their judgments had sounded a little childish in his ears." He feels strangely as though "he was passing out of an accustomed world and were hearing its language for the last time" (p. 156). This is a foreshadowing of his upcoming rejection of the Church prompted by his refusal to join the Jesuit order.

When the director asks Stephen to consider the priesthood, Stephen's "proud musings" fly to his secret thoughts of being a priest. He thinks of assuming an office at the altar, "forgotten by the people" or in a "church without worshippers" (p. 158). The references here to the absence of human beings seem to imply that Stephen feels isolated and different from other people— he has a calling elsewhere to fulfill.

He contemplates the "secret knowledge" he would have as a priest - the knowledge of "obscure things" and the dark sins of people at confession and his unstained innocence while performing his duties as a priest. Stephen is attracted by the mystery of the priesthood and the supposed "secrets" he would obtain on becoming a priest. This is not true, though. The Church has
no answers to the questions which Stephen puts to it. He asks imaginative and thinking questions, but the Church has only stock answers to orthodox questions—it only offers clear cut dogmatic answers, not freedom through imagination.

Stephen's mind considers what the director tells him about the priesthood, but his further reflection on the matter changes his mind. He thinks of the director's words saying "Once a priest, always a priest" (p. 160), and all of his past associations of the priesthood in connection with this are reduced to the simple statement of "it's a mirthless mask, a life without material cares, a grave and ordered and passionless life" (p. 160). He thinks of the "chill and order of the life, and some "subtle and hostile instinct" within himself "arms him against acquiescence" (p. 161).

Thinking over this silent break with religion which he just made, he realizes how far removed he has been in relation to the Church all of his life. He wonders "at the frail hold which so many years of order and obedience had of him when once a definite and irrevocable act of his threatened to end forever, in time and in eternity, his freedom" (pp. 161-2). All of the Church mystery and secret knowledge do not attract his soul any more, and he knows for sure that "his destiny was to be illusive of social and religious orders" (p. 162). The hold that the Church had on him is cast off when his freedom is threatened. His years of "quiet obedience" have harbored secret unrest in Stephen, and although he has never completely rejected it, he feels that there are some unresolved questions about religion which have never been answered sufficiently. When it comes to making a permanent decision on the priesthood, some deep instinct within Stephen causes him to turn away and tells him that the priesthood is not his true calling in life. As Stephen
soon learns, his function in life is to become an artist, and the function of the artist is to find green roses growing somewhere in the world. Art is not created out of strict order and stifling doctrine; it comes from the freedom of the mind to develop its imaginative qualities. Therefore, Stephen's silent rejection of the Church, as dictated by his "subtle instinct," is necessary in order for him to develop his artistic awareness.

He sees now that the "snares of the world were its ways of sin" (p. 162), not its ways of piety and prayers. He knows that to fall is inevitable if one is human, and it is the "disorder misrule and confusion" of life that will cause him to fall. This is important because he has now returned (in mind) to a world of reality, the place where he must begin to search for art and life, the tools of his vocation as an artist.

The last part of Book IV is another revelation for Stephen as he learns the meaning of his name and his calling. He enters the university, much to the dismay of his mother, and he is aware that "the faith which was fading down in his soul aging and strengthening in her eyes" (p. 154), and he feels a "first noiseless sundering of their lives" (p. 165). This signifies that the religion which he has rejected has strong roots in his family, an influence which he must now reject as well or else be stifled by it.

Once again "pride" is mentioned as Stephen reflects on his refusal to join the priesthood. He states that he had spent his entire life in anticipation for the priesthood, but when the decision came to make it his formal vocation, he "obeyed a wayward instinct" and refused (p. 165). He wonders what instinct is is that caused him to refuse - perhaps it is his pride of intellect that tells him not to. He still feels a "faint stain of personal shame and compassion" (p. 166) when he sees a group of priests on the
road to Dollymount, a sign that religion holds the influence of emotional reaction over him yet.

Stephen's epiphany comes to him as he is walking on the Dollymount road. He contemplates words and their rhythms, and he decides that he prefers "the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose" (p. 167). This indicates his growing concern for words and how they are used to convey meaning, one of the prime functions of the artist.

A group of boys swimming in the sea call to Stephen repeatedly and he observes their nakedness, thinking then of his own body, which he has not been reconciled with yet. Their repeated calling to him "reveals to him the prophesy of his name. He sees a visual image of the "fabulous artificer" Daedalus, and a "flying form" which seems to be "a symbol of the artist forging anew, out of the sluggish matter of the earth a new soaring impalpable imperishable being" (p. 169), which is art. He feels his "soul in flight" as if it is flying from all of the influences which restrict it and flying away to a place where he can seek freedom as an artist.

He sees now that his calling in life is to be an artist, or "priest of art and freedom and imagination," not a priest catering to the "pale service of the altar" (p. 169). Walking on the beach in the water, he feels himself to be "close to the heart of life." The birdlike girl he sees standing in the water is symbolic of creativity and life and freedom, urging him to fly away and be free. He is now beginning to reconcile himself with all aspects of life and reality— the tools which he needs.

Stephen's searching momentary triumph comes as he sees that his function as an artist will be: to live, to err, to fall, to triumph, to recreate life
out of life!" (p. 172). He cannot deny his humanity and try to be sinless by binding himself to the chains of the Church, and thus removing himself from the real world. He must delve deep into the world of riot and disorder and observe all aspects of life to create as an artist. He cannot do so by remaining tied to the strict ruthless order of the priesthood. Stephen has now broken away from the Church intellectually, though faint emotional ties will always remain. The break has been made silently and naturally; it was made at the right moment, when he was confronted with the eternal tie of the Church and its choking off of freedom. He makes the correct choice in rejecting the Jesuit order, and this resultant freedom leads him on to find his identity as an artist and creator.

His "sin of pride," which has been mentioned previously, now has definite meaning. The moment he makes the decision not to "serve" the Church, he has broken away from its order to find a new one of his own—the "sinful thought conceived in an instant" (p. 117), urged on by some "wayward instinct," divorces him from the Church forever. He will never be tied directly to it again. For the moment, he will not make an outright statement of his rejection—this is reserved until Book V when he makes his "non serviam" statement to Cranly before leaving Ireland.

Book V. Book V deals with Stephen's final break with all traditional influences—family, Church and country, and his flight from Ireland to form his own code of artistic expression, away from these stifling bonds. He begins to form his theories on art and aesthetics at the university, and as he becomes more confident of himself and his thoughts, he also knows he must leave Ireland to achieve his goals as an artist. Concerning religion, Stephen, who has already broken silently from the Church, moves from a
stance of silent scorn to a final verbal rejection of "non serviam." This final break also tears asunder his relation with his religion oriented country and religion oriented family, but it is a necessary and important break for Stephen to make.

Stephen's silent scorn of the Church is seen at the beginning of the chapter when he hears the mad nun screaming for Jesus; he describes his feeling as "an ache of loathing and bitterness" (p.175) and sees it as a threat "to humble the pride of his youth" (p. 175), or the sinful pride he has already vowed to himself of "non serviam."

He describes his mind as being "in the vesture of a doubting monk" (p. 176) and his friend Cranly as being "priestlike" in appearance, one who listened to his confessions but had no power to absolve them" (p. 178). Cranly here acts as a sounding board for Stephen's ideas on art and aesthetics and religion, although he has no "power" to "forgive" him, but Stephen is not "admitting" his sins-- he is asserting his prideful beliefs and "forging out an esthetic philosophy" (p. 180).

At the same time, Stephen is trying to form his philosophy of esthetics, he is also internalizing the factions of Irish life around him --Mat Davit "the athlete who worshipped the sorrowful legend of Ireland" (p. 181); the women of Ireland, "batlike souls" calling strangers to their beds" (p.181); Irish nationalism and Roman Catholic doctrine, to which the Irish people displayed "attitudes of dullwitted loyal serfs" (p. 181). He comes to see that in order for him to capture the spirit of his country and people in words, he must separate himself from them; to stay among them would only hamper him - the only way to create is to put distance between himself and his subjects. Otherwise, he will be too myopic to see clearly and write competently and mirror what he sees.
At the university, Stephen keenly observes the influence of religion on the priests "of her pale service." He sees how the priest making the fire "had waxed old in that service without growing towards light and beauty or spreading abroad a sweet odour of her sanctity" (p. 185). Instead, the old priest displays "a mortified will no more responsible to the thrill of its obedience" (p. 185). Religious order and unmoving doctrine have so stupored the priest's mind that he acts out of blind mirthless obedience, all imagination and beauty squelched from his soul and mind.

Stephen further comments on the "pale loveless eyes" (p. 186) of the lame priest as being a reflection on the sterility of his position. According to Jesuit order, he should do his job "for the greater glory of God," but the priest has neither joy or hatred for religion. He renders religion sterile by going through the "firm gesture of obedience and silent service" but feeling as if "he loved not at all the master, and little, if at all, the ends he served" (p. 186). Stephen likens him to an old staff to be leaned on - the priest is used as an instrument of the Church, who is discarded when he is no longer of use. Stephen further sees the priest as "an unlit lamp being in a false focus" (p. 187) which reflects an inner "dull torpor of the soul... charged with intelection and capable of the gloom of God" (p. 188).

Stephen sees the Jesuit priest as being solely a blind instrument of the Church - he has no imagination or vitality, and he believes and preaches what he has been told by Church dogma. When he waxes old from unquestioning service, he becomes a useless vestige of the Church. Stephen perhaps sees in the priest an image of himself if he had accepted the priesthood - all of his creative faculties crushed by the burden of Church doctrine. He
sees now that he made the right decision not to join the order; if he had, he would never have found his identity as an artist.

The time for Stephen to fly from Ireland is near at hand. Devin asks him if he's "Irish at all... what with his name and ideas" (p. 202), and when Stephen replies that he is a product of "this country and this life" (p. 202), Devin says that if this is so, he should "try to be one of us" (p. 203). Stephen cannot do this and still be an artist; he has to fly by "the nets of nationality, language and religion"; he cannot be molded into what Devin and Ireland want him to be -- a patriot first and "poet or mystic second" (p. 203).

Stephen's conversation with Lynch helps to define verbally Stephen's growing conception of art and esthetics. Again, there is the hint that he will leave Ireland when he says that the goal of the artist should be "to remain within or beyond or above his handiwork" (p. 215). For Stephen to do this, he must leave Ireland and remove himself from the influences of Irish life.

Stephen, now confident of his future role as "priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everlasting life" (p. 221), prepares for this role as artist. He has tried to forge out his own aesthetic philosophy on art and beauty, and he has carried it as far as he can at the university level and within the confines of Ireland. He senses a restlessness within himself and he has a vision of his fabulous artificer, Daedalus - "that hawklike man whose name he bore soaring out of his captivity" (p. 225), and he longs to fly away with him toward freedom. He knows that he "is about to leave for ever the house of prayer and prudence into which he had been born and the order of
life out of which he had come" (p. 225). He is making a formal rejection of the Church and its stifling influence on his developing artistic sensitivities.

His conversation with Cranly, who is a symbol of the "priest" to whom Stephen "confesses" all of his plans and fear, makes clear Stephen's rejection of Church, family and country. Stephen tells Cranly that he will not serve in the Church because he no longer believes in it. Cranly's response of "Depart from me, ye cursed, into everlasting fire" (p. 239) is a reference back to the hellfire sermons and Lucifer's "non serviam" sin which separated him from God and Heaven forever. It implies that Stephen's sin is of a "non serviam" nature also. He will not serve and will consequently leave the Church and Ireland to serve in his own religion of art, far from the "priestridden race of Ireland."

Cranly suggests that Stephen is "supersaturated with the religion in which he says he doesn't believe" (p. 240). Stephen replies that he once believed but now he is another person and believes no longer. This perhaps shows the evolution of Stephen's rejection of religion, from "quiet obedience" to "non serviam." He refuses to do his Easter duty to pacify his mother, because he no longer feels that he should do so; he feels that it is wrong "to pay homage to a symbol behind which are massed twenty centuries of authority and veneration" (p. 243), especially if he does not believe in it. His theory then is to pay respect to the Church by refusing to pay it homage.

Having confessed all of his fears and beliefs to Cranly, he tells him exactly "what I will do and what I will not do" (p. 246). He will not serve anything he does not believe in - "home, my fatherland, my church" (p. 247), and he will try to express himself "in some mode of life or art as freely as I can and as wholly as I can" (p. 247). To do this, he knows he must leave
those things which hinder him and in which he no longer holds faith. The
Church is one of those factors he must reject, to shake off the rigid order
in exchange for the artistic freedom of the religion of art.

Stephen's entries in his diary make a final confirmation of his rejection.
His mother tells him that he will return to the Church because he has
a restless mind; however, Stephen makes his firm statement that he will not
return, for it would mean "to leave the Church by backdoor of sin and re-
enter through the skylight of repentance. Cannot repent" (p. 248). The break
with the Church is now irrevocable.

Stephen is ready to fly from Ireland and "to go encounter for the
millionth time the reality of experience and to forge in the smithy of his
soul the uncreated conscience of my race" (p. 253). To capture the spirit of
Ireland, he, like Daedalus the artificer who flew from the labyrinth of
Crete toward freedom, must fly the nets of Ireland to find new freedom and
a code of artistic expression.

The evolution of Stephen's rejection of the Church moves distinctly
from "quiet obedience" to "non serviam." As a child, he is held in awe at
the "secret knowledge" and mystery of the Church, but doubts are awakened
in his adolescence concerning the nature of Jesuit justice, doctrine and
ritual. His lustful adolescent sins provide a hint that he is slowly moving
toward a "non serviam" stance, because it is his first "prideful sin" of
deviating from Church authority, and although he is temporarily reconciled
to the Church, his doubts still continue to grow. Yet Stephen still main-
tains an external "quiet obedience" to religion by keeping the Church ritual,
but this is broken when he is faced with the priesthood decision.

Stephen breaks away from religion when the decision of the priesthood
is thrust upon him. A "wayward instinct" steers him away from the wirtless
Jesuit order and guides him to his destiny as an artist. Stephen no longer
believes intellectually in the Church but regards it with silent scorn; he realizes that its strict system of order and doctrine would smother any creativity he has. In this respect, Stephen now moves away from the priesthood of the Catholic religion and leans toward the priesthood of art, where he will function as a "priest of imagination." His break with the Church is now completely severed, and Stephen has learned a valuable lesson which influences him for the rest of his life -- green roses are not found in the "pale service of the altar" but are cultivated only in the fertile mind of the artist.

FINIS