

JOYCE AND JUNG AND MOLLY BLOOM

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Literary critics who apply the approaches of either psychoanalysis or analytical psychology to literary texts would seem to resemble bacteria and anti-bacteria in sugar water: one sees and eats only the right-hand-threaded sugar molecules; the other, only the left-handed ones. That is, the two kinds of critics can look at the same text and see quite different images, patterns of meaning, and implications. This is as it should be, for man, unlike the bacteria, is not rigorously limited. Yet critics can be extraordinarily self-limiting, especially concerning critical systems. Freudian critics, for instance, despite pleas for eclecticism in arguing for acceptance of their psychoanalytical approach, are remarkably bad-tempered with regard to Jung. Freudians appear to have staked out the stronger position, having laid claim to a hard-headed scientific orientation while denigrating Jungians as being allied with romantic supernaturalism and thus concerned with mere "airy nothings" and "nebulous ... quasi-metaphysical concepts."¹ What this opprobrium ignores is the basic fact that literature is essentially airy nothings—images and symbols—and criticism could be defined as the attempt to understand and describe clearly how those airy nothings convey meaning. Herein lies Jung's value to the critic, for Jung, as Anthony Storr reminds us, "understood the difference between a sign and a symbol in a way which Freud did not."² This

¹ The prevailing view of Freudian critics as "scientific" and Jungian critics as "romantic" (a pejorative term) can be found in chapters 2 and 7 of Walter Sutton's survey, *Modern American Criticism* (Englewood Cliffs, 1963). The quoted remarks are from, respectively, Norman N. Holland, *The Dynamics of Literary Response* (New York, 1968), p. 243, and Fredrick Crews, ed. *Psychoanalysis & Literary Process* (Cambridge, Mass., 1970), p. 8.

² C. G. Jung (New York, 1973), p. 107.

enabled Jung—and allows Jungian critics—to avoid the numbing reductiveness which plagues most Freudian criticism.

Consider *Ulysses*, for example. If you are a Freudian critic, working from a paternally based psychology, you will no doubt be concerned primarily with Stephen and Bloom, and be forced to go outside the novel (referring to Joyce's inhibitions) to answer a basic question about Stephen.³ Yet there is a more rewarding approach to the novel. However much the book is about a day in the life of Leopold Bloom, there can be no doubt that Molly Bloom is central to that life. Molly is involved in other lives, too, which emphasizes—as does the "M," the middle of the giant initial letters of the three sections of the novel—just how central Molly's significance is in *Ulysses*. The S-M-P configuration is a nice schematization of the major character relationships in the book: Stephen and Poldy revolve around and finally converge upon the dominating presence of Molly. She is so pervasive and powerful that the other female figures in the book are surrogates or potentialities of her. When Bloom observes Gerty MacDowell on the beach in the "Nausicaa" episode, we meet a girl who, through her romanticizing and rising sexual excitement, has become a momentary exhibitionist.⁴ As such, Gerty is a Molly-surrogate, since Molly's own trait of exhibitionism, especially strong when she too was a young girl, is described later (763). Indeed, that Bloom can meet no women who are not subsumed in Molly has become a critical commonplace: "Shabby Mrs. Breen and creative Mrs. Purefoy-Beaufoy are what Molly might have been. Bloom is always meeting

³ The question is why Stephen leaves at the end of the book. Sheldon R. Brivic, "James Joyce: From Stephen to Bloom," in *Psychoanalysis & Literary Process*, pp. 155-56, states that "Joyce's inhibitions cannot allow the fulfilment of this fantasy [that the relationship among Stephen, Bloom, and Molly is intended to constitute a self-sufficient totality] to be directly presented," so Stephen and Bloom part, and the reader sees in this an example of "failed human communication." I will offer a quite different reading, relying upon evidence within the text.

⁴ James Joyce, *Ulysses* (New York, 1961), p. 366. Future references to this edition will appear in the text.

substitutes and shadows."⁵ Even Milly, Bloom realizes, is becoming a Molly in becoming a woman (67).

Molly is all women, and therefore she is at once Calypso, Circe, and Penelope. More specifically, Molly, as symbol, is the Great Mother, the embodiment of feminine nature. Reductiveness is not, unfortunately, exclusively a failing of Freudian critics, and it is no more useful or instructive to label Molly an archetypal image than it is to call her a "phallic deity."⁶ Analytical psychology does, however, provide a valuably appropriate framework for exploring the symbolic representation of the feminine archetype, as has been shown by Erich Neumann.⁷ The value of this approach can be seen in what it reveals about Molly's significance in the novel and, through that, what it enables us to perceive about the Stephen-Molly-Bloom relationship. Briefly, what Neumann does is to distinguish the dual character of the feminine, what he calls its "elementary" and "transformative" determinants. Man can relate to the feminine in two ways, physically (sexually, materially) and spiritually (psychically, mentally). The Great Mother, the totality of the feminine archetype as experienced by man, thus contains two distinct aspects, each of which ranges from positive to negative. This is to say that the elementary or maternal character of the feminine can appear along a spectrum from Good Mother (Demeter, for example) to the Terrible Mother (Hecate), the transformative character ranging from Muse (Sophia) to Siren (Circe). The elementary determinant is characterized by containing and holding fast—everything born of it belongs to it and remains subject to it. Since consciousness perceives itself as masculine and the unconscious as feminine, the containing characteristic is most evident and threatening when an ego consciousness is weak and undeveloped. The transformative character is the dynamic of the psyche. The ego consciousness experiences this aspect of the feminine as a demand or stimulus from outside, and

⁵ William York Tindall, *A Reader's Guide to James Joyce* (New York, 1959), p. 170.

⁶ As does Brivic, p. 155.

⁷ *The Great Mother* (New York, 1955).

even when the anima figure is negative, a positive development is possible. Consciousness, which aspires toward independence, experiences the containing attitude of the feminine as restricting and hostile. On the other hand, the positive transformative character provides inspiration, and things poetic are imputed to the anima in this aspect. Its negative counterpart is manifested in regression or loss of consciousness.⁸

Stephen Dedalus, a young man striving to become an artist, embodies a consciousness which is struggling to free itself from the grip of the unconscious.⁹ In this struggle, the Great Mother is perceived in her terrible aspect as the elementary containing character. This relationship is demonstrated early in *Ulysses* in Stephen's reaction to and regard for water, probably the clearest feminine symbol.¹⁰ Early in the morning, while in the Martello tower, Buck Mulligan refers to the sea as "our great sweet mother" and "Our mighty mother" (5), but to Stephen the sea is hostile and threatening because it is associated with his dead mother, whose spirit haunts him and threatens him in a dream: "Her eyes on me to strike me down ... No mother. Let me be and let me live" (10). The threat to Stephen is feminine, and combined in the associative cluster are the sea and death. All of these contribute to Stephen's condition: he is a hydrophobe. It is as an artist, though, that Stephen confronts the

⁸ Neumann, *The Great Mother*, pp. 24-36, 64-73.

⁹ See Erich Neumann, *The Origins and History of Consciousness* (New York, 1954), p. 16: "fixation in unconsciousness, the downward drag of its specific gravity, cannot be called a desire to remain unconscious; on the contrary, *that* is the natural thing ... the desire to become conscious ... is the 'unnatural' thing in nature; it is specific of the species Man, who on that account has justly styled himself Homo sapiens."

¹⁰ C. G. Jung, *Symbols of Transformation* [Vol. 5, *Collected Works*] (New York, 1956), 218-19, states that the maternal significance of water is one of the most distinct symbols: "The projection of the mother-imago upon water endows the latter with a number of numinous or magical qualities peculiar to the mother. ... The maternal aspect of water coincides with the nature of the unconscious, because the latter (particularly in men) can be regarded as the mother or matrix of consciousness. Hence the unconscious, when interpreted on the subjective level, has the same maternal significance as water." See also Neumann, *Origins*, p. 43.

greatest challenge from the feminine. If the job of the artist is to create, then the male is fundamentally inferior to the female. The special problem of masculine creation is treated in several ways, but the most frequent example in the early chapters of *Ulysses* is in connection with making water. There is an early jest about old mother Grogan, who can make both water and tea—though it is prayed she does not make them in one pot (12)—and old Mary Ann is mentioned, hising up her petticoats (13), but making water as a form of creative activity associated with man is first mentioned in Buck Mulligan's "Ballad of Joking Jesus":

—If anyone thinks that I amn't divine
 He'll get no free drinks when I'm making the wine
 But have to drink water and wish it were plain
 That I make when the wine becomes water again. (19)

Jesus can make wine from water—a genuine creative act—but wine can also be changed to water, and any man can make water. Yet, as Haines perhaps recognizes, the blasphemous ballad gets right at the heart of orthodox Christianity: God and creation from nothing. The goal and task of the artist is basically the same, and we shall meet the image of making water used with this connotation in both the "Nestor" and "Ithaca" chapters.

The "Proteus" chapter is devoted to Stephen as aspiring artist and to the problems of artistic creation. Stephen had previously considered creation from nothing when Haines talked of God, but now, with the appearance of the two midwives, he begins to think in terms of female creation: "one of her sisterhood lugged me squealing into life. Creation from nothing" (37). Stephen knows that his creation from nothing is to render art from the protean world by means of his mind and pen, but his previous attempts at creativity have been fruitless: his "epiphanies on green oval leaves" (40) are pretentious, and his reference to Hamlet's manipulation of the cloud images further undercuts their worth. Stephen's stature as an artist or creator is demonstrated here in a series of damaged or premature acts: his mouth moulds issuing breath, but it is not coherent

(48); he scribbles words on a piece of Mr. Deasy's letter, but this is futile—"Who ever anywhere will read these written words?" (48); he makes water, but his fourworded wavespeech—"seesoo, hrss, rsseeiss, ooos" (49)—is not intelligible; and his final act, picking his nose, is insignificant (51). It is clear at this point that Stephen has to develop before he becomes an artist. The chapter also shows that Stephen as the masculine consciousness must continue his struggle against the feminine unconscious. There lurks a danger in this, though, as it would be ultimately damaging for the struggle to loom so large that Stephen rejected every aspect of the feminine as destructive. Although the developing ego consciousness must resist the feminine unconscious, a final alliance must be made with the "higher femininity" (i.e., the positive transformative character of the feminine) which is the key to complete development and therefore to the ability for poetic creation.¹¹ If a union of male and female is necessary for biological creation, it is also true in psychological terms.

Stephen has a dream which is prophetic of his meeting with Bloom, but which is also prophetic, in its symbolism, of a future contact with the feminine: "That man led me, spoke. I was not afraid. The melon he had he held against my face. Smiled: creamfruit smell" (47). It becomes clear through repeated use that the melon as a symbol of fertility is linked to Molly as the Great Mother. Stephen is also aware, on some level of consciousness, that even though it now appears dangerous, he must finally come in contact with the feminine. He speaks of his soul as female, and, whether it appears to him as a virgin, a lady of letters, or a pickmeup, Stephen feels his final need (48-49).¹² The ultimate union of the masculine consciousness with the anima figure is crucial for

¹¹ Neumann, "The Transformation Myth," *Origins*, pp. 195-256. In basic outline, the concept is that a representative of "higher femininity" from the alien feminine world enters into alliance with man and is the key to his discovery of a new psychic world which enables him to achieve a new relationship to the world at large.

¹² Stephen's description of his soul is strikingly like Jung's own definition of the anima in *The Archetypes and the Collective Unconscious* [Vol. 9, pt. 1, *Collected Works*] (New York, 1959), 284.

the artist, but since at this time Stephen is struggling to break free of the negative, possessive aspects of the feminine, a union of male and female can be seen as perverse, as it is in "Scylla and Charybdis." This chapter, in which Stephen presents his theories about *Hamlet* and Shakespeare, is directly concerned with the problem of masculine creation. When Stephen mentions a figure which combines male and female in one body and which could represent the union of masculine consciousness with the anima figure—"glorified man, an androgynous angel, being wife unto himself" (213)—the notion is immediately perverted by Buck Mulligan into a play about masturbation (216). Even though the prophetic dream breaks through once again—"A creamfruit melon he held to me" (217)—Stephen's greatest immediate need is to break free of the containing aspect of the feminine, an event which is presented dramatically in the "Circe" episode.

When Stephen reaches Nighttown in the company of Lynch, he is already quite drunk. This is a forboding omen, for drunkenness signifies a lowering of the individual's level of consciousness and is therefore a sign of possession by the negative transformative character of the feminine.¹³ The feminine threat to Stephen is explicitly embodied in the specter of his mother, which makes demands upon him and threatens him:

THE MOTHER

*(Her face drawing near and nearer, sending out an ashen breath.) Beware!
(She raises her blackened, withered right arm slowly towards Stephen's
breast with outstretched fingers.) Beware! God's hand! (A green crab with
malignant red eyes sticks deep its grinning claws in Stephen's heart.)*
(582)

Obviously, this suggests the elementary containing character of the feminine which wants the developing masculine consciousness subject to it.¹⁴

¹³ Neumann, *Origins*, pp. 60-61.

¹⁴ Neumann, *Origins*, p. 123: "the uroboric unconscious struggles hard to prevent the emancipation of her son, consciousness, and so once again we find ourselves back in the orbit of the Terrible Mother who wants to destroy the son."

Yet this is the "Circe" episode, Circe is a transformative character (albeit a negative one), and even when the anima figure is negative, a positive development is possible. Stephen's response is positive, and it corresponds to the mythological dragon fight.¹⁵ Instead of a dragon, Stephen faces The Mother and a green crab which sticks its claws deep into his heart. Stephen responds in terms which refer specifically to a creative consciousness: "The intellectual imagination! With me or not at all. *Non serviam!*" (582). He lifts his ashplant, now the sword Northung, and smashes the chandelier, which represents time, history, and the Terrible Mother.¹⁶ At this point, Stephen has successfully rebelled against the Terrible Mother and asserted the independence of his ego consciousness, yet in order to develop further so that he can become a creator, he must be re-introduced

¹⁵ See Neumann, *Origins*, pp. 152-169, for a discussion of the dragon fight as a central characteristic of the myth depicting the evolution of consciousness. "In this transformation process the hero's fight plays an eternal and fundamental part in overcoming the inertia of the libido, which is symbolized by the encircling mother-dragon, i.e., the unconscious" (p. 154). See also Jung's discussion of matricide as a creative and liberating act: "There is no consciousness without discrimination of opposites. This is the paternal principle, the Logos, which eternally struggles to extricate itself from the primal warmth and primal darkness of the maternal womb; in a word, from unconsciousness. Divine curiosity yearns to be born and does not shrink from conflict, suffering, or sin. Unconsciousness is the primal sin, evil itself, for the Logos. Therefore its first creative act of liberation is matricide ..." (*The Archetypes and the Collective Unconscious*, p. 96).

¹⁶ Since Stephen feels history to be threatening and restrictive — "History, Stephen said, is a nightmare from which I am trying to awake" (34) — it can be identified with the threatening Terrible Mother. Northrop Frye, *Fables of Identity: Studies in Poetic Mythology* (New York, 1963), p. 260, points out that two kinds of time, creative time and natural time, are in opposition. Stephen must eventually overcome natural time and history to be able to exercise his imagination in creative time. Since light is such a common symbol of consciousness, shattering the chandelier might appear to be the wrong thing to do. The light of Circe's domain, however, is a perversion of the normal. Its light is the unnatural, threatening kind associated with the underworld and such abodes of the Terrible Mother as the lair of Grendel's dam. This threatening complex — "Time's livid final flame" (583) — is destroyed along with the chandelier by the ashplant-sword, a distinctly masculine weapon. The image of fire leaping from wood adumbrates the transformation of man and the coming of higher consciousness (*Origins*, p. 92).

to the feminine. He has broken free, now he must make contact—and it is here that Bloom serves as guide.

Just as the “S” and “P” are on opposite sides of the “M” in the S–M–P configuration, so Stephen and Bloom approach different aspects of the Great Mother. Bloom is closely tied to the maternal/elementary character of the feminine.¹⁷ Unlike hydrophobe Stephen, Bloom likes water—especially when it is combined in his thoughts with women and sex (85). Instead of the transformative aspects of the feminine, Bloom constantly thinks of symbols of fertility, and Molly, fertile fruits, and Stephen’s dream-image are all related in Bloom’s mind: “Orangegroves and immense melonfields ... Oranges in tissue paper packed in crates. Citrons too. Wonder is poor Citron still alive in Saint Kevin’s parade. ... Molly in Citron’s basketchair. Nice to hold, cool waxen fruit, hold in the hand, lift it to the nostrils and smell the perfume. Like that, heavy, sweet, wild perfume” (60). Early in *Ulysses*, Bloom’s relation to Molly is as Odysseus’ to Calypso. Sensual comforts—her large soft bubs and the warmth of her body (63)—are stressed, but Calypso is also the Terrible Mother who desires man only as a phallic consort. In this regard, it is significant that Molly’s song is *Love’s Old Sweet Song* (63) and her favorite author is Paul de Kock: “Nice name he has” (64). The extreme negative aspect of the elementary character is present in the “Hades” chapter, where the receptive womb of Calypso has become the devouring maw of the grave. In this context, the earth is a devourer, and Bloom

This seems to me to be a clear accounting for the threat and the symbols, but here a Freudian is obliged to do some nimble shifting about. Brivic declares that smashing the lamp “represents killing the father.” Similarly, he finds that “Stephen transfers the phallus from the father to the mother ... making the paternal threat maternal” in “Scylla and Charybdis” (p. 148). This “making the paternal threat maternal” seems unnecessarily complicated, rather like Ptolemaic orbits, and strikes me as an amusing critical game of “Pin the phallus on the threat.” Or perhaps “Phallus, phallus, who’s got the phallus?”. If the threat is shown time and again to be explicitly feminine, might we not suppose that it is, indeed, feminine?

¹⁷ Jung, *The Spirit in Man, Art, and Literature* [Vol. 15, *Collected Works*] (New York, 1966), 123, describes the two this way: “Behind Dedalus and Bloom there stand the eternal figures of spiritual and carnal man ...”.

looks on as Paddy Dignam's remains go to enrich the ground. "A corpse is meat gone bad" (114), Bloom reflects, and both corpses and lovers are so much potted meat to Hecate and Calypso.

If Bloom thinks of fertility in female terms, the same is true of his thoughts about desolation: "A barren land, bare waste. ... A dead sea in a dead land, grey and old. Old now. It bore the oldest, the first race. ... Now it could bear no more. Dead: an old woman's: the grey sunken cunt of the world" (61). His own garden is desolate, and he would like to fertilize it. When he goes into the jakes to ease his bowels, he looks at *Matcham's Masterstroke*, thinks of literary fertility, and envies the writer: "He glanced back through what he had read and, while feeling his water flow quietly, he envied kindly Mr Beaufoy who had written it and received payment of three pounds thirteen and six" (69). Once again, making water occurs in conjunction with thoughts about the masculine creative act of writing, and although Bloom, in his interest in material gain, does not think of writing in the same way as Stephen, he instinctively knows that a creative work is somehow a union of masculine and feminine: "Might manage a sketch. By Mr and Mrs L. M. Bloom" (69). As befits a man who is closely related to the elementary character of the feminine, Bloom is aware of feminine mysteries but accepts them as natural. When Gerty MacDowell limps away from him at the end of their encounter, Bloom immediately begins thinking of menstruation, which he links to the moon (368). Though he knows he has been cuckolded, he accepts the situation because to him it is natural and the result of woman's natural desires: "Yours for the asking. Because they want it themselves. Their natural craving" (368).

Bloom and Stephen move along converging lines until their meeting in the "Circe" episode. Like Stephen, Bloom undergoes a reduction, but whereas Stephen's was presented in terms of a lowering of consciousness, Bloom's is given in terms of sexual perversion and inversion. Bloom, "the new womanly man" (493), is unmanned and ridden by Bello (534-35). He is dominated by Bella-Bello and becomes a subservient pig, rooting for truffles (531). The spell is broken by his trowser button snapping

off (552) and a chorus of sluts (553) who recall him to his manhood just in time for Bloom to fight off an attempted castration by The Nymph (553). Bloom further asserts himself by standing up to Bella when he defends Stephen following the *non serviam*. At this point, Bloom becomes the incognito Haroun al Raschid, the master of women (586). After an expressionistic presentation of all the preceding threats of the feminine—including a Black Mass in which Mrs. Purefoy becomes the goddess of unreason (599)—Bloom takes charge of Stephen, who has been knocked to the ground by a drunken soldier.

It is noteworthy that the two do not ride in Corny Kelleher's hearse when they leave, for neither is going to become potted meat. Bloom has now become the master who will conduct the initiation of Stephen into the mysteries of the feminine: "*Silent, thoughtful, alert, he stands on guard, his fingers at his lips in the attitude of secret master*" (609). As he overhears the fragments of "Who Goes with Fergus?" which Stephen is mumbling, Bloom states the key to the further evolution of Stephen's consciousness: "In the shady wood. The deep white breast. Ferguson, I think I caught. A girl. Some girl. Best thing could happen him" (609). The relationship which now will be in effect between them is made explicit when Bloom has a vision of his dead son, Rudy. They are to proceed as father and son.

As the first step in the initiation, Bloom guides Stephen to the strictly masculine world of the cabman's shelter. In this male company, we are given a further example of flawed masculine creation: a sailor spins his yarns as Penelope spun her thread. The sailor has been long separated from his wife, and the weaknesses of his stories attest to the result of a narrow, one-sided masculinity. He even has a young man tattooed on his chest (631). The only female who appears is a partly idiotic, haggard streetwalker who is roughly shown she is not welcome: "the keeper made her a rude sign to take herself off" (632). The strained masculine atmosphere is only a starting point. It is clearly not the proper place for a potential artist, as the sailor's yarns are false (635) and he even appears to have some trouble making water (638-39)

Bloom introduces the feminine into this setting when he shows Stephen a picture of Molly (652), although this introduction is a cautious one because Bloom, who mistakenly thinks Miss Ferguson to be an inhabitant of Nighttown, does not want Stephen to waste himself on a whore (656). Bloom invites the young man to his home and goes to Stephen's side to guide him and watch out for him (660). Since Stephen knows Italian and can sing, Bloom believes Molly would take pleasure in his company because of her love of music, but here Stephen sings some verses in German which are weighted with meaning: "*Von der Sirenen Listigkeit/Tun die Poeten dichten*" (663). Poets may write of the sirens' cunning, but Stephen has accurately sensed that sirens are "sweet murderers of men" (663), the "enemies of man's reason" (665). If, in his further confrontation with the feminine, Stephen must, to some extent, follow Stein's advice in *Lord Jim*—"The way is to the destructive element submit yourself, and with the exertions of your hands and feet in the water make the deep, deep sea keep you up"—he must be well guided.

The way is difficult, for Bloom has forgotten his key and must climb a wall, go in by a rear entrance, and light the way when he admits Stephen. Bloom is satisfied in bringing gain to others in bringing light (676), and he and Stephen share a ritual drink of cocoa. Bloom serves to his guest "the viscous cream ordinarily reserved for the breakfast of his wife Marion (Molly)" (677). This cream is obviously associated with the positive transformative symbols of nourishment and is a form of the milk of wisdom.¹⁸ A partial merging of figures occurs—Stoom and Blephen (682)—but Stephen refuses the invitation to stay. When the two

¹⁸ See Neumann, *The Great Mother*, pp. 48; 59 ff. With regard to this image, an interesting example of the ambivalent nature of the feminine as perceived by the masculine consciousness is presented in the early appearance of the old milk woman as Stephen, Haines, and Mulligan prepare to breakfast. Stephen finds her significant: "He watched her pour into the measure and thence into the jug rich white milk, not hers. Old shrunken paps. She poured again a measureful and a tilly. Old and secret she had entered from a morning world, maybe a messenger. She praised the goodness of the milk, pouring it out" (13). Since milk nourishes, the old woman could be a positive transformative anima figure. Yet Stephen also finds her dangerous (her age and barrenness predomi-

are outside again, and just after Bloom considers the affinities between the moon and woman, Bloom directs Stephen's gaze to a "visible luminous sign" and proceeds to "elucidate the mystery of an invisible person, his wife Marion (Molly) Bloom, denoted by a visible splendid sign" (702). This is the climactic teaching of the initiation rite: Stephen is shown the numinous power of the Great Mother. They remain silent, contemplating each other's faces, and then, in homage to the creative force of the feminine, enact the symbol of male creation and make water, "their gazes, first Bloom's, then Stephen's, elevated to the projected luminous and semiluminous shadow" (702).

Stephen walks off into the dawn, a fitting image, as the masculine solar disc rises to share the heavens for a time with the feminine moon.¹⁹ If *Ulysses* were a *Künstlerroman*, we would follow Stephen to watch his acceptance of the anima and to observe a further stage in the development of his consciousness. But *Ulysses* is not, it is a celebration of the Great Mother with emphasis on the elementary character, and so we watch Bloom as he makes his way to the bed of fertility. Once there, Bloom finds the male imprint of Blazes Boylan and the profoundly appropriate flakes of potted meat. It is here that Bloom exhibits his wisdom and understanding in his acceptance of the "more than inevitable, irreparable" (733). Bloom accepts, Bloom endures. He is outside the series of those who enter because he is aware of the infinite, timeless dimensions of the series (731). His satisfaction lies in his knowledge of the ubiquity of the fertile earth mother, Gea-Tellus, and he enters the bed reverently: "He kissed the plump mellow yellow smellow melons of her rump, on each plump melonous hemisphere, in their mellow yellow furrow, with obscure prolonged provocative melonsmellonous osculation" (734-35).

nate in his thoughts), and as the witch on a toadstool she represents the Ireland that wants Stephen for odd jobs—that is, wants to hold him and tie him down. Indeed, in the "Circe" chapter the old milkwoman becomes Old Gummy Granny, the sow who eats her farrow (595), and who wants Stephen to die for Ireland (600).

¹⁹ See Neumann, *Origins*, pp. 6, 92 ff., for a consideration of the sun as a masculine symbol. See *The Great Mother*, pp. 55-59, on the moon as feminine.

Finally, in the last chapter of *Ulysses*, we are allowed a glimpse into Molly's nature, and we realize how dangerous she could be to Stephen. Were Stephen to become merely a phallic consort—more potted meat—he would not develop into an artist. The danger is that Molly would seduce the young man (740). She finds the idea of Stephen attractive because through him her uniqueness might be captured in verse (775). In fact, the attraction is even more fundamental, as it is simply natural to sleep with a man: "its all his own fault if I am an adulteress as the thing in the gallery said O much about it if thats all the harm ever we did in this vale of tears God knows its not much doesnt everybody only they hide it I suppose thats what a woman is supposed to be there for or He wouldnt have made us the way He did so attractive to men" (780). To the Earth Mother, men are man, men are anonymous. This is shown in her train of thought by the indistinct masculine pronouns which often merge.

As Gea-Tellus, Molly loves nature in its aspect of fruitfulness (781-82). Though she knows the limitations of men—"why dont they go and create something" (782)—and knows Bloom's flaws and foibles, she likes him because on Howth he demonstrated he knew the power of woman: "he said I was a flower of the mountain yes so we are flowers all a womans body yes that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because I saw he understood or felt what a woman is" (782). The poem of Bloom's courting days—"Dearer far than song or wine,/You are mine. The world is mine." (687)—spoke more than he knew, for Molly is the feminine world. Nature it is.

Molly is Penelope as the vision of what the seekers find. As the Great Mother, she subsumes all the women in the book; lying there in her bed, Molly exceeds them all. She is the essence of woman and the voice of feminine nature.²⁰ The last chapter ends in a celebration of Molly, of Woman. It is a confirmation not only of Molly's central position in *Ulysses* but of the central position of the Great Mother and the feminine principle in life. It is, after all else, a final, great affirmation:

O that awful deepdown torrent O and the sea the sea crimson sometimes like fire and the glorious sunsets and the figtrees in the Alameda gardens yes and all the queer little streets and pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes. (783)

²⁰I believe Joyce received the greatest compliment on his achievement in the last chapter of *Ulysses* in a letter from Jung: "The 40 pages of non stop run in the end is a string of veritable psychological peaches. I suppose the devil's grandmother knows so much about the real psychology of a woman, I didn't." The letter is collected in *The Spirit in Man, Art, and Literature*, p. 134.