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Gnomonic Grace

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I

In European history the relationship of church to state is one of the most fascinating themes. Most western and European countries have Greek-Roman cultural heritage in common forming a matrix of culture. Among them the most influential and great as a cultural and spiritual heritage may be Christianity which was established as the Roman Empires national religion in the mid-fourth century. Christianity has massively influenced Western thought and action in politics, law, ethics and culture, etc., throughout West-European history. Furthermore, it has been a major, constant factor in the power or hegemony struggles within a country or between countries; or even between different cultures or religions over many centuries, building amassive Christendom in European society.

Ireland's history of ups and downs and of struggles over hegemony is also closely related to that of Christianity. Since the fifth century, when Christianity was introduced to the old insular Celtic Ireland by St. Patrick, Ireland has remained one of the most faithful nations to the Vatican Pope among the Europe Catholic nations.

However, as Joyce himself critically points, Ireland, nearly ninety percent of whose people are Catholic (though it is confined to the south Ireland), has rarely been supported by the Vatican or any other religious alliances during its various times of crisis. Neither in early eighteenth century when the Irish Catholic were persecuted under the Penal Laws by the British Empire, nor even in the Great Famine during which nearly a third of the Irish Catholic population died of hunger or emigrated, was any helping hand extended from the Vatican or from any other Roman Catholic country. On the contrary, in the mid-twelfth century Pope authorized Henry II to undertake the conquest of Ireland with a view to remedying the deplorable religious and moral conditions. Since the annexation of Ireland into the British Empire, the Irish Catholic had been deprived of most sovereignty and subjugated to the Anglo-Irish Protestant as well as the British Empire in all spheres of economy, culture, politics, etc.

But when it comes to the Catholic Church that consolidated itself as an established institution in Ireland, the situation is quite different from that of most poor Irish Catholic laity in the colonial history. Thanks to the long and steady dedication to the Irish Catholic Church by the Irish people, the Church has developed as an established institution having countrywide convents, monasteries, parish churches and numerous educational schools founded and run by the church itself. Especially after the Catholic Emancipation in 1829 by the repeal of the Panel Laws, the Church, once it had secured religious freedom, took a passive stance in backing up Irish nationalists demands for political emancipation from the Union. The Irish Catholic Church tended to be more conservative than ever before in religion and politics, publicly condemning Fenians as paganish because of their radicalism and violence. Maire and Conor Cruise O'Brien point out "the higher clergy initially opposed the Land League agitation, both because the condemned "Fenians were involved in it, and out of general principles of social conservatism(Maire 125)." As a matter of fact the Church itself enjoyed considerably material and social security under the patronage of the colonial government, the Westminster parliament, in return for turning a blind eye to or colluding with the colonial policy.[1] Of all events

that reflect the Irish Catholic Church's collusions with the colonial government, the most representative and indelible for Joyce must have been its crucial role in Parnell's downfall.

As was well exemplified in the case of Parnell, the Irish Catholic Church had become in Joyce's life time an established and authoritative institution through which it exercised a great spiritual dominion over the Irish. Through Stephens pathetic portraying himself as "the servant of two masters, the Imperial British state and the holy Roman Catholic," Joyce points out that while the peoples bodies were subjected to the British Imperialism, their soul went to the Pope. In The Wandering Rocks from *Ulysses*, which is said to have planned by Joyce as a vision of Dublin for the center of his book, there is an exemplary picture of the Irish people having been subjected to the two masters, suggested by the two symbolic processions through Dublin, those of Father Conmee and the Viceroy representing Church and State respectively. As for Joyce as an artist who cherishes most the freedom of imagination, the surveillance of soul may be more intolerable than any other outward dominion over the body. Thus Joyce exclaimed: "I dont see what good it does to fulminate against the English tyranny while the Roman tyranny occupies the palace of the soul"(*CW* 173). Joyce was certain that the real liberation can be secured only through the awakening or liberation of individuals consciousness, which could have lead to the body's emancipation out of a certain physical or material bondage.

A representative satire in which Joyce dramatizes the subject of the two masters, Church and State, and their collusion, is "Grace" from *Dubliners*. As commonly presented in other stories of *Dubliners*, "Grace" presents a portrait of a certain aspect of Dublin life. The style of scrupulous meanness Joyce himself

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1) As an extreme example of the Irish Church's collusion with the British colonial policy, James Fairihall provides a phrase of the Maynooth Catechism: Quoting Holy Writ the Maynooth Catechism advises: "The duties of subjects to the temporal power are, to be subject to them, and to honour and obey them for so is the will of God." James Fairhall, *James Joyce and The Question of History* (Cambridge: Cambridge University Press, 1993), 129

specifically calls the style of *Dubliners* is unexceptionally used in this story to weave the multi-layered and multi-dimensional text. While meanness is intended to describe vividly the nature of the odorous corruption pervading Dublin society, scrupulous can be said to mean his elaborate and attentive technique to deliver the reality of this corruption to the reader. The scrupulous meanness style is already established in the story "The Sisters," which suggests an overall view of the whole works tone, subject, style, etc. Of the scrupulous meanness style established in "The Sisters" the most potently lasting effect on the other stories may be the three haunted and enigmatic words paralysis, gnomon, simony that the boy spontaneously has associated with the Fathers fall. "Grace" seems a kind of counterpart to "The Sisters" in that both deal with a symbolic paralysis in Irish religion as their main theme. The architecture of "Grace" is also scrupulously constructed by the three enigmatic and interactive words paralysis, gnomon, simony. A little difference, if any, between the two stories seems that while in "The Sisters" 'paralysis' plays its more evocative role than the other two enigmatic words in organizing the seemingly fragmentary and unrelated narratives and constructing the larger structure, in "Grace" 'gnomon' takes the key role played by 'paralysis' in "The Sisters."

As for the description of the characters in "Grace" Joyce consistently uses a geometric metaphor reminiscent of the incomplete shape, gnomon. Pointing out the limitation of Gerhard Friedrich and Phillip Herring's argument commonly taking the geometric figure as a useful trope for the geometric existence of the Dubliners, David Weir focuses on Joyce's use of gnomonic practice in two ways, first on "several omissions gnomonic, arguing that such passages of gnomonic narrative are highly functional in the operation of the larger narratives in which they occur; second on the use of the gnomon as the paradoxical proof of the coincidence of contraries (Weir 343-60)." According to the Greek geometrician, Euclid, a gnomon is defined as what is left of a parallelogram when a similar parallelogram containing one of its corners is removed (Gifford 29). In a geometrical sense, a gnomon, viewed from a distance, looks like an original parallelogram but on a closer observation is just a distorted and incomplete shape because of the removed

piece which is another replication of parallelogram—but smaller in size. The structure of "Grace" is forcefully associated with such geometric feature as gnomon through each characters secret or inexplicable economic, social, especially spiritual problem. If we take a view of the surface structure, this story is composed similarly to Dante's *Divine Comedy* as Stanislaus Joyce describes: "Mr. Kernan's fall down the steps of the lavatory is his descent into Hell, the sickroom is Purgatory, and the Church in which he and his friends listen to the sermon is Paradise at last"(Stanislaus 225).

However, Joyce uses the soaring or rising movement of Dantean pattern with satiric or ironic intention rather than in its simple collation. Tom Kernan, who is supposed to be a beneficiary of grace from the other benefactors in their own different states of grace, appears at the beginning of the story deadly drunk and has fallen down the stairs to a filthy floor of a pub lavatory. He appears to fall to no greater depth than at this point in his life; in body disfigured, with his face and tongue spattered with blood; in social and economic state, a failed businessman on the continual decline, a debtor to Mr. Power; at home, a failed father, neglected by his children conscious of their fathers helplessness, with his wife having little hope for her husbands change. As a father, husband, businessman, he is described as a malfunctioning or disfigured man like the incomplete and disfigured shape of gnomon. Thus he is a man who is desperately in need of others help to "make him turnover a new leaf" (*D* 153), which is regarded as grace in this story. But Joyce uses grace with ironic intention so that it comes in turn to function as a parody when applied to each different character.

For Kernan, grace is a matter of sartorial elegance, rather than spiritual conversion. Although in decline, Kernan retains an inflated sense of self-importance: "He[Kernan] had never been seen in the city without silk hat of some decency and a pair of gaiters. By grace of these two articles of clothing, he said, a man could always pass muster"(*D* 151). His wife's conception of grace is not much different from his and is explicitly revealed in her recalling their wedding with vivid pleasure, at which her groom was "dressed smartly in a frock-coat and lavender trousers and

carried a silk hat gracefully balanced upon his other arm" (*D* 153).

Behind Kernan's phony concept of grace is causally his colonial submission to mimic the Imperial values. As a tea merchant he was "a commercial traveler of the old school which believed in the dignity of its calling"(*D* 151), but has now merely a little office because of his out-of-date business methods. Despite the destitute circumstances of his profession, however, what still makes him feel the dignity of his calling is the bourgeois enterprise of selling British goods, tea, as the name of his firm indicates; boastfully hung on his office with its head office address, London, EC.[2] In *Ulysses* he expresses his regret over having missed the Viceroy s cavalcade process: "His Excellency! Too bad! Just missed that by a hair. Damn it! What a pity!"(*U* 10. 198). This servile consciousness of Kernan is revealed also through another militaristic mimicry of the great conqueror Napoleon whose tradition and memory he "carried on and evoked at times by legend and mimicry"(*D* 151). In the scene where he receives guests coming to ask after his health, he looks at them a little proudly, thinking of himself as a veteran. This ludicrous man seems to think as if he had got wounded in a battle. Geometrically viewed, grace for Kernan is like a gnomon in that he pretends to retain it in appearance but loses in its real substance. He looks like the disfigured gnomon whose partial section is torn off. He tries to imitate the Imperial values to keep up his shabby respectability, but in vain. He cannot be an Englishman, a complete parallelogram, however similar to it he may try to be. He can be at best a west Briton, a mimic British a smaller counterpart of a larger parallelogram, which in more extended political terms may be, as Weir has defined, "Ireland itself as a political gnomon that has been detached and sectioned off from the British empire as whole"(Weir 350).

While Kernan is a gnomon in terms of the geometrical metaphor in that he conceives grace merely in the light of material or superficial elegance, the other two

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2) In *Ulysses* the fictional Kernan works as agent for the real London tea firm of Pulbrook, Robertson, and Company. E.C. was the mailing code for the commercial district in central London. Don Gifford, *Joyce Annotated*, 101.

characters, Mr. Power and Martin Cunningham, also embody the distorted or materialized conception of grace respectively. Mr. Power and Cunningham are willing to do Kernan a seemingly sincere favor of grace by trying to make him a good holy pious and God-fearing Roman Catholic. It is to take him to a retreat of the Catholic Church and guide him to receive Gods grace. But their actual conception of grace does not quietly correspond to their seemingly pure intention. In case of Power, as Mrs Kernan remembers his having given many small but timely loans to them, grace means just the mercy of granting a delay of the repayment like another literal meaning of grace. As his name allegorically implies, thanks to his relatively economic superiority over his friend Kernan, Power seems to enjoy personal force or influence over his economic inferior Kernan under the veil of grace. However his relative economic superiority resulted from virtually his friends social or economic decline as is implied in the narrators comment: "The ark of his social rise intersected the arc of his friends decline"(*D* 152). The actual cause of his ascent in social and economic status is no other than the fact of his being employed to the Royal Irish Constabulary Office in Dublin Castle. As Mrs Kernan remembers clearly, Mr Power had good office during domestic quarrels while Kernan was in the decline because of failing to keep up with the current situation in political as well as economic aspects. By vocation, then Power embodied Irish complicity with the British masters more practically and effectively than Kernan did. His generosity may be less altruistic than it seems and rather looks like a hypocritical charity he condescends to give to his inferior, which is only possible at the expense of selling his soul to the Imperial government.

However, inspite of his relatively stable status as a colonized people, his social and economic power is not stable at all because he had been, like Kernan, in inexplicable debts, which had become already a public secret in his circle. Like Kernan, however faithfully he may try to mimic the economic value of the Imperial ideology, he cannot be wholly an economically independent man, as far as he is Irish. He cannot be like Englishmen whose best pride is 'I pay my way' as the unionist principal Deasy claims. Not only Power but also most colonized people are

bound to be subordinated to the immense commercial capitalism of the Imperial ideology, whose whole system they cannot understand explicitly. Thus in his charity, vocation, power, Power is also just another gnomon in terms of the geometrical metaphor—incomplete and mimic.

The other friend Martin Cunningham is not much different from Power in the way he is away from the genuinely altruistic intention of grace. Though he is repeatedly described as a respected and influential man, his influential power or authority over other members of his class is generated undoubtedly by "secret sources of information"(*D* 157) he has obtained from Dublin Castle for which he works. Like Power his relative stability or superiority in social and economical status is established via his willingness to serve the colonial Imperialism that has forcefully deprived the colonized of the privilege of enjoying and keeping self-respect or self-reliance in social, economic, political spheres. Thus with the power he has obtained by selling his servile spirit to the Conqueror, Cunningham feels complacent in influencing over social inferiors. In view of the power structure Cunningham then replicates, as David Weir points out, also the colonized Ireland itself, a political gnomon that has been sectioned off from the British Empire as a whole if English is regarded as the parallelogram containing Ireland (Weir 350). His replication of power is at best identical to the gnomonic Ireland in shape, but smaller in size. This is true of his knowledge. Despite his assertiveness of his immersion in the waters of general philosophy his knowledge has been brief, even his general but shallow knowledge being gotten merely by "long association with cases in the police courts" not by any scholarly or serious study or reading (*D* 155). Moreover his influential power over his friends does not work at all over his domestic problem; his wife is "an incurable drunkard" and has "pawned the furniture six times" (*D* 155). These scrupulously ironic descriptions of him are evident enough to prove his complacence a sham. His influential power in these several senses seems incomplete, ineffective, mimic—gnomonic in its impotent influence. Thus his intention to rehabilitate spiritually the fallen Kernan is easily guessed to be not only ineffective from the beginning but also less pure than it

looks. His real intention seems rather to show off and enjoy his influential power or authority over his inferior. In terms of geometrical metaphor, thus, his grace is also merely gnomonic grace.

The extent or proportion of distorted or ill-conceived grace of the three characters, however, does not seem serious, nor so harmful in comparison with that of the distortion and abuse of grace by Father Purdon, who is expected to give them the grace of God. They assume that the retreat will compensate for a certain lacking of their own spirituality. On the surface their lacking seems spiritual ("Were all going to make a retreat together and confess our sins and God knows we want it badly" *D* 168), but they already know the retreat is not for that purpose. As implied in Cunningham's saying that the retreat is especially for businessmen, the retreat is not so much for redemption of spirituality as rather for something secular, especially for businessmen. Furthermore, save for Kernan, who has never been to such kind of retreat because of his being a spurious Protestant, they all seem to know already what they want from the retreat and Father Purdon, which can be easily guessed by Powers words, "He wont be too hard on us? He's a man of the world like ourselves"(*D* 162).

The opening description of the service exposes its secular nature. Well dressed and orderly, all attendees find seating accommodation and wait father Purdon.[3] As Torchiana has caught Joyce's scrupulousness of this parodied scene, the twelve men are specifically named among the other worshipers before the altar as if they were Jesus' twelve disciples (Torchiana 217). Most of them are more or less businessmen whose financial affairs are ludicrous: besides the financial debts of the three men, M'coy borrows without paying; Mr Forgaty has already failed once in business; and poor O'Carroll who had been at one time a considerable commercial figure. And

3) Mark Osteen takes an attentive notice of Joyce's word choice of accommodation and reads its more extensive and associative implication: "Accommodation carries multiple associations here: not only do the Irish accommodate their English masters, but the Church accommodates the business world with its message; instead of conversion, it offers compromise." Mark Osteen, "Serving Two Masters: Economic and Figures of Power in Joyce's "Grace" *Twentieth Century Literature* Vol. 37, no 1 (Spring 1991), 84.

other men working in business or offices which do not look just and honest; Harford the money-lender; and Mr Fanning the notorious receiver of bribes, registration agent and mayor-maker; Dan Hogans nephew hoping for the job in the Town Clerks office; Mr Hendrick of the Freeman's Journal; Grime the pawnbroker; and the unnamed man sitting beside Fanning, one of the newly elected councilors of the ward. As is well shown in the scrupulous description of the twelve men's occupations and their current situation, their urgent need is not any spiritual but material redemption such as the debt-relief or moral-justification for dishonestly earned money or treacherous occupations. Thus they look like more the money-lover Pharisaic than the original disciples required by Jesus to discard all belongings to follow him.

Just as these mercenary disciples know what they want from their master, Father Purdon already seems to know what they want from him. He says to the attendees that this services purpose is "no terrifying, no extravagant" but "as a man of world speaking to his fellow-men" he came to speak to business men and he would speak to them in a business-like way"(*D* 171-2). For the sermon prepared for them Father Purdon presents a parable Jesus told to his disciples, dealing with an unjust steward called by his master to give an account of his stewardship:

For the children of this world are wiser in their generation than the children of light. Wherefore make unto yourselves friends out of the Mammon of iniquity so that when you die they may receive you into everlasting dwellings.(*D* 171)

This Bible phrase of Luke XVI, 8-9 is selected by Father Purdon for the purpose of giving to the attendees a gift of grace. He acknowledges that the text was "one of the most difficult texts in all the Scriptures to interpret properly,"(*D* 171) but he cuts down the subsequent phrases which should be necessarily perused for the real apprehension of the parable. With his own arbitrary interpretation of the text he transforms the most difficult text into the most simple or compromising one for his own conveniences sake. He interprets Gods omniscience as his generosity or tolerance to overlook men's fault, especially here men's covetous secularity: "Jesus Christ, with His divine understanding of every cranny of our

human nature, understood that all men were not called to the religious life, that by far the vast majority were forced to live in the world, and, to a certain extent, for the world"(*D* 171).

But according to the subsequent phrases in which Jesus paraphrases the real meaning of the parable to the hearers including his disciples and the covetous Pharisaic, the main point of the parable is that since one cannot serve both God and Mammon, Jesus advises his disciples to distribute all their wealth to the poor. Quite contrary to its original meaning Father Purdon preaches as if God allowed men to live in the world, compromising with the god of greed, Mammon. This distortion of his understanding of the parable bounds swiftly in its logic up to reach the extremity where he comes to regard himself as a follower of Mammon instead of a steward of God:

> He came to speak to business men and he would speak to them in a business-like way. If he use the metaphor, he said he was their spiritual accountant; and he wished each and every one of his hears to open his books, the books of his spiritual life, and see if they tallied accurately with conscience (*D* 172).

As if he were a salesman he asks the attendees to do business with God without hesitation or shame ("to be straight and manly with God" *D* 172). However the objects or goods they are to deal with are not the rewards of their confession of sin but their money accounts. As if he were a preacher of Mammon, Father Purdon says "I will rectify this and this. I will set right my (*and your*)[4] accounts." This kind of salvation of the balancing book is for Father Purdon grace. According to the Catholic Encyclopedia, grace is "the free and unmerited favour of God as manifested in the salvation of sinners (Osteen 88)." Furthermore, according to the disciple of God, Paul who has established most of the initiate Christian theology, grace is given as a gift totally gratuitous: it can be refused, but it cannot be paid for or earned by an act of will. Especially throughout the Roms Paul describes

4) The added italic words in parenthesis are mine.

"grace" and his emphasis is laid on its gratuity. Thus Pauline theology of grace can be summarized as grace is given us freely from God and should be distributed to others as such freely. Trafficking in the spiritual, defined as those things that exist for the good of the soul, such as grace, as Osteen has grasped exactly, is simony. Purdon, then, like the priest in "The Sisters," is a simoniac in that he trades spiritual grace for popular and commercial success (Osteen 88). The covetous attendees take advantage of the retreat as a chance of grace for acquittal of their debts-duty or for assurance of their business success, which makes eventually them look like the covetous Pharisaic in the parable who went away sullied to hear the admonition preached by Jesus. The Gnomonic grace of the mercenary disciples seems just another smaller replicated gnomon sectioned off the original gnomon of Father Purdon. They all do serve both God and Mammon at the same time, which is the final admonition Jesus warned his disciples of.

Father Purdon is not just a fictional character but an actually modeled Jesuit priest named Father Bernard Vaughan, whose notoriety his biographer reveals: "Vaughan delighted in the limelight; he was a boastful fund-collector; acknowledged as Gods advertising man, the drummer of the church" (Torchiana 219). His secularity is well presented in the description of Prudon's red face stricken with alcohol and stoutness making him climb strenuously even the pulpit: "A powerful-looking figure, the upper part of which was draped with a white surplice, was observed to be struggling up into the pulpit" (*D* 170). This description of his struggling to climb the pulpit just because of his obesity evokes a poignant and ironic contrast of the skinny Jesus Christ crucified on the Cross which is sure to be hung over the pulpit. In fact Joyce has ever listened to Father Vaughan's sermons. According to Stanislaus Joyce, his brother was once very angered at the priests distortion or ignorance of the Bible text, saying that "the preacher had not even tried to know what he was talking about, but assumed that anything was good enough for his listeners." Stanislaus asserts that Joyce's disgust and contempt at him is evident in his choice of the name Father Purdon whose old name is adopted from the street of the brothels in Dublin Purdon Street (Stanislaus 225).

Through the satire or parody of "Grace" Joyce tries to show how the Irish Catholic Church became secularized and degenerated into a powerful institution. As "Grace" shows, the Church supports a materialistic middle-class social order, and under this class's material support, the Church has kept and enjoyed a considerably social and economical stability and affluence even in the colonial period. As is publicly known to Mr M'Coy ("The Jesuits cater for the upper classes" *D* 161), by keeping a venal partnership with a certain class, the Church has battened itself. James Fairhall points out that one of the Church's prime defects was its attitude toward the poor, which was the major social problem ever since the Great Famine, and that the Irish Church had no agenda for improving the economic condition of the working classes, rather tending to see the masses of Dublin's poor as an inevitable, ever-present problem.[5] The real meaning of the sermon implied in the parable that Father Purdon has selected as a grace for the businessmen is that Jesus advises his disciples to distribute their wealth to the poor and admonishes the covetous Pharisaic.

Instead of giving merciful charity or grace to the Irish poor class, the Church has battened itself by supporting the mercenary middle class who want in turn to be assured of some secular rewards such as economic or social success. The Church played no role of a spiritual shelter for the Irish colonized, still less of any spiritual alternative to the secular world. Thus, according to Joyce, the Church-ridden Ireland is doomed to serve two masters: she "has fulfilled what hitherto been considered an impossible task serving both God and Mammon, letting herself be milked by

5) James Fairhall points out not only the Church's indifference to the poor but also Joyce's overlook of this problem, arguing that Joyce exposed just a vague moral malaise or paralysis of the Irish Catholic Church, not the injury and oppression of another class caused by the complicity of the Catholic Church with a certain class or the capitalist ideology of British imperialism. This blame by Fairhall does not seem, I think, wholly escapable for Joyce because of his extremely exclusive attention to the Irish lower middle class. In fact Joyce does not know any concrete circumstances or particularities of the two classes, the Irish farmer and the poor working class. For more Fairhall's explanation of this refer to James Fairhall *"James Joyce and The Question of History* (Cambridge: Cambridge University Press, 1993), 87-91.

England and yet increasing Peters pence" (*CW* 190). That means the Irish people are subordinated to the British Empire in economy and to the Roman Catholic in spirituality. Thus the Irish are doomed to live as a server of a servant as Stephen has called himself.

The four main characters in "Grace' (Kernan, Power, Cunningham, Father Purdon) is trying to retain or rather show off their own assumed 'grace'. The fallen Kernan is struggling to retain grace only in his appearance; Power and Cunningham as a guider of grace for the inferiority Kernan are showing off their superiority in power, which are assumed by them as a grace or dignity in the colonized society; Father Purdon as a business-like dealer of spiritual grace is degrading grace into something material which can be bought and sold. Grace each of them demonstrates as a means of covering the inferiority consciousness latent in the colonized psyche is revealing itself in fact all phony and sham as the story proceeds. It is at best to mimic and acquire only partially the political and economic values of the colonial empire, thus degrading the spirituality of grace into the material. However hard they may try to mimic the imperial values, they can not be British, but at best a mimic British. Their grace is at best mimic in appearance, distorted and 'gnomonic' in reality. The most representative of this gnomonic grace in this story is Father Purdon, who in turn reflects part of the distorted and degraded Irish Catholicism battening the Church by selling the spiritual grace to the colonized middle class. This is a chapter of moral history of his own colonized country as a work of art Joyce wrote with his own artistic language material and structure of metaphorical and geometrical term 'gnomonic grace'.

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Abstract

Gnomonic Grace

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James Joyce said that his *Dubliners* was intended to report a kind of moral history of his colonized country. But the moral history was written by him as an artist, not as a historian or a philosopher. A writer tries to deal with matters of man and his life above all. That is why literature is not so analytic as philosophy and not so inclusive as history. Rather, it is descriptive and specific. It is not so much an answer or fact as a question or plausibility. Though trying to seek for some kind of truth about man and life as history and philosophy does, it uses the material of language and the text with structural beauty. In this sense, *Dubliners* is a moral history of Ireland as the writer's own artistic creation.

Joyce presents the three words of 'paralysis,' 'gnomon,' and 'simony,' which play the role of variation of the theme and narrative structure of the whole story of "The Sisters." These three words help the reader to realize the inherent parts of life of the colonized people of Ireland. They serve as a key to the hidden psyche of the people of colonized country as well as to the linguistic structure of the text.

As the word 'paralysis' plays the reminding role together with the other two words, so the geometric word of 'gnomon' does in "Grace." The four characters of Kernan, Power, Cunningham, and Father Purdon try to sustain and bestow grace in their own ways. 'Grace' serves as a kind of means of the colonized people to retain and show off their dignity. But to the colonized, who are conscious of their inferiority, the original sense of the word is distorted into a superficial and material ones. In particular, the 'grace' for them is nothing more than an imitation of the political and commercial values of imperial nations. This is a false belief that comes from the complex concerning their identity characteristic of colonized

peoples.

Joyce manages to weave an aesthetic organ of text by reminding, the reader in the course of the work's plot, of the geometric word of 'gnomon' which was designed as a kind of variational metaphor in "The Sisters." This represents the gnomonic nature of colonized countries that try to imitate imperialist countries like England. That kind of 'grace' they try to sustain and bestow is a 'gnomonic grace', which is distorted and materialized. It is deprived of spiritual and mental qualities in spite of its apparent resemblance to imperialists'. This explains the moral history of the colonized Ireland incorporated into Joyce's works of textual art.

■ Key words : gnomon, geometry, grace, mimic, moral history