

## On "Magic Lantern" in "Grace" by James Joyce

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# On “Magic Lantern” in “Grace” by James Joyce

Izumi Iwashita

## Introduction

The magic lantern was invented in the West in the 17th century, and then spread throughout the world. Paintings were used for the slides for the magic lantern, but photography was invented in the 19th century, and photographs were used for the slides and played the role as a precursor of the films. At the time of the magic lantern screening, the magic lantern was shown in front of the audience, and it was developed as a medium that appealed to vision and hearing. This study reconsiders a theme of the work “Grace,” a short story in James Joyce’s (1882-1941) *Dubliners* (1914) through the usage of the magic lantern in it.

It is referred to in “Grace” that Pope Leo XIII wrote a poem about the invention of photography as a visual culture following the magic lantern. The connection between photography and the pope is mentioned in “Grace” when one of the characters persuades Kernan to participate in the retreat (religious meditations performed by the Catholics in the abbey, listening to lectures, and so on)<sup>1</sup>. They say that the photography is “wonderful” (*D* 145)<sup>2</sup>. This study will re-evaluate the meaning of the modern technology (such as photography) and the Pope in “Grace,” considering the relationship among modernization, the Pope, modern technology and religion, together with the situation in Ireland at that time.

There is a scene in which Kernan remarks “I bar the magic lantern business” (*D* 149) after he agrees to take part in the retreat. Don Gifford comments on this

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<sup>1</sup> I referred to *Shin Catholic Daijiten* for the Catholic-related terms in this paper.

<sup>2</sup> The quotes from *Dubliners* use the Norton version and show the page number after the abbreviation *D*.

remark, thinking that it is literally related to the magic lantern and many Japanese translations have also been done under this notion. Toshihisa Kinouchi, however, interprets this as “the lantern of magic” (Kinouchi 322), pointing out that “the lantern” is a symbol of the tools used for the Catholic ritual, and that Kernan, who converted from Protestant to Catholic, is still skeptical of the ritual aspects of Catholicism. I would like to examine two ways of thinking of “magic lantern”: “magic lantern” and “lantern of magic,” and reconsider the connection between vision and religion that this part suggests.

This study focuses on the view that the inventor of the magic lantern was the German Jesuit scholar Athanasius Kircher (1602-1680), and the history of the magic lantern which had been used for religion and education as well as entertainment. Furthermore, this study examines the significance of magic lantern in “Grace,” focusing on the relationship between Catholicism and the development of modern technology.

Both magic lanterns and photographs are the mediums (or media) for which light is essential, and people focused on the images that light and shadow form. The light is also a symbol of the religion pursued by the protagonist Dante in *The Divine Comedy* (1472) by Dante Alligieri (1265-1321). “Grace” is modeled on the pattern of three parts in *The Divine Comedy*. The light is also a synonym of God and Heaven in Catholicism. Kernan is led to a retreat under the guidance of his friends, but the scene is similar to the magic lantern screening, and the church is lit by the sanctuary lamp. From this viewpoint concentrated on this connection between the retreat and the magic lantern screening through light, this study will discuss the repetition of classical themes in “Grace,” referring to *Dubliners*’ prototype work *Silhouettes*, as well as the relationship between *The Divine Comedy* and “Grace.”

In addition, re-evaluation of Dublin community in *Dubliners* will be done through the figures of Kernan and his associates who are trying to belong to the community by participating in the Catholic ritual.

The purpose of this study is to find what Joyce implies by magic lanterns and photography, and themes that lead to the entirety of Joyce’s works through the

rethinking of magic lantern in "Grace."

## I . Backgrounds of "I bar the magic lantern business"

The plot of "Grace" is as follows: Kernan gets drunk and falls from the stairs of a bar and receives a serious injury to his tongue. His friends persuade him to participate in a retreat, and he and his friends altogether participate in the retreat. Having converted from Protestant to Catholic to marry a woman who is a Catholic, Kernan is still skeptical of Catholicism. He has been literally away from the church for many years as we can see in the narration: "... He [Kernan] had not been in the pale of the Church for twenty years. He was fond, moreover, of giving side trusts at Catholicism" (*D* 134). Not only is he distant from the church, but he also criticizes Catholicism. Catholic friends are trying to persuade him to take part in the retreat, telling how superior Catholicism is, and the topic extends to the popes of their day. Among them is Pope Leo XIII, who wrote the Latin poem "The Art of Photography" (1867) on the photographs. As described in the following English translation, Leo XIII admires the realism of the photographs in comparison with that of the paintings by an ancient Greek painter Apelles.

Drawn by the sun's bright pencil,  
How well, O glistening stencil,  
You express the brow's fine grace,

O marvelous might of the mind,  
New prodigy! A design  
Beyond the contrivance  
Of Apelles, Nature's rival. (Gifford 107)

As for the relationship between the photography and the pope, Leo XIII's predecessor, Pius IX, was the first pope to have photographs spread to the congregation, and this contributed to his rising popularity (Aubert 124). It can be

said that Leo XIII expresses in the above-mentioned poetry that the Catholic Church accepts the modernization represented by photographs. However, the paintings of Apelles were not left behind though Botticelli imagined and drew “Apelles’s painting” much later. Apelles’s paintings are praised for the realistic features as some episodes show: there is a famous anecdote that crows tried to pick the grapes drawn in the painting. The act of imagining a picture that does not exist and honoring its realism in the poem shows discrepancy and contradictions, and is also considered as meaningless. Also, it can be stated that this episode represents the way of faith in “Grace.” In “Grace” the criticism and ignorance of the Catholicism are drawn euphemistically and sharply in the conversation between Catholics. For example, Kernan’s friend Cunningham states “. . . the Jesuit Order was never once reformed. It never fell away” (*D* 163). There is no one who argues against this false history, and after this remark the debate on Catholicism continues. Robert Adams also points out an error about the Cardinals that oppose the Papal Infallibility (Adams 178). It can be declared that the depictions related to Catholicism clearly show how the Catholics accepted the Catholicism at that time and the extent of their understanding.

Before the scene of the retreat, Kernan says to his friends, “I bar the magic lantern business.” In this statement, criticism of Catholicism which is punned through the magic lantern can be seen. As he substitutes “body (nave: prayers’ seats in the center of the church)” for “pit” (Gifford 104), Kernan lacks knowledge of Catholicism, and seems to see the church as a theatre where the magic lantern is screened.

Joyce set the stage for “Grace” in 1901 or 1902 (*Letters* II 193)<sup>3</sup>, and the magic lantern, which thrived in Ireland as a public entertainment at the end of the 19th century (Nash 215-16), had an educational purpose in religion. It was widely reported that in 1879 Catholics witnessed the image of the Virgin Mary appearing on

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<sup>3</sup> The quotation from *Letters of James Joyce*, II shows the number of volumes, the number of pages after the abbreviation *L*. Underlined by the author.

the outer wall of the Knock Church in County Mayo, western Ireland. Controversy arose from the argument that this "miracle" was a hoax using the magic lantern, and this intensity of controversy made John Macphilpin put the case into his writing. The magic lantern was also used at the show of the 18th-century Phantasmagoria, and was very popular in 19th century Europe. The impression of "fake" always clings to the Phantasmagoria like a haunted house that scares the audience with light, sound and smoke along with the images. The fact that the magic lantern was also a device that showed ghosts would be related to *Dubliners*, where the dead appear on various occasions.

As considered above, magic lanterns are often used for educational purposes, and they were also used for the frequent temperance movement at that time, and there were many temperance programs in the program catalogs (Williams 216-17). A common plot is one where the main character in danger of family collapse is transformed and recovered from drinking habits, and one of such programs is *Buy Your Cherry* (1881) (Rockett 56). Kernan hates "magic lantern business," but it can also indicate that although he is in a critical state of life because of his own drinking habits, he declines to obey the temperance message in magic lantern show. Also, for the "business of magical lantern" mentioned before, "lanterns" were used for gifts with "candles" in the Catholicism criticized by Martin Luther (Kinochi 322-23). This feature shows that Kernan's Protestant temperament remains.

The Knock's miracle stated above, temperance programs of magic lantern, and the backgrounds of "Grace" which is set from around 1890 to 1902 seem to be implied as Kernan's criticizing Catholicism. The magic lantern, which is referred to only once in the work, speaks of Kernan's thoughts and the complex backgrounds analyzed above. In Kernan's mind Protestant suspicions that Catholicism is a fake still remains after deciding to take part in the retreat, and for Kernan, joining the retreat is merely a passing ceremony to strengthen belonging to the community.

On writing *Dubliners*, in his letter to Grant Richards, Joyce wrote that he aimed to depict "a chapter of the moral history of my[his] country" and selected Dublin as the stage of *Dubliners* because it seemed to him as "the centre of the

paralysis" (*Letters* II 134). In the series of short stories, he divided them into "childhood, adolescence, maturity and public life," and originally "Grace" was supposed to be the last one in *Dubliners* (*Letters* II 111, *Letters* II 128). Based on this writing history, it can be assumed that Joyce regraded "Grace" as the final phase of "paralysis" in Dublin. For example, in "Grace," Kernan's situation is devastated both in family and public life. His wife's emotion toward Kernan is described as follows; [A]fter a quarter of a century of married life she had very few illusions left. . . . She was tempted to see a curious appropriateness in his [Kernan's] accident" (*D* 135). In addition, the scene in which Power is surprised at the manners and accents of Kernan's children suggests that his children do not receive proper education due to the decline of their father's business and poverty.

Mr Power, a much younger man, was employed in the Royal Irish Constabulary Office in Dublin Castle. The arc of his social rise intersected the arc of his friend's [Kernan's] decline but Mr Kernan's decline was mitigated by the fact that certain of those friends who had known him at his highest point of success still esteemed him as a character. (*D* 132)

From this description, it is recognized that Kernan barely maintains his present position by his past status as a decent tea merchant and a member of the community of gentlemen in Dublin. Now that his tongue, the vital tool for tea business, is seriously injured due to the folly presumably from drinking habits, his difficult circumstances is becoming even worse.

The events described in "Grace" can be explained as collective paralysis that creates a situation in which things cannot be viewed multilaterally. Kernan and his associates, as if they are reluctant to notice the collective paralysis, blinding themselves to multilateral views, participate in a retreat, reaffirm their belonging to the community, and try to restart their ideal lives. The most worldly of them is Father Purdon, who performs a retreat taking an example of business as follows: "[h]e [Purdon] came to speak to business men and he would speak to the

business-like way. If he might use the metaphor, he said, he was their spiritual accountant" (*D* 151). In other words, Father Purdon, who concludes the story with misconceptions about Catholicism, symbolized the paralyzed status of Catholicism in Dublin. Also, for characters such as Kernan, Catholicism is a means to belong to the community rather than the object of faith. All of them participate in a retreat, strengthen ties through common experiences, and aim to live as an ideal Catholics.

As we have seen in this section, Catholicism is criticized through reference to photographs and magic lanterns in "Grace," and we have also considered Catholicism in the story from the viewpoint of community formation. Joyce portrays the realistic image of paralysis in Catholicism through the people belonging to the community who are getting old and dying in Dublin in a style of modernism that has been depicted by intentional discrepancy and contradictions shown symbolically in the conversations among Kernan and his friends. It is ironically pointed out that they don't fully believe in Catholicism as we can see in their deficient knowledge and understanding about it, but they have no choice but to rely on the Catholic church because therein is a circle of people for whom they regard themselves suitable. In the scene of a retreat, Kernan's "familiar faces" (*D* 150) are found in the seats in the church such as ". . . Mr Harford, the money lender, . . . Mr Fanning, the registration agent and mayormaker" (*D* 149), and so on. Therefore, the Catholic church functions for Kernan as a space to confirm himself as a member of this circle despite his persistent disbelief in Catholicism. What Joyce aims to emphasize is not the fact they cannot belong to the community, but Dublin's situation in which they are obliged to belong to the community regardless of their disbeliefs and the paralysis of the community itself.

## II. Magic Lantern and Catholicism

The previous chapter pointed out that the magic lantern and religion were connected through the fact that the magic lantern was used in the Catholic education. This chapter will examine the connection between Catholicism and modernization through the popes referred to in "Grace," and explore the points that become

apparent from the connection among magic lantern, pope, and Catholicism.

In “Grace,” as suggested above, Pius IX (pope from 1846 to 1878) is the first pope whose photograph was distributed worldwide, and the next Leo XIII (pope from 1878 to 1903) is mentioned as one who wrote a poem about the photograph (*D* 144). The actions of these popes show the attitude toward the integration or coexistence of modernization and the Roman Catholic Church. Behind this is the fact that the Roman Catholic Church has been forced into a situation in which the great wave of modernization necessitates the fusion of modernization and Catholic faith.

Pius IX was moderate in his policy at the beginning of his reign, but turned to the extreme conservative by the humiliating defeat in the Italian Unification Movement (1815-1871), and issued the “Syllabus of Errors” (1864) which denies the whole modernization. Due to the objection from outside of the Roman Catholic Church against the “Syllabus of Errors” and the defeat in the fight against the Italian Kingdom Army, Pius IX lost his papal states and became “[t]he Prisoner of the Vatican” (*D* 142) and ended his life. The next pope Leo XIII, who was crowned in a severe situation where civil demonstrations occurred at Pius IX’s funeral, showed a reversal of Pius IX’s stern stance in “*Rerum Novarum*” (“of the new thing” in Latin) (1891). This encyclical called for the coexistence of faith and scientific thoughts, and Leo XIII attempted to make it a solution after the “Papal Infallibility”<sup>4</sup>. As the first pope who became the subject of the film in 1898, Leo XIII showed his attitude of coexistence with modernization. Such a history of the Roman Catholic Church also appears to be the struggles of Roman Popes who tried to retain faith and Catholicism while making progress in modernization in the midst of changing times.

When writing “Grace,” Joyce told his younger brother Stanislaus that he has examined the Papal Infallibility in the Vatican Council in detail. It can be understood from the quotation of letter below that Joyce superimposed the history of Papal Infallibility on Kernan’s life.

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<sup>4</sup> I referred to *The Vatican Modern History*, *Christian History* 9 for the Roman Catholic Church and the Pope.

. . . *Grace* takes place in 1901 or 2, therefore Kernan at that time 1870 would have been about twenty-five. He would have been born in 1848 and would have been only 6 years of age at time of the proclamation of the Immaculate Conception dogma 1854. (*Letters* II 193)

“[T]he Immaculate Conception dogma” is one of the fundamental ideas of the Catholicism that Pius IX declared in 1854. The belief that the Virgin Mary conceived without original sin is in contradiction with modern scientific thought, and Papal Infallibility which can be considered as an indication of attitude toward modernization and modernism, is one end of Roman Catholic history’s meandering from the late 19th century to the beginning of the 20th century. It can be considered that Joyce is asking the way of modernization and religion in “Grace” by connecting the Roman Catholic history with Kernan’s life. In other words, Joyce asks the question of whether Catholicism can be compatible with modernization and the non-scientific doctrine of “the Immaculate Conception dogma.” And, as a Protestant, Kernan grew up viewing Catholicism from the outside. After his conversion to being a Catholic after his marriage, Papal Infallibility was promulgated, so at this time, he experienced Catholicism from the inside. Joyce confirms in the above letter that Kernan has experienced the Roman Catholic movement as a non-Catholic and a Catholic, as opposed to the modernization of “the Immaculate Conception dogma” and Papal Infallibility. Based on this procedure, modernization associates with the magic lantern, a device using the modern technology, and the faith is summarily drawn in the retreat scene of “Grace.”

The history of the integration of Catholicism and modernization from the late 19th century to the early 20th century is the struggling history of Pius IX and Leo XIII itself, showing how difficult it is to make religion and modern technology coexist. The magic lantern is a visual device included in modern science and technology, but it was originally a device invented by the Renaissance Jesuit

Athanasius Kircher and others<sup>5</sup>. In other words, the magic lantern has been close to Catholicism since its beginning.

Kircher is now widely known and studied as a great Renaissance intellectual rather than the inventor of magic lanterns. His fame attracted scholars and materials from all over the world, and he made the oldest museum in Rome. Kircher's research fields were very diverse, including music, geology, hieroglyph decipherment, science (magic lanterns and magnets) and so on. Kircher worked for the Jesuit general Correggio Romano, and this status was suitable for gathering Jesuit knowledge and information. In the Reformation period, the Jesuits went to countries where they could not communicate through a language for missionary work. For this non-language mission, visual elements were very useful, and Kircher's research on vision which appeals to sight without language had the stance emphasizing vision in the background. The figure of the Jesuits who proclaimed and enlightened people in various countries accords with that of Kircher, who carried out enlightenment activities that appealed to vision and utilized illustrations in the books, magic lanterns, and so on. Kircher published the structure diagram (Kircher 1646 768) of the magic lantern in *Ars Magna Lucis et Umbrae (The Art of Light and Shadow)* (1646, 1671). Joscelyn Godwin states, "Scientific research in Kircher's day still had something half-magical about it, and its purpose was nothing less than to penetrate the workings of the Divine Mind" (Godwin 5). Therefore, the purpose of Kircher was to pursue the existence of God in Catholicism and the science in faith.

On the other hand, as Barbara Maria Stafford states "[n]o one did more to establish an entertaining and instructive industry of light and magic than Athanasius Kircher" (Stafford 39), Kircher brought in elements that would lead to entertainment and business in the later times of The Enlightenment by the magic lantern. In addition, Stafford points out: "Illustrated books of "scientific" games, actually of technological innovations cutting across all symbol systems, developed from the graphic conceits of Jesuit polymaths [including Kircher]" (Stafford 288). In order to

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<sup>5</sup> More precisely, Kircher was not the original inventor, but introduced the structure diagram of the magic lantern that had already existed.

complete the fusion of faith and science visually, illustrations were used, creating an opportunity for the innovative visual equipment, the magic lantern to spread. Kircher shows four sources of knowledge: "Sacred Authority," "Reason," "Knowledge of the Sensible," "Worldly Authority" in the frontispiece of the second edition of *Ars Magna Lucis et Umbrae* (Godwyn 78, Fig. 1): all of these four are illustrated by the reflection of direct ray of light from God as Godwyn interprets as follows:

*Sacred Authority*, embodied in the Bible, is shown as a ray direct from God. *Reason* is close to God, but filtered through the inner eye. *Knowledge of the Sensible* is supplied not by God's intellectual light but by that of the sun, here shown enhanced as best it can be by a telescope. *Worldly Authority*, by comparison with the others, is a mere candle shining among clouds of unknowing. (Godwyn 78)

From this point of view, it should be considered that light is regarded as important in faith and knowledge, and light which is essential to the magic lantern should be overlapped with light used as a symbol of faith. First of all, in enlightenment by the Jesuits, to "enlighten" indicates originally to "en-" and "lighten," that is, "to shed light to the dark place."

As mentioned above, since Kircher was studied only in the 17th century before he was spotlighted as "the last Renaissance man" after the 20th century, it is hard to ascertain whether Joyce knew the inventor of the magic lantern was Kircher and brought the magic lantern into "Grace" knowing its history. However, the magic lantern in Joyce's era maintains the complex character of faith, enlightenment, science and technology that have been kept from the beginning, for over three hundred years, and it might be a curious coincidence that Joyce has incorporated the complex character of the magic lantern above explained into his work without knowing the detailed history of the magic lantern. In Kernan's statement: "I bar the magic lantern business," which criticizes Catholicism, Catholicism not only in

Kernan's era, but also in Renaissance period is implied.

The next chapter explores the relationship between faith and light in comparison with *The Divine Comedy*, one of the sources of light images in "Grace." Also, the next chapter will consider the need for light and faith for Dubliners as represented by the life of Kernan in the state of paralysis.

### III. Light and Faith in "Grace" and *The Divine Comedy*

Stanislaus states that ". . . 'Grace' is, so far as I am aware, the first instance of the use of a pattern in my brother's work. It is a simple pattern not new and not requiring any great hermeneutical acumen to discover – inferno, purgatorio, paradiso" (*MBK* 228)<sup>6</sup>. That is, Stanislaus thinks that "Grace" is modelled on the three-part pattern of *The Divine Comedy*. Specifically, the scene at the bar where Kernan falls to the downstairs lavatory is "Inferno," and the scene of Kernan's bedroom where Cunningham and others visit to persuade him to attend a retreat is "Purgatorio," the scene of retreat at the church is "Paradiso." Gifford argues that ". . . [t]he parody, while demonstrable, seems to stop there and to remain an in-joke between brothers rather than pervasively informative presence in the story" (Gifford ix). However, such patterns, correspondence or parody, though rough, seem to be able to support some degree of truth for the view that "Grace" is based on *The Divine Comedy*.

First, one of the reasons is the above-mentioned "three" part. In Catholicism, the number "3" is considered to represent the Trinity; the God, the Son (Jesus Christ), and the Holy Spirit (Matt. 28:19, 2 Cor. 13:13). Also, "3" is regarded to symbolize the world of God and God Himself in the Christianity, so it is suitable for the composition of "Grace," which depicts the Grace of God. In addition, *The Divine Comedy* and "Grace" both have the subject of faith, and there is a treatment of "light" that is common to both works.

The repetition of classical theme commonly found in *Ulysses* (1922) and *A Portrait of the Artist as a Young Man* (1916) can also be seen in "Grace." In other

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<sup>6</sup> Quotes from *My Brother's Keeper* is indicated with the page number after the abbreviation *MBK*.

words, as referred to earlier, although it is gradual, the three parts leading to the faith and light, the plot of the classic *The Divine Comedy* in which the main character gets help and guides are repeated in "Grace."

Light appears as a symbol of faith in *The Divine Comedy* and "Grace." Dante, who was about to lose faith in *The Divine Comedy*, travels to the light with the guidance of the ancient Roman poet Vergilius and a woman Beatrice whom Dante adores. As the story goes on, the word "light" is used more and more often, and this is how Dante literally walks the way to light and walks the path to regain his faith. On the other hand, in "Grace," although the number of times that "light" in the sense of illumination or brightness is used is small, the number of times using "light" increases as the story progresses as seen in *The Divine Comedy*. The most striking light that appears in "Grace" is the "red speck of light" (D 149, 150) in the church, which is referred to twice. This "sacred lamp" is a red light that brightens the church and indicates that the holy body is in the church. However, reconsidering this "red light" with the name of Father Purdon, it is possible to find out the aspect of this retreat which is inconsistent with light and faith. The "red light" shares the image of the red-light district, and Joyce named Father Purdon after Purdon Street, Dublin's red-light street, which actually existed. While using the framework of *The Divine Comedy* and the plot of faith, Joyce marks the retreat as a fake by the depiction of the red-light and the closed atmosphere in the story. It is still uncertain if Kernan is saved after the retreat. Kernan's statement on the magic lantern links the magic lantern and the sanctuary lamp that both require light, and denies them altogether in the framework of Catholicism. That is, in an original connotation, Kernan mocks magic lanterns which is symbolized in Catholics' hoax such as "Knock Apparition" as stated earlier. At the same time, Joyce conceives a hidden irony which is seen in the double image of "light"; red-light and sacred light.

In that sense, the magic lantern is related with the "sanctuary lamp," and the scene of the retreat seems as if Kernan and his friends came to see the magic lantern screening as entertainment. The ending scene reveals that participating in the retreat for them is just a passing ritual or going to the magic lantern screening. Therefore,

Kernan's faith and life may not change much hereafter. However, it can be comprehended that he returned to the community of the fellows which is about to be scattered, and succeeds in belonging to the larger community of Catholicism by joining the retreat by his friends' persuasion. In the last scene of "Grace," it is emphasized that Kernan reunites with his fellows instead of joining a Catholic ritual in the church, which means that Kernan's act as a Catholic functions as an enforcement of fellowship. Thanks to Kernan, in a sense, his fellows begin to re-establish their previous status and community through a retreat. Also, "Grace" superimposes magic lanterns on the retreat, and questions the way of faith through light by portraying people connected by a joint ritual. At magic lantern screening, the audience are united by gazing the projection of light, and at a retreat, Catholics gather under the sacred light. Both of the cases require the "light," and people go through the common experience with the aid of "light."

Next, with the keyword light, other than *The Divine Comedy*, we will consider *Dubliners'* prototype work *Silhouettes*, which Joyce wrote as a student in Dublin though this work is not extant.

According to Stanislaus, there is a plot in *Silhouettes* that looks as if the narrator is watching a program projected by magic lanterns. The narrator passes by a poor house in the midnight, sees the shadows of a man and a woman who are fighting through window-blinds, and the fist is swung down. Once the lights go out, the two small heads line up and the woman's voice says "Don't waken Pa" (*MBK* 90). Coincidentally, here is a concept of a shadow picture using light and shadow, which can be taken as the predecessor of a magic lantern. We can perceive that the roots of *Dubliners* have a property that highlights life by bringing light and shadow together. Joyce conceives originally "Grace" to be the last story of *Dubliners*, and "Grace" is closed with a scene that evokes a magic lantern screening using light and shadow, that is, the retreat under the sanctuary light.

Dublin at that time was actually "dark" city, as stated "[w]hile by 1899 London's streets featured one electric light per inhabitant, Dublin had only 0.087 lights" (Mannion 122). The light emitted through the window seems to be similar to

the light source of the magic lantern. Besides the purposes of the magic lantern such as entertainment and education, a more primitive desire may have been at the root of the spirit of those who were attracted to the magic lantern. By immersing oneself in the world of magic lanterns, the audience forgets the reality for a moment and find hope and salvation in the light. The title of the work "Grace" means "sanctifying grace" and "actual grace" in Catholicism. The former refers to the inherent benefits given to Catholics, and the latter refers to the help of the supernatural power brought about in difficulties (Jouchi Gakuin Shin Catholic Daijiten Editing Committee I 985-92). "Grace" seems to describe particularly "actual grace" because Kernan is led to a retreat by the help of his companions after the fall, and a path of salvation is presented with the aid by friends. In this sense, Kernan is not in his own power, but his description as a character who moves forward with the power of the guide is also in common with *The Divine Comedy*.

Thus, although "actual grace," namely the grace of helping, is portrayed, Kernan's reformation and gain of faith as a Catholic are not seen clearly. That is how Joyce repeats the classical theme in *The Divine Comedy*, but parodies the faith depicted in it and conveys the irony which is exactly the opposite to *The Divine Comedy*. Although Dante in *The Divine Comedy* regains his faith, Kernan in "Grace" does not seem to gain it. In addition, Joyce had a rather hard view of faith, which is synonymous with light in Catholicism and *The Divine Comedy*, because the magic lantern through light has a feature that encourages the audience to escape from reality. Still, the reason why Joyce chose the title of "Grace" is not merely sarcasm about Catholicism, but also the title includes the grace that is shown by the help of the community, and Kernan as well as his friends hope for the possibility of going to the path of salvation. Kernan's friend Cunningham has an alcoholic wife, and McCoy has no choice but to change jobs repeatedly to make money. The reason why they try to revive the old friend Kernan to the former majestic figure is that they are also trying to get a chance to revive through the retreat, linking their own predicament with the current situation of Kernan. They are trying to help each other in a sense, and it is probably the point that Joyce wanted to depict, that is, they

realize their reality as community members by means of giving of the grace of helping mutually.

As examined above, light and faith show various aspects through magic lanterns in “Grace.” What gives base to this connection among light, faith, and magic lanterns is the classic *The Divine Comedy* and Joyce’s earlier work *Silhouettes*. In *The Divine Comedy*, light is depicted as a symbol of faith, and in “Grace,” as a magic lantern or a “sacred lamp,” it has a complex implication other than faith. In *Silhouettes*, it is concluded that the paralyzed state of the people in Dublin is lightened through a shadow play, prototypical depictions of magic lanterns. At the same time, depictions founded on the intricacies of light and shadow that are seen throughout the *Dubliners* can be perceived.

## Conclusion

As stated above, magic lanterns are devices that combine the elements of light and faith. The beginning was the invention of the Jesuit Kircher, leading to the spread and enlightenment of Catholicism; he and other Jesuits scholars emphasized the vision which is formed with light and shadow without verbal communication in the countries where they could not communicate through language. The Jesuits of Kircher’s era were focused on both science and magic, trying to find the power of God, and this tendency is also seen in the magic lantern. Namely, it holds dual aspects of science and magic, providing the audience with fantasy and magic, and at the same time, it is a scientific device in the modern world. Kernan’s statement, “I bar the magic lantern business,” undermines Catholicism in various aspects, and Kernan’s faith still remains doubtful even in the retreat, but by joining it, the affiliation with the Catholic community has been achieved. Joining the retreat is the work of confirming his position in the community, and this will complete the title of the work, “Grace,” namely the grace of helping.

Joyce does not deny faith or Catholicism in “Grace,” but behind the word “Grace,” it is suggested that Kernan succeeded in affiliation with the community, which requires the grace of helping. Also, it seems to portray that others in the

community might also receive the grace of helping by supporting Kernan. The light of the magic lantern is like a light that shows the way in the dark, and people are attracted to it and form a community with others. At that time, what is required in "Grace" is the grace of helping, and by exerting it upon one another, the community is identified. The community depicted in "Grace" is, however, as paralyzed as in the other stories in *Dubliners*. A sharp depiction of the paralysis of the community, its forthcoming change and the need for a new one are important themes that will continue to be portrayed in Joyce's work after *Dubliners*.

As for the repetition of the classical theme that is implied in the three-part composition of *The Divine Comedy*, the parody style can be discerned in the subject of light and faith using the original framework. In *The Divine Comedy*, as discussed before, the light is a direct symbol of faith in God, but in "Grace," light is sometimes embodied as a red-light ironically as seen in the "sacred light" at church. For Joyce, the magic lantern is a device that is appropriate to use for the repetition of the classical theme because it is an existence in which magic and science, old and new, are inherent. The magic lantern, which combines elements of light and faith, plays a symbolic role and contributes to showing the possibility that helping grace can be established by mutual assistance rather than the original meaning implied in Catholicism, the supernatural help from outside.

Fig. 1. Kircher, Athanasius - Athanasii Kircheri...*Ars Magna Lucis Et Umbrae: in Decem Libros Digesta; Quibus Admirandae Lucis Et Umbrae in Mundo ... , Panduntur*, [echo.mpiwg-berlin.mpg.de/ECHODocuView?tocMode=thumbs&tocPN=1&url=/mpiwg/online/permanent/einstein\\_exhibition/sources/5G6UYVGT/pageimg&viewMode=images&start=191&searchPN=1&mode=imagepath&characterNormalization=reg&query=&pn=6&queryType=](http://echo.mpiwg-berlin.mpg.de/ECHODocuView?tocMode=thumbs&tocPN=1&url=/mpiwg/online/permanent/einstein_exhibition/sources/5G6UYVGT/pageimg&viewMode=images&start=191&searchPN=1&mode=imagepath&characterNormalization=reg&query=&pn=6&queryType=). Accessed 28 March 2019.



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