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JOYCE AND MYSTICISM: THE HERMENEUTICS OF DIFFICULT TEXTS

by

ROBERT FRUMKIN

A dissertation submitted to the Graduate Faculty in English in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

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Abstract

JOYCE AND MYSTICISM: THE HERMENEUTICS OF DIFFICULT TEXTS

by

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Adviser: Professor Edmund Epstein

The use of silence is a pattern in the works of James Joyce. It is not a caprice; though the enigmas in his works allow plausible explanations, Joyce deliberately does not supply crucial information. Why does Joyce choose not to specify? Why does he "prefer not to" say? Joyce uses silence in the form of enigmas, omissions, and gaps in narrative, as an artistic medium. While these silences may at first seem trivial, or part of a plan to avoid censorship, they are in fact similar to religious mysteries which cannot be solved. Joyce's silences invite the reader to pour himself into the gap and to experience these mysteries with his whole being. But how can we talk about this experience if these mysteries are insoluble and if the mystical experience they bring about is ineffable? Religious literature which deals with silence can help us fill these gaps or at least to assimilate them into our reading as Joyce would have wanted us to. Mystical texts and the literature of Zen Buddhism can tell us what happens in those silences and can reconcile us to the fact that we cannot have certainty. Joyce embraced the method of silence; other philosophies of silence can help us make sense of this practice.

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PREFACE

Many methods have been used to explain the works of James Joyce. New Critics have provided close readings; others have discussed Joyce's contributions to the novel as a genre, and determined his place in the modernist movement. Critics have also scrutinized Joyce's biography, psychology, his reading, and his methods of composition. Marxist and feminist critics, linguists, semioticians, and deconstructionists have tried their theories on his works. Reader-response critics have explained his works by describing the diachronic experience of his reader. With this panoply of hermeneutic approaches available, one might well ask why mysticism or Zen Buddhism are necessary to explain the works of James Joyce.

No one would dispute the fact that reading Joyce has transformed many of his readers. Reading Joyce does not just change our habits of reading. It changes the way we see the world. To cite one example, Joseph Campbell recounts:

To give you a personal example: I worked every minute of something like four years writing the Skeleton Key to Finnegans Wake, and when I finished, I found that everything I read, no matter what--newspapers, ads, the great works of literature--everything, no matter when it had been written, was just a quotation from the Wake. It was the funniest thing: I was bumping into Joyce all over the place. I'd read a newspaper account of something,

and it read like one of the comic passages in the Wake.
(236-7)

What is it about reading Joyce that transforms our way of seeing the world? Is there perhaps an ineffable component to the experience of reading Joyce that previous critics have failed to describe?

There have been several reader-response accounts of Ulysses, yet criticism of Finnegans Wake today is mostly focused on Joyce's method of composition. Though most critics admit there are many basic questions about Finnegans Wake that seem unanswerable, few have described how reading the book is possible despite this. The Zen Buddhist practice of meditation on koans provides a uniquely apt way of talking about how reading Finnegans Wake is possible not despite unanswerable questions but because of them.

Finnegans Wake, Ulysses, A Portrait of the Artist as a Young Man, and Dubliners, confront the reader with many kinds of difficulties and unanswerable questions. The most common quandary the reader finds himself in is being unsure what exactly happened and even less sure of what he is to make of what seems to have happened. These Joycean enigmas put the reader in a bind much like the one Zen monks find themselves in when meditating on a koan. Critics have argued these questions with traditional methods for years, and each critic has come up with his own certainties. I will use several methods of explication to grapple with Joycean enigmas including Biblical exegesis, various traditions of mysticism in the West, Zen Buddhism, and Tibetan Buddhism. With these methods, I will explore uncertainty, rather than attempt to discover yet more

certainties. Finally, I will discuss how I came to live with the incertitude in Joyce's works, how it has affected my life, and how I make use of it in teaching.

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CHAPTER ONE

Talking about the Ineffable

The use of silence is a pattern in the works of James Joyce. It is not a caprice; though the enigmas in his works allow plausible explanations, Joyce deliberately does not supply crucial information. Why does Joyce choose not to specify? Why does he "prefer not to" say? Joyce uses silence in the form of enigmas, omissions (what Herring refers to as "gnomons"), and gaps in narrative, as an artistic medium. In "Two Gallants," for instance, we miss Corley's date, the real action of the story, and instead follow Lenehan as he waits for Corley's return. And even then, the climactic moment of the story is hidden by Corley's back.

While these silences may at first seem trivial, or part of a plan to avoid censorship, they are in fact similar to religious mysteries which cannot be solved. Joyce's silences invite the reader to pour himself into the gap and to experience these mysteries with his whole being. But how can we talk about this experience if these mysteries are insoluble and if the mystical experience they bring about is ineffable? Religious literature which deals with silence can help us fill these gaps or at least to assimilate them into our reading as Joyce would have wanted us to. Mystical texts and the literature of Zen Buddhism can tell us what happens in those silences and can reconcile us to the fact that we cannot have certainty. Joyce embraced the method of silence; other philosophies of silence can help us make sense of this practice.

Indeed, the key moments in Joyce's works are left unsaid. What exactly is Molly doing during her monologue in Ulysses? She is facing east; she seems to be blossoming with the sun. But Joyce never says so. In the "Ithaca" chapter, Bloom seems to go off into the cold space of death after Stephen's refusal; but again, this is never said. At the end of Finnegans Wake, ALP seems to flow out into the sun which she mistakes for her husband in his youth. She seems to flow into sex and then back. But Joyce never says this. What we get are clues, "The keys to. Given!"

Why is it important to discuss the ineffable in literature? To answer this question, I will consider George Steiner's Real Presences and Henry James' "The Figure in the Carpet," two very different works which argue in their own way that the ineffable is central to the possibility of understanding serious literature.

George Steiner's Real Presences is an in-depth look at the part the ineffable plays in our reception of literature. Four points in Steiner's argument are crucial to my thesis. The first is Steiner's claim that most critics seek to tame the mystery of creation and of the aesthetic experience because the theological dimension of creation and of responding to literature is unacceptable to them. Steiner writes that current literary theory says little of the reader's experience in encountering a literary work and that even reception theory is mostly a history of reception rather than the description of a particular response (177). Steiner claims that current criticism shies away from the description of the aesthetic experience because it requires skill and tact to communicate "the quality, the intelligible ramifications of an aesthetic experience." This is all the more true

when the experience is deeply personal, because such disclosure involves the risk of embarrassment and mockery. This avoidance masks the deeper embarrassment felt in acknowledging our encounter with metaphysical-religious mystery (178). Much recent criticism of Joyce fails to get at the experience of reading his works. I hope to show that "acknowledging our encounter with metaphysical-religious mystery" in Joyce's works will allow us to articulate more successfully something of this experience.

Most Joyceans will admit that reading Joyce has transformed their lives in profound and personal ways, yet these same critics spend their academic careers coldly analyzing sources and influences without ever stopping to consider what it is about Joyce's works that makes them so powerful. The conclusion one would reach if one had read Joyce's critics without reading Joyce's works would be that Joyce was undoubtedly the most pedantic author who ever existed. This does not fit with the strong feelings all readers of Joyce have about Leopold Bloom, who they will concede is perfectly ordinary in every respect, nor does it begin to explain our awe at Bloom and Stephen's sharing a midnight cup of cocoa.

The second is Steiner's claim that all art is religious and that to read fully, one must necessarily acknowledge the theological dimension of the literary experience. Joyce scoffed at organized religions and felt that he presided over his writings like an indifferent God. Joyce's works do often allude jokingly to the world's organized religions, but this is not important. What makes Joyce's works so powerful is that they allow the reader to experience the ineffable through the ordinary. In this sense, Joyce's works are

profoundly religious and reading them is a mystical experience. To talk about the total meaning of his works is to talk about the ineffable.

The third is Steiner's claim that the aesthetic experience is personal and religious and that the best criticism is an intuitive narrative of the genesis and development (sudden and gradual) of the mind's encounter with literature. Though I talk about "the reader" in Joyce's works, I am in fact narrating my own experience of the ineffable in Joyce's works with vocabularies especially suited to the task: those of mysticism and of Zen Buddhism.

The fourth is Steiner's description of the aesthetic experience as involuntary, as resembling recognition, and as involving an eclipse of the ego. The experience Steiner describes resembles mystical experience whether it be a Christian's experience of the ineffable or satori, the Buddhist experience of enlightenment. The vocabularies of mysticism and of Zen Buddhism can help us talk about the ineffable because the central experiences of mysticism and of Buddhism are ineffable, but nonetheless communicated with words. The vocabulary of Zen Buddhism is also appropriate for the description of the experience of the ineffable in the reader's encounter with Joyce's works because it is a non-theistic religion. Joseph Campbell explains why one is better off with non-theistic terms such as brahman than the word "God" when one is discussing Joyce:

Of course, when you have a personification of God, you have a limitation. So where I have used the word God, let

us simply say brahman, a neuter noun that refers past itself to the mystery of the total energy of life. . . That's the terror Joyce is talking about: the realization that that energy is in you and all around you. (269)

In "The Figure in the Carpet," Henry James shows how if a critic misses the part of the ineffable in literature, he misses everything that matters. The story is narrated by a literary critic, who tells of his failure to experience some central mystery, to see "the figure in the carpet," in the novels of Hugh Vereker. George Corvick and the narrator write for a magazine called The Middle, a first suggestion that critics are limited in some way. The action begins when Corvick allows the narrator to review a new novel by Vereker. Corvick asks the narrator to "get at" that "sense of . . . 'something or other'" that gives him "a pleasure so rare." The narrator writes the review and encounters Vereker at a party. Vereker, who has read the article, is unaware that its author is within hearing and describes the article as "the usual twaddle." When he learns of his gaffe, he tries to make it up to the narrator by telling him something he has never told anyone: that there is a "little point" in his novels that no critic has noticed.

To see the scheme requires initiation, but after that it becomes "practically all you'd see." To Vereker it is "as palpable as the marble of this chimney." When the critic suggests that it might be "a kind of esoteric message" Vereker's reply is only that "it can't be described

in cheap journalese!" and claims the secret is "the organ of life" in his works. Vereker's last clues are that it is "The loveliest thing in the world" and that the critic should "Give it up--give it up!"

The critic cannot find the pattern. He becomes disgusted with Vereker's works and tries to convince himself that the pattern is a joke or a pose. He tells Corvick about the secret, and Corvick says that the mysterious pattern is exactly "that sense of something or other" he had mentioned. But Corvick does not "want to be told too much--it would spoil the fun of seeing what would come." Vereker increases the narrator's frenzy when he regrets revealing his secret and begs that he tell no one. When the narrator tells him that Corvick and Gwendolen know his secret, Vereker says "It doesn't matter--don't worry," and when Vereker finds out the two are to be married, he says, "That may help them . . . but we must give them time." He reiterates his advice to the narrator: "Give it up, give it up!" though he approves of the narrator's guess that "It was something . . . in the primal plan, something like a complex figure in a Persian carpet."

Corvick is not hurried in his search, and enjoys "the delight and honour of the chase." He leaves Vereker's books behind and goes to India. While in India, Corvick suddenly sees the figure in the carpet; "the thing itself, let severely alone for six months . . . simply sprung out at him like a tigress out of the jungle." The narrator finds it funny that Corvick found "our goddess in the temple of Vishnu."

Corvick confirms his insight with Vereker, but is only willing to tell Gwendolen after they are married. He tells her, then is killed in

an accident. When Gwendolen refuses to tell the narrator the secret, he says: "I know what to think then. It's nothing!"

The figure in the carpet is ineffable. It is "nothingness," in the sense of shunyata: (Sanskrit, literally "void" or "emptiness") the impermanence and insubstantiality of all things. Corvick's insight came effortlessly like satori; no wonder Vereker suggested that it was the thing not so much "to look for" as to "find." It is indeed something that can be found but not looked for. The figure in the carpet is a Buddhist one; and since at the center of the mandala is a yab-yum (male and female deities in embrace), Corvick wanted to consummate his marriage to Gwendolen before telling her the secret.

Like the works of Vereker, Joyce's works have a Buddhist figure in the carpet which forever remains invisible to grasping critics but which becomes almost all one sees if one follows Vereker's advice to "Give it up--give it up!" Once one has seen the figure in the carpet, the Buddhist dimension of Joyce's works becomes obvious. The experience of this ineffable dimension is the key to understanding Joyce's works. I will discuss the reader's experience of Joyce's works, and it may thus seem that the pattern in the carpet is in fact inside the reader. While this seems to pose a problem, from a Buddhist perspective it is no problem at all: the pattern in Joyce's works and the pattern in the reader are one and the same.

The metaphor of a pattern in a carpet makes clear, I hope, that though Joyce's works contain many mentions of Buddhism and other world religions, I am going to describe how Joyce's works affect the reader. An encyclopedia of religious allusions in Joyce's works leaves

the reader far indeed from the experience of satori. It is not so much what Joyce put into his works that matters (one wonders at times whether he discriminated at all) as how he put his works together. The disrupted patterns in Joyce's works strike us dumb. The luminous stasis of aesthetic apprehension is also a silence.

Many readers will have difficulty with the juxtaposition of Zen Buddhism and the works of James Joyce. So before I begin, I will attempt to show that this reluctance not only denies Joyce's profoundly eclectic outlook but in fact reveals a bias towards overly narrow, European interpretations. Because of its eclectic references and its unusual form, Finnegans Wake cries out to be considered from cross-cultural and interdisciplinary perspectives. The problem with much Finnegans Wake criticism is that cross-cultural commentary stops at the enumeration of exotic references. If we are to take the universality of Finnegans Wake seriously, we must do more than annotate allusions. We must look at Finnegans Wake from non-European, non-Western perspectives. A serious discussion of it must not try to force it into too narrow a context and must instead venture beyond the borders of Ireland, and even of Europe. Joyce may have been raised as an Irish Catholic, but his works deal with more than just the Irish Catholic experience:

Joyce's play with sense and nonsense allows the language of the Wake to move beyond its cultural context, to leave behind Irish Catholicism in an unlimited crossing of national boundaries. Human history, the Wake says, has been shaped by wars and invasions, themselves not only geographical transgressions, but also a kind of global sexual interpenetration and exchange, a theater of warring factions. We make and break boundaries in all areas of life, plagued by divisions, rules, and boundaries, within which we cannot cease fighting our opposites. The words of the Wake invade the borders of other worlds and cross-fertilize them. (Rieke 57)

Although many of the details of Joyce's fictions concern a specifically Irish past, the trajectory of his writings is toward the telling of an Irish narrative that cannot be distinguished from the story of humanity. (Riquelme 46)

If Joyce sought universality with Finnegans Wake, why should critics shy away from non-European, non-Western approaches? Would it not be a true test of the universality of Finnegans Wake to consider it from such perspectives? In Orientalism, a meditation on scholars' attitudes towards Eastern cultures, Edward Said asks questions which suggest that a critic who is reluctant to accept non-Western approaches to Joyce's works may lack Joyce's openness to other cultures. Said, who favors cross-cultural approaches in the humanities and social sciences, asks: "Is the notion of a distinct culture (or race, or religion, or civilization) a useful one, or does it always get involved in either self-congratulation (when one discusses one's own) or hostility and aggression. . . ?" (325). Not only does

Said suggest that these divisions may not be useful, but he also suggests they may be inhuman: "Can one divide human reality, as indeed human reality seems to be genuinely divided, into clearly different cultures, histories, traditions, societies, even races, and survive the consequences humanly? (45).

These comments are pertinent to "Zen in Joyce" because they question the habit of considering authors only in the context of the culture in which they wrote. A larger goal, that of eliminating human suffering, brings Zen and Joyce together. Said sets "human freedom and knowledge" as a goal for all scholarship:

No one can escape dealing with. . . the East/West division. . . Perhaps if we remember that the study of human experience usually has an ethical, to say nothing of a political, consequence in either the best or worst sense, we will not be indifferent to what we do as scholars. And what better norm for the scholar than human freedom and knowledge? Perhaps too we should remember that the study of man in society is based on concrete human history and experience, not on donnish abstractions or on obscure laws or arbitrary systems. The problem then is to make the study fit and in some way be shaped by the experience, which would be illuminated and perhaps changed by the study. At all costs, the goal of Orientalizing the Orient again and again is to be avoided, with the consequences that cannot help but refine knowledge and reduce the scholar's conceit. Without "the Orient" there would be scholars, critics, intellectuals, human beings, for whom the racial, ethnic, and national distinctions were less important than the common enterprise of promoting human community. (328)

Promoting human community entails examining our reluctance to accept cross-cultural comparisons and in turn suggests, for example, that an ancient Eastern religion may well be extremely helpful in understanding the works of an expatriate Irish author. While some may feel that a student of English literature should not venture into the realm of Eastern religion, Said finds that just such scholarly efforts offer promise:

Thus interesting work is most likely to be produced by scholars whose allegiance is to a discipline defined intellectually and not to a "field" like Orientalism defined either canonically, imperially or geographically. . . the study of man and society--whether Oriental or not--is best conducted in the broad field of all the human sciences. (326-327)

Criticism that crosses national boundaries is valuable as a practice conducive to political solidarity. The philosopher Richard Rorty and new journals such as Common Knowledge have recently called for research that attempts to go "beyond established disciplines and factions at war in the literary and scholarly world," that "redefines divisive terms and figures of the past and present in ways that make expanded sympathies possible," that abandons "simplistic distinctions--East versus West, Left versus Right, theory versus praxis, modern versus postmodern" to "elaborate a basis for practical, common knowledge," that would "not only expand common sympathies" but would "explode conventional formats." Rorty wonders if other anti-theoretical genres might exist in other cultures:

"we should stay on the lookout, when we survey other cultures, for the rise of new genres--genres which arise in reaction to, and as an alternative to, the attempt to theorize about human affairs" (Rorty, Heidegger 73). "Somewhere in the East there must have been people who enjoyed unweaving the tapestries which the saints and sages had woven" (73) he writes. Zen Buddhism is such a "tradition of anti-theory." The novel, argues Rorty, has supplanted philosophy. Rather than attempting to ground ethics in theory, novels sensitize us to human suffering.

In bringing together Joyce, mysticism, and Buddhism, I will be doing two things simultaneously: articulating the reader's experience of the ineffable in Joyce's works with new and useful vocabularies, and considering Joyce's works from a perspective which does not falsely compartmentalize Joyce and marginalize other cultures and disciplines, but rather crosses disciplines and cultures in a way conducive to solidarity.

CHAPTER TWO

Four Kinds of Enigma in Joyce

It will be important to separate the puzzles and enigmas from the mysteries in Joyce's works. Joyce himself claimed: "I've put in so many enigmas and puzzles [in my work] that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality" (Letters III 261).

There are four kinds of enigma in the works of Joyce, which correspond to the four kinds of difficulty described by George Steiner. Joyce's four kinds of enigma could thus be dubbed contingent, modal, tactical, and ontological (Steiner, On Difficulty 40).

Contingent enigmas in Joyce are ones that can be resolved by research. Dictionaries and annotations resolve these enigmas immediately and finally. A contingent enigma could be as simple as finding out that "stirabout" is oatmeal, or as complex as the range of meanings one encounters when one looks up the words "paralysis," "gnomon," and "simony." Every meaning of these words sheds light not only on "The Sisters" but on Dubliners as a whole.

Because Joyce was so sensitive to etymology and to every nuance of meaning of the words he used, the elucidation of contingent enigmas in Joyce's works can be an arduous task. One could write an entire book, for instance, just about the three words--paralysis, gnomon, simony--in the first paragraph of Joyce's first short story. I will survey the range of meanings Joyce plays with in these words to show how far Joyce went in exploiting the suggestive power of contingent enigmas.

The boy in "The Sisters" finds that the word "paralysis" had "always sounded strangely in my ears" (9). The boy compares this strangeness to that evoked by the words "gnomon" and "simony." "Paralysis" might have been encountered in a medical book; the boy knows "gnomon" from the Euclid and "simony" from the Catechism.

Joyce himself announced that Dubliners was about the moral paralysis of the Irish people (Ellmann 217-218). The word's etymology and meanings show that the word resonates with meanings with profound implications for the interpretation of "The Sisters," for Dubliners, and even for Joyce's other works.

"Paralysis" first appears in English in 1525, coming, via Latin, from the Greek for "to be 'loosened' or disabled at the side" formed from the prefix "para" ("past", "beyond") plus "loosen." The word has two meanings. The first is "An affection of the nervous system characterized by impairment or loss of the motor or sensory function of the nerves, esp. of those belonging to a particular part or organ, thus producing functional inactivity in such part." The second, figurative, meaning, which appears in 1813 is "A condition of utter powerlessness, incapacity of action, or suspension of activity; the state of being 'crippled,' helpless, or impotent." The word also forms part of the expression "general paralysis of the insane," "a disease characterized by a stage of mental excitement with exalted delusions, followed by dementia." This last expression is important because, as Gifford tells us, it was used to mean "syphilis of the central nervous system" (29).

Each part of the definition of "paralysis" sheds light on the meaning of "The Sisters" and particularly on the significance of the

priest, Father Flynn. On the most concrete level, Father Flynn seems to have "broken" a chalice. If he suffered from "paralysis," perhaps he dropped it. But Father Flynn has more than diseased nerves; he has lost his nerve, his faith.

The figurative meanings of paralysis tell us more about the state of Father Flynn's soul. Father Flynn is indeed "powerless"; he is no longer capable of adequately performing his duties as priest. Because Father Flynn symbolizes the Catholic church, the meanings of "paralysis" also describe what Catholicism is doing to Ireland: it is rendering the country powerless, incapable of action, crippled, helpless, and impotent. Most of the characters in Dubliners are morally paralyzed.

The second word, "gnomon," is related to "gnosis" and can be traced back further to the Greek verb "gignoskein" (to know) and further still to "gno-" the Indo-European root. In Greek, "gnomon" means, first, "one who knows, indicator, interpreter." Then it acquires the many meanings it has in English.

In English, "Gnomon" has a variety of meanings. The word first appears in English in 1546 and comes from the Greek word meaning "inspector, indicator, carpenter's square." The first meaning is "A pillar, rod, etc. which by its shadow indicates the time of day; esp. the pin or triangular plate in an ordinary sun-dial." Another part of the first meaning is "A column or style employed in observing the meridian altitude of the sun." Yet another part of the first meaning, a jocular one, dates from 1803: "gnomon" can refer to the nose.

The second meaning of "gnomon," dating from 1698, is "A rule, canon of belief or action." The third meaning is the one the boy

found in the Euclid. "Gnomon" in geometry is "That part of a parallelogram which remains after a similar parallelogram is taken away from one of its corners." A green gnomon appears on the cover of the Random House edition of Ulysses edited by Gabler. This meaning, which appears in 1570, is derived from the Greek sense of "carpenter's square." The fourth and final meaning of "gnomon" appears in 1777: "Something shaped like a carpenter's square; an L-shaped bar, etc."

Playing around with these meanings of gnomon, one notices that gnomon is both the mystery (gnomon as incomplete figure), the key to the mystery (gnomon as pointer or indicator) and the solver of the mystery (as one who knows, interprets).

The implications of these meanings of "gnomon" for "The Sisters" and for Dubliners are complex. A "gnomon" can mean a kind of pointer, but a pointer that works by blocking sunlight on part of the sundial. If one considers the Euclidean figure symbolically, a "gnomon" could refer to anything in the story that lacks something. Father Flynn is lacking many things: faith, sanity, health, life. The boy too is incomplete: he does not fully understand the events of the story. The story can be said to lack an ending as it trails off with three dots. There is much missing information in "The Sisters." We do not know the full story of the dropped chalice. These questions lead into the third word in the first paragraph.

The third word, "simony," derives from the name of Simon Magus "in allusion to his offer of money to the Apostles Peter and John for the gift of conferring the Holy Ghost (Acts 8:18, 19)." It can also mean "Traffic in sacred things; spec. the act or practice of buying

or selling ecclesiastical preferments, benefices or emoluments." A meaning of "simony" that appeared in 1707 is the money paid in such a transaction. "Simony" can also mean a tip to a verger. However, the fundamental meaning of "simony"--the inappropriate use of sacred things, or an inappropriate attitude towards sacred things--is most relevant here.

Father Flynn does accept gifts of snuff, but this seems too trivial to constitute simony. More important is Father Flynn's attitude towards the "broken" chalice. The damage to the chalice has no significance in Church doctrine, but in Father Flynn's inappropriate attitude, he takes the damage to the chalice as irreparable, and goes downhill from then on. This attitude towards the chalice is the equivalent of superstition, a deadly error in Catholicism. The word "simony" echoes Joyce's interest in the corrupting influence of the Catholic church, a theme that runs through all his works.

I have only sketched in some of the meanings that can be unpacked from these three words. While the words "paralysis," "gnomon," and "simony" may impede our reading of the story at first, these contingent enigmas can be looked up, and the meanings found in the dictionary do indeed help us understand the story.

The second kind of enigma encountered in Joyce's works would be the variety described by Steiner as modal enigma. Modal enigmas

in Joyce "challenge the inevitable parochialism of honest empathy" (40); they "lie with the beholder" (33). This is the class of difficulty with which New Historicists attempt to grapple. There is much in Joyce's works that is unfamiliar to someone who has never been to Dublin, or who has little knowledge of what daily life was like in the beginning of this century. Reading Joyce requires extensive knowledge of Irish history, society, and geography. It could be argued that Joyce's works cannot be fully understood without at least a good familiarity with the topography of Dublin.

Modal enigmas in Joyce's works force us to familiarize ourselves with Joyce's life and times. "Ivy Day in the Committee Room" is meaningless unless one understands Irish politics and history in some detail. And even when we have a good enough grasp of Irish culture to understand Joyce's works, there remain allusions that we may miss simply because research cannot replace the experience of growing up in Ireland. Garry Leonard has shown, for instance, how a contemporary reader of "The Dead" would have recognized a pornographic postcard sequence in the hotel scene between Gabriel and Gretta. What at first seemed mysterious turns out to hinge on some aspect of manners alien to our own.

A third kind of enigma encountered in Joyce's works could be called tactical. Tactical enigmas occur when Joyce chooses "to be obscure in order to achieve certain specific effects" (33). Tactical

enigmas force the reader to "learn the language" if he wants to "follow the poet into the terra incognita of revelation" (34). Tactical enigmas "endeavour to deepen our apprehension by dislocating and goading to new life the supine energies of word and grammar" (40). Steiner elaborates on the purpose of tactical difficulties:

The effects which he aims at can vary widely: they extend from the subtlest of momentary shocks, that unsettling of expectation which comes with a conceit in Metaphysical verse, to the bewildering obscurity of Mallarmé and the modernists. The underlying manoeuvre is one of rallentando. We are not meant to understand easily and quickly. Immediate purchase is denied us. The text yields its force and singularity of being only gradually. In certain fascinating cases, our understanding, however strenuously won, is to remain provisional. (35)

Clearly, this is the kind of enigma at the heart of Finnegans Wake and of Ulysses and accounts for much of what keeps the professors busy. The styles of Ulysses are, at first, an enigma to readers. The styles of the chapters slowly begin to make sense after several re-readings.

The first three kinds of enigma in Joyce's works have been discussed at great length by critics. Many claim final solutions to these enigmas, and many of these claims contradict one another.

Yet there is one more kind of enigma in Joyce's works. Ontological difficulties are the true mysteries in Joyce's works. These enigmas are not just "an intentional technique of retardation and creative uncertainty" (41). They are instance in which "the contract of preponderant intelligibility" is "wholly or in part broken." Instances of ontological enigma in Joyce's work arise when one asks the the most basic questions one asks of a book. Whereas most authors strive to write works in which the reader can discover what "really happened," Joyce, alarmingly, tells stories about which the question "what really happened?" remains unanswerable. Many basic questions cannot be answered with any certainty. Such basic questions could be asked about every story in Dubliners, as well as about A Portrait of the Artist as a Young Man, Ulysses, and Finnegans Wake. What is wrong with Father Flynn in "The Sisters"? What exactly was the "josses" doing in "An Encounter"? Does the boy in "Araby" learn anything? How did Corley get the coin from the "slavey" in "Two Gallants"? What exactly happened between Bob Doran and Polly in "The Boarding House"? Are we to laugh at the poem in "Ivy Day in the Committee Room"? What happens to Gabriel at the end of "The Dead"? Does Stephen become a poet? At what point? What happened between Bloom and Stephen? What will the future of Leopold and Molly's marriage be? What happens to Shaun in Book III of Finnegans Wake? What happens to ALP at the end of Finnegans Wake?

Yet even here there are two grades of ontological enigma. The first consists of enigmas where Joyce does not tell us what happens,

but strong hypotheses are possible; the second type of ontological enigma are true mysteries, not ever to be solved definitively.

It is not enough to say that we are invited to exhaust ourselves in searching for resolutions to mysteries which cannot by their nature be found. Joyce himself, at one point in Finnegans Wake, asserts that the reader cannot see anything that the author or narrator has not told him. When the parents in III, 3 stop outside the rooms in which their children are sleeping, they look into the boys' room. There is then a lovely description of the two boys in the bed, first a description of the good little boy dreaming sweet dreams, and then a description of the bad little boy, having nightmares and wetting the bed. Yet the narrator coyly says of the bad little boy, "[Y]ou cannot see whose heel he sheepfolds in his wrought hand because I have not told it to you" (563.8-9). The reference to the story of the birth of Jacob and Esau provides an answer; Jacob comes out to the womb holding on the heel of Esau, and it is therefore named Jacob, the supplanter. Yet Joyce tells us that even if we can guess the answer to the question, we cannot press to a closure of the enigma, because the ultimate source of knowledge has not revealed the answer to us, much as the Almighty has not revealed to us the answers to his enigmas.

There are two types of ultimate enigma in which we are left without the narrative voice providing an answer--one, in which a guess may be made, and one, the true mystery, in which no answer may be devised.

The first type of enigma consist of such questions as: What exactly is wrong with Father Flynn in "The Sisters"? We may suspect

that old age and loss of faith may have worn him down and brought on a series of strokes. Yet what exactly is the eventual effect of his laughing in his confession box? In fact, why is he laughing in his confession box? Did he come to think that the efficacy of confession and absolution is merely a fiction? Then, goes the next question, was it the effect of the damaging of the chalice that led him to a loss of faith? If so, goes a third question, was his faith really superstition in the first place? Only a superstitious rather than a religious man would assume that there was a transcendent importance of an accident to a religious object. The Church itself declares that such events are of no importance. Yet a man such as Father Flynn may have been, a man with a flaw in his faith that leads him to brood on an accident to a chalice, may have been a man ready for a loss of faith in his religion. As we see, we may start with a question which is relatively easy to answer, but the answer to which Joyce does not give us, and we are led into the heart of a mystery, to an ultimate ontological enigma about the nature of faith.

We may also ask, "What is the queer old jossler doing in 'An Encounter'?" We may say, from our knowledge of the world, that he is probably masturbating, but Joyce gives us no information on the matter. However, this penultimate enigma leads us to another mystery, the nature of human vice, and the effect on as yet innocent boys of one of the possible effects of adulthood.

We can ask, "Why does the boy in 'Araby' realize that he is 'a creature driven and derided by vanity'?" The word "vanity" is surely suggested by the fair to which he has arrived too late--Vanity Fair, certainly. Here is an answer to an enigma of the penultimate

type. Yet there still remains a mystery: why is the lateness of his arrival the cause of his shame? What has he done to deserve shame? He is only inexperienced. Is not his reaction extreme, perhaps a cover for something else? This last presents the reader with a mystery, the nature of the growth of the soul. Is the boy educated by his experience or wrecked by it? Another mystery, and here again Joyce gives us no assistance.

There are other questions in Dubliners. By what means did Corley extort a gold coin from the "slavey," in "Two Gallants"? Is the grimness of his expression when Lenehan catches up to him, the fading remnant of a grim expression with which he blackmailed the servant girl into giving him a gold coin which she probably had to steal from her employers? A penultimate enigma, but one which leads to an ultimate question: What is the nature of human love and the relationship between the lovers? Has Corley violated the nature of love, or carried out its unspoken imperatives?

The question of love arises again in "The Boarding House." A penultimate enigma poses the question, what exactly has occurred between Mr. Doran and Polly? Of course, we leap to the conclusion that Polly has become pregnant. But perhaps she is lying, and therefore the prime mover in the blackmail plot is not, ultimately, the mother, but the catlike daughter. Again, Joyce does not tell us; in fact, the climax of the story takes place offstage, while Polly dreams happily upstairs. Why does Joyce tell the story this way? Is it not perhaps that the real mystery of the story is the attitude of woman to a man that she wants to be her husband? Here we have the

ultimate mystery of marriage, a mystery to which Joyce returns in "The Dead," and in Ulysses, and in Finnegans Wake.

In Ulysses and Finnegans Wake, there are many ultimate mysteries. What exactly happened between Bloom and Stephen? Why does Stephen refuse to stay with Bloom? What, if anything, will happen between Bloom and Molly? Why does the monologue of Molly in the bed begin with vague irritation with the men in her life, and end with a huge blossoming, a wave of fertility? Is it perhaps because Molly is falling asleep facing the rising sun? Joyce again does not tell us. Nor does he tell us exactly what is happening in Book II of Finnegans Wake. Is Shaun maturing into a guilty mature man, or is the old man failing to live? And a truly ultimate enigma, what exactly is happening at the end of Finnegans Wake, another hypnotic feminine ending?

Because these enigmas are insoluble, they confront us with the limitations of our understanding. They make us aware of a region where reason and language cannot go. They bring about a mystical experience in the reader. It is difficult, if not impossible to discuss such a mystical experience with the language of literary criticism. Western mysticism, Zen Buddhism, and Tibetan Buddhism can be used to articulate and discuss the reader's experience of ontological enigmas, the true mysteries in Joyce's works.

CHAPTER THREE

The Enigma of Job's Suffering;
Joyce's Answer and the Reader's Submission

Job's suffering is a troubling enigma. How does God answer Job's questions? God does not give direct answers to Job's questions. Rather, God ignores Job's superficial questions and give a reply to the real enigmas of life and faith. God's reply to Job is an example of how the ontological enigmas in Joyce's works can be solved. They cannot be solved by finding the direct answer to our questions. Rather, we must look for the deeper answers Joyce gives us to the deeper questions raised by his fictions.

The enigma that torments Job can be summed up by the questions he asks God: "Teach me, and I will hold my tongue: / and cause me to understand wherein I have erred" (Job 6:24) and "I will say unto God, Do not condemn me; / show me wherefore thou contendest with me" (Job 10:2) and "How many are mine iniquities and sins? / Make me to know my transgression and my sin" (Job 13:23). He also asks: "Wherefore do the wicked live, become old, yea, are mighty in power?" (Job 21: 7).

Elihu asks Job, "Why dost thou strive against him? / for he giveth not account of any of his matters" (Job 33:13). He also pleads: "Behold, God is great, and we know him not" (36:26) and "Touching the Almighty, we cannot find him out" (Job 37:23).

God then speaks up and answers Job's questions with questions "I will demand of thee, and answer thou me" (Job 38:3). His first

barrage of unanswerable questions for Job revolve around the mystery of creation:

Where was thou when I laid the
 foundations of the earth?
 Declare, if thou hast understanding.
 Who hath laid the measures thereof,
 if thou knowest?
 Or who hath stretched the line
 upon it?
 Whereupon are the foundations
 thereof fastened?
 Or who laid the corner stone thereof;
 when the morning stars sang
 together,
 and all the sons of God shouted for joy? (Job 38:4-7)

After reminding Job of his insignificance and of the puniness of his ability to understand the universe, God asks Job to contemplate some of the mysteries of the animal kingdom:

Knowest thou the time when the
 wild goats of the rock bring
 forth?
Or canst thou mark when the hinds
 do calve?
 Canst thou number the months that
 they fulfil?
 Or knowest thou the time when they
 bring forth?
 They bow themselves, they bring
 forth their young ones,
 they cast out their sorrows.

Their young ones are in good liking
 they grow up with corn
 they go forth, and return not unto
 them. (Job 39:1-4)

But God also tells Job "brace yourself and stand up like a man" (Job 40:7) and evokes great mysteries of the land and sea--Behemoth and Leviathan--which are symbolic of the huge mysteries that roam the land and sea which are too great for the human mind to grasp, but which also symbolize the hidden powers of human beings:

Behold now behemoth, which I made
 with thee;

he eateth grass as an ox.

Lo now, his strength is in his loins,
 and his force is in the navel of his
 belly.

He moveth his tail like a cedar:
 the sinews of his stones are wrapped
 together.

His bones are as strong pieces of
 brass;
 his bones are like bars of iron.

He is the chief of the ways of God:
 he that made him can make his
 sword to approach unto him.

Surely the mountains bring him
 forth food,
 where all the beasts of the field play.
 He lieth under the shady trees,
 in the covert of the reed, and fens.
 The shady trees cover him with their
 shadow;

the willows of the brook compass
 him about.
 Behold, he drinketh up a river, and
 hasteth not:
 he trusteth that he can draw up
 Jordan into his mouth.
 He taketh it with his eyes:
hisnose pierceth through snares. (Job 40:15-24)

God also reveals to Job the mystery of Leviathan. As Leviathan can be interpreted as representing the power of evil, God is saying that human beings cannot wrestle with the fundamental powers of evil. But the mystery of Leviathan's body also suggest that man's own body and his powers are mysteries beyond man's comprehension:

Canst thou draw out leviathan with
 a hook?
 or his tongue with a cord which
 thou lettest down?
 Canst thou put a hook into his nose?
 or bore his jaw through with a
 thorn?
 Will he make many supplications
 unto thee?
 Will he speak soft words unto thee?
 Will he make a covenant with thee?
 Wilt thou take him for a servant for
 ever?
 Wilt thou play with him as with a
 bird?
 Or wilt thou bind him for thy
 maidens?
 Shall the companions make a
 banquet of him?

Shall they part him among the
 merchants?
 Canst thou fill his skin with barbed
 irons?
 or his head with fish spears?
 Lay thine hand upon him,
 remember the battle, do no more.
 Behold, the hope of him is in vain:
 shall not one be cast down even at
 the sight of him?
 None is so fierce that dare stir
 him up:
 who then is able to stand before me?
 Who hath prevented me, that I
 should repay him?
Whosoever is under the whole
 heaven is mine.

I will not conceal his parts,
 nor his power, nor his comely
 proportion.
 Who can discover the face of his
 garment?
Or who can come to him with his
 double bridle?
 Who can open the doors of his face?
 His teeth are terrible round about.
His scales are his pride,
 shut up together as with a close seal.
 One is so near to another,
 that no air can come between them.
 They are joined one to another,
 they stick together, that they cannot
 be sundered.
 By his sneezings a light doth shine,
 and his eyes are like the eyelids of

the morning.
 Out of his mouth go burning lamps,
and sparks of fire leap out.
 Out of his nostrils goeth smoke,
 as out of a seething pot or caldron.
 His breath kindleth coals,
 and a flame goeth out of his mouth.
 In his neck remaineth strength,
 and sorrow is turned into joy before
 him.
 The flakes of his flesh are joined
 together:
 they are firm in themselves; they
 cannot be moved.
 His heart is as firm as a stone;
 yea, as hard as a piece of the nether
millstone.
 When he raiseth up himself, the
 mighty are afraid:
 by reason of breakings they purify
 themselves.
 The sword of him that layeth at him
 cannot hold:
 the spear, the dart, nor the
 habergeon.
 He esteemeth iron as a straw,
and brass as rotten wood.
 The arrow cannot make him flee:
 sling stones are turned with him into
 stubble.
 Darts are counted as stubble:
 he laugheth at the shaking of a
 spear.
 Sharp stones are under him:
 he spreadeth sharp pointed things
 upon the mire.

He maketh the deep to boil like a
pot:
he maketh the sea like a pot of
ointment.
He maketh a path to shine after him;
one would think the deep to be
hoary.
Upon earth there is not his like,
who is made without fear.
He beholdeth all high things:
he is a king over all the children of
pride. (Job 41:1-34)

God breaks Job down and then builds him up. First he shows Job how small he is compared to the immensities of creation and the universe. Then he shows Job his profound ignorance. Then he tells Job to stand up straight like a man and ponder the power of Behemoth and the terror of Leviathan. Leviathan symbolizes man's immense unknown potential.

Reading and re-reading Joyce's fiction with the patience of Job, the reader is subjected to painful humiliation. Again and again Joyce's reader follows a trail only to see it disappear. The reader gets tantalizingly close to understanding what Joyce's fictions are about only to have the rug pulled out from under him by some missing or contradictory piece of information. Exasperated, the reader finally realizes that Joyce's works are as mysterious as life.

The experience of reading Joyce's works, though at first humiliating, finally teaches us to see the mystery of life. Through the mysteriousness of Joyce's stories, we come to see the profound mystery of the universe, of ourselves, of our existence, and of our potential.

Joyce, like God, does not answer our superficial questions. He answers a question we never asked. Joyce ignores our demands for explanation and understanding and fires back at us much deeper questions: who are we to attempt to solve the mysteries of his fictions? Or the mysteries of life? Who are we to presume to understand Gabriel or Bloom or Stephen or man? How dare we presume to challenge Joyce to reveal his motives? How dare we question whether there is order in his universe? Our Job-like pleas for understanding of what happens in Joyce's fictions are met with frustration which culminates in the realization that we will never get answers to our superficial questions. Joyce does offer us reassurance, however, as does God with Job. Joyce reassures us of the meaningfulness of life, a meaningfulness not to be understood, but marvelled at in its mysteriousness. We may never understand Bloom, but reading Ulysses convinces us of his grandeur.

CHAPTER FOUR

Western Mysticism

Joyce's works frequently mention Western mystics. In the second sentence of the "Proteus" chapter of Ulysses, Stephen alludes to a book by the mystic Jacob Boehme: "Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot" (31). Indeed, Boehme's The Signature of all Things was in Joyce's library (Ellmann 794). Joyce's works contain references or allusions to Dionysus the Areopagite, Pico della Mirandola, John Duns Scotus, Miguel de Molinos, Joachim Abbas (Joachim of Fiore), Pelagius, Paracelsus, Swedenborg, Saint John of the Cross, Giordano Bruno and others. Joyce's lecture on Blake is especially full of allusions to mystics. In it he writes that "Blake naturally belongs to another category, that of the artists, and in this category he occupies, in my opinion, a unique position, because he unites keenness of intellect with mystical feeling" (Critical Writings 221). In the Blake lecture, Joyce writes of Swedenborg that eternity

appeared to the Swedish mystic in the likeness of a heavenly man, animated in all his limbs by a fluid angelic life that forever leaves and re-enters, systole and diastole of love and wisdom. From this vision he developed that immense system of what he called correspondences which runs through his masterpiece Arcana Coelestia, the new Gospel which, according to him, will be the apparition in the heavens of the Son of Man foretold by St. Matthew. (222)

In 1903, Joyce wrote "The Bruno Philosophy," a review of J. Lewis McIntyre's Giordano Bruno, for the Daily Express (Critical Writings 132). In the review, he mentions the Neoplatonists, St. John of the Cross, Molinos, Averroes, and Scotus Erigena. The influence of Bruno on Joyce has been explored by many critics (see Voelker, Rickard, Koch, Newman, Boldereff, Weir, Theoharis).

In this chapter, I will explore the connection between Joyce's works and mysticism. I will not explore influence, but rather try to show how Joyce's works deal with themes central to the history of western mysticism.

But what are mystical writings? According to Carl Keller, they are

texts which deal with ultimate knowledge: with its nature, its modalities, its conditions, its methods, and also with secondary insights which might be granted to a seeker in the course of the pursuit of his task. Every religion posits something as its ultimate truth and reality: a God, or some Absolute of one kind or another, and in every religion men try to attain and to perceive in the most intimate conceivable way the ultimate truth which their particular tradition proclaims. "Mystical writings" are thus texts which discuss the path towards realization of the ultimate knowledge which each particular religion has to offer, and which contain statements about the nature of such knowledge. (77)

Mysticism can also be defined in a broader way that makes its affinities with modernist literature evident:

A broader characteristic of mysticism is its challenge to the common understanding of "the world," with its accepted values and sense of life and reality. In this, mysticism approximates a modernist literature that likewise challenges reality, with all its categories of experience, thought, identity, time, language, and culture. Since what is articulated by the mystic surpasses common knowledge and experience, mysticism often manifests itself in extremis. Nietzsche, the defiant individualist who questions and "transvalues all values," is demonstrably close to the mystics in his language and style.

The fictional qualities of Kafka's writings recognize in the petits faits vrais of reality the banal yet mysterious tokens of transcendence. (Weeks 233)

The investigation of the connections between mysticism and modernism has only recently begun. Though mysticism is often mocked, even by Joyce, "the themes of mysticism have been widely current in the everyday culture of twentieth-century life" (Weeks 234). In this chapter, I will identify some of these themes, and show how they are present in Joyce's works.

Many mystical themes are summed up in the writings of the German shoemaker-turned-mystic Jacob Boehme (1575-1624): "a surprising number of the themes of German mysticism are reassembled and synthesized in his oeuvre" (Weeks 171). Boehme's influence was formidable:

In the evolution of German mysticism and its relations with intellectual history, Boehme is a pivotal figure: the

one into whom all the earlier currents flowed and out of whom these currents spread after being transformed by the force of his inspiration. Through his influence, the tradition of German mysticism remained in German intellectual life until the nineteenth century. (Weeks 170)

The story of his illumination is striking. According to the account of a friend, Boehme's transformative experience occurred in 1600. While at work "a sudden gleam of light in a vessel" appeared to him and he went outdoors where he saw into the secret "center" and "heart" of nature "recognizing in the lines and forms of things their revealing 'signatures'" (Weeks 171).

His work can be used as a compendium of mysticism; it deals with themes spanning the entire history of western mysticism:

Hildegard's epic struggle between the forces of good and evil, with nature as the battleground and with the realm of the angels as a model for this world; Eckhart's reflective knowledge which knows God in self-knowledge; Seuse's chivalrous devotion to Lady Wisdom; Tauler's use of parabolic symbols; the Christian Kabbalah and Hermetism of the Renaissance; the paradoxes of all things in all, and of the whole contained in the part; nature as an ensemble of living forces and a meaningful code of signatures coordinated with Scripture; the ubiquity of the divine being and the real presence of the body of Christ in the bread and wine of Communion; the inner word as the spirit that unfolds outward to disclose the hidden sense beneath the letter; the Spiritualists' defense of freedom and toleration, and their individualistic opposition to orthodox authoritarianism. (Weeks 171-172)

Several of these themes are relevant to a discussion of Joyce's works. One theme discussed by Boehme is that of the paradox of all things in all, or "omnes in omnibus," an idea which can be traced back through centuries of mystics. The idea of omnes in omnibus was that "even the most extraneous object of contemplation could relate back to the omnipresent center of all meanings" (Weeks 36). Boehme fit into this tradition when he claimed that "he could recognize the entire world in a stone or clump of earth" (Weeks 36). In his fiction, Joyce dealt with large themes through minutiae. The details that make up Ulysses are the most mundane. A shriveled potato is as important as the philosophy of Aristotle. Likewise, in Finnegans Wake, historical figures and nobodies assume equal importance.

Because God is in everything, reading the world becomes a process not unlike reading Finnegans Wake:

God is everywhere and all-powerful, omnes in omnibus. Hence, the mind and poetic imagination are confronted with an almost endless array of paradoxes and puzzles. In solving them, the reader passes through a kind of transforming mirror, exchanging worldly wisdom for divine wisdom and thereby assimilating time to eternity. (Weeks 185)

Boehme's vision of a return to an unfallen state brings to mind Joyce's role as creator. Joyce's ideal reader would read his works as Boehme's Adam read the world:

in the final age, the human creature is to be restored to the state of wholeness and awareness which stood at the beginning of the human odyssey, to the condition of the angelic, androgynous first Adam. This Adam's total seeing (without sleep in his mind or night in his eyes) is to be restored in the mystical recognition of the coherence of all things, in the intuition of the "signatures" of the world. These are the symbolic qualities that awaken the awareness of a common origin of all creatures in the transcendent divine "Unground" (der Ungrund)--a term for the limitlessness of indeterminacy of the hidden God whose creation is also a process of self-recognition. (Weeks 180-181)

As in Joyce, God is in man and man is in God: "Peering at its enigmatic image, 'through a glass darkly' at what Boehme called the 'hidden man' of the soul, the soul recognizes the inverted figure of God" (Weeks 185).

Most relevant to a discussion of Joyce is Boehme's idea of "the signatures of things." From Dubliners through Finnegans Wake, Joyce created worlds which must be "read" in a spiritual sense. These worlds in turn contain characters who try to read the worlds they inhabit. The boy in "The Sisters" is mystified by the words "paralysis," "gnomon," and "simony." He struggles to "read" Father Flynn in a spiritual sense, but fails. In "Araby" and "An Encounter," the protagonists seek to read the true significance of events, even as we try to read the significance of their attempted readings. Lenehan, Doran, Little Chandler, and Gabriel all try to read their worlds. We

try to read them. "Epiphany" is the experience of understanding the "signature" of a thing.

A Portrait of the Artist as Young Man is the story of a boy becoming a better reader of the signatures of things. In Ulysses, the signatures of things emerge through the styles of the different chapters. Finnegans Wake is all signatures; it is difficult to make out the things they are signatures for.

Sebastian Franck (1499-1542) is another mystic whose writings are of use in interpreting the works of Joyce. Franck's Paradoxa Ducenta Octoginta (1534) offers the reader "two hundred-eighty paradoxes" (Weeks 160). Franck defines his paradoxes as contradictions: "a paradox is a statement that is incontrovertibly true, yet rejected by the entire world" (Weeks 160). Like many of the paradoxes in Joyce's writings, Franck's paradoxes offer no possibility of solution; they are "a kind of unresolved dialectic of thesis and antithesis without synthesis" (Weeks 160). Joyce consistently contradicted his own theories; reading his works requires a leap to new kinds of understanding. Likewise in Franck:

Instead of finding the paradoxes resolved, the reader is urged to attempt a leap beyond the letter of the outer word: the contradictions can only be reconciled by what the author alludes to near the end as the "spirit that no one can write" (Geist, den keiner schreiben kann). It follows from this that the truth for Franck is necessarily individual. Though by no means 'subjective' in the modern negative sense, the truth activates itself within, as an undefinable presence. Whatever is turned into a binding doctrine is dead for truth. (Weeks 161)

Joyce's religion, if he had one, was to be found outside of all churches. Joyce also sympathized with persecuted heretics; he contended that Bruno was "terribly burned" when told Bruno was a terrible heretic. Franck was "oriented towards the 'invisible church' of all believers. It exists at all times, in all peoples, countries, and confessions. The dogmatists and persecutors are the only real heretics. Those persecuted as heretics have the true faith" (Weeks 162). Joyce was a pacifist who sympathized with oppressed individuals. The idea that "those who suffer persecution are always the faithful or righteous ones has a modern ring to it. Franck was also a pacifist" (Weeks 162).

Another lover of paradoxes was Daniel Czepko (1605-1660). Czepko was "a master of the rhymed epigrammatic couplet" a form which was a vehicle for "polished and mirror-like paradoxes" (Weeks 185). Here is one of his poems:

alpha und omega
Anfang Ende
 im
 Ende Anfang
Das Ende, das du suchst, das schleuss in Anfang ein,
Wilt du auf Erden weis', im Himmel seelig seyn.
(Weeks 186)

Like Boehme, Czepko was interested in the idea of all things being in all other things: "Refracted through the conversions of omnes in omnibus, all things are likenesses of all other things: the world

becomes an endless mirroring of God" (Weeks 187). Just as Finnegans Wake is about the entirety of human history and is told through reference to specific individuals and events, so for Czepko, the "axis on which all the epigrams turn is that of the One-All-None-Word-World-Creator-Creature" (Weeks 187).

Nicholas of Cusa, or Cusanus, (1401-1464) is another mystic whose ideas have many similarities to those of Joyce. His idea of learned ignorance and of the weakness of human reason brings to mind the styles of Ulysses and the difficulty the reader of Joyce's works faces in trying to make out the intentions of Joyce the author-divinity. Nicholas sees human reason as incapable of grasping God:

There is no proportion of the infinite to the finite. By a standard of perfect exactitude, any human judgment is reduced to imprecision and error, so that, by its own devices, human knowledge is predestined to failure. However, all the irreconcilables are conjoined for Cusanus in the paradoxical "coincidence of opposites." Peering through this central enigma of thought, the finite mind approaches the deus absconditus. (Weeks 99)

Joyce was interested in the problem of what "fallen" man could know and this question influences his narrative strategies. Joyce put his readers' limitations to work for him. Through enigmas and omissions, Joyce articulated his stories in a form suited to "fallen" readers. Nicholas used analogies:

Analogy thus acquires a fresh profile in Cusanus, symbolizing what cannot be comprehended by reason.

He refers to enigmas--reminding us of the ainigma of Paul's word that is translated in the King James Bible as, "through a glass darkly" (1 Corinthians 13:12): [A modern translation reads] "Now we see but a poor reflection; then we shall see face to face. Now I know in part; then I shall know fully, even as I am fully known." The effect of the translation into number and relation is not to obviate or explain away the mysteries of faith, but rather to make them all the more palpable and provocative. (Weeks 105)

Nicholas, like Joyce, saw unity in the most disparate things: "You see that there is a marvelous one-ness of things, an admirable equality, and a most wonderful union, so that all things are in all things" (Weeks 109 quoting Cusanus DI 2:5, 120).

God for Nicholas is like meaning in Joyce's works. Joyce did not spell out his meanings; rather he did his best to obscure his intentions and to contradict himself wherever possible. There ensues the question of how it is possible to read Joyce at all. Likewise in Nicholas:

Because we can have no concept of God, God is ineffable. But how is it intelligible for Nicholas to affirm that God exists, if the concept of God is unformable? If God is inconceivable, ineffable, and unapprehendable intellectually, we cannot even know that He is one in nature. (Hopkins 22)

Nicholas finds it necessary to discuss God indirectly: "The human intellect can, therefore, approach God only through likenesses, symbols, riddles, enigmas, mysteries--in short, through a glass

darkly" (Hopkins 23). Joyce's works likewise get at truth through "likenesses, symbols, riddles, enigmas, mysteries" and we get at meaning in Joyce "through a glass darkly."

Karoline von Günderode's Apocalyptic Fragment (1804), narrated in the first person, describes a vision of nature which brings to mind ALP's monologue at the very end of Finnegans Wake. Though it is not made explicit, ALP seems to go out to sea to rejoin her dead husband at the end of the book; she seems to rejoin the sun which she mistakes for her husband in his youth. Here is ALP conflating HCE with a sunrise:

Soft morning, city! Lsp! I am leafy speafing. Lpf! Folyt and folty all the nights have fallled on to long my hair. Not a sound, falling. Lispn! No wind no word. Only a leaf, just a leaf and then leaves. The woods are fond always. As were we their babes in. And robins in crews so. It is for me goolden wending. Unless? Away! Rise up, man of the hooths, you have slept so long! Or is it only so mesleems? On your pondered palm. Reclined from cape to pede. With pipe on bowl. Terce for a fiddler, sixt for makmerriers, none for a Cole. Rise up now and aruse! Norvena's over. I am leafy, your goolden, so you called me, may me life, yea your goolden, silve me solve, exsogerraider! You did so drool. I was so sharm. But there's a great poet in you too. Stout Stokes would take you offly. So has he as bored me to slump. But am good and rested. Taks to you, toddy, tan ye! Yawhawhaw. Helpunto min, helpas vin. Here is your shirt, the day one, come back. The stock, your collar. Also your double brogues. A comforter as well. And here your iverol and everthelest your umbr. And stand up tall! Straight. I want to see you looking fine for me. With your brandnew big green belt and all. Blooming in the very

lotust and second to nill, Budd! When you're in the buckly
shuit Rosensharonals near did for you. (619.20-620.4)

At the end of Finnegans Wake, ALP goes out to sea. The first echoes
have to do with tears and drowning:

I've lapped so long. As you said. It fair takes. If I lose my
breath for a minute or two don't speak, remember! Once
it happened, so it may again. Why I'm all these years
within years in soffran, allbeleaved. To hide away the
tear, the parted. It's thinking of all. The brave that gave
their. The fair that wore. All them that's gunne. I'll begin
again in a jiffey. The nik of a nad. (625.27-33)

Then the echoes suggest awakening, swooning, and fainting:

How glad you'll be I waked you! My! How well you'll feel!
For ever after. First we turn by the vagurin here and
then it's gooder. So side by side, turn agate, weddingtown,
laud men of Londub! I only hope whole the heavens sees
us. For I feel I could near to faint away. Into the deeps.
Annamoses leep. Let me lean, just a lea, if you le,
bowlstrong bigtider. Allgearls is wea. At times. So. While
you're adamant evar. Wrhps, that wind as if out of
nowerere! As on the night of the Apophanypes. (625.33-
626.5)

The next passage recounts ALP and HCE's courtship with echoes of
wind and stormy seas:

Jumpst shootst throbbst into me mouth like a bogue and
arrohs! Ludegude of the Lashlanns, how he whips me
cheeks! Sea, sea! Here, weir, reach, island, bridge. Where

you meet I. The day. Remember! Why there that moment
 and us two only? I was but teen, a tiler's dot. The
 swankysuits was boosting always, sure him, he was like
 to me fad. But the swaggerest swell off Shackvulle Strutt.
 And the fiercest freaky ever followed a pining child
 round the slupperry table with a forkful of fat. But a king
 of whistlers. Scieoula! When he'd prop me atlas against
 his goose and light our two candles for our singers duohs
 on the sewingmachine. I'm sure he squirted juice in his
 eyes to make them flash for flightening me. Still and all
 he was awful fond to me. Who'll search for Find Me
Colours now on the hillydroops of Vikloefells? But I read
 in Tobecontinued's tale that while blubles blows there'll
 still be sealskers. There'll be others but non so for me.
 Yed he never knew we seen us before. Night after night.
 So that I longed to go to. And still with all. One time you'd
 stand forenenst me, fairly laughing, in your bark and tan
 billows of branches for to fan me coolly. And I'd lie as
 quiet as a moss. And one time you'd rush upon me,
 darkly roaring, like a great black shadow with a sheeny
 stare to perce me rawly. And I'd frozen up and pray for
 thawe. Three times in all. I was the pet of everyone then.
 A princeable girl. And you were the pantymammy's
 Vulking Corsergoth. The invision of Indelond. And, by
 Thorrer, you looked it! My lips went livid for from the joy
 of fear. Like almost now. How? How you said how you'd
 give me the keys of me heart. And we'd be married till
 delth to uspart. And though dev do espart. O mine! Only,
 no, now it's me who's got to give. As duv herself div. Inn
 this linn. (626.5-626.33)

Then comes dawn and peace:

And can it be it's nnow fforvell? Illas! I wisht I had
 better glances to peer to you through this baylight's

growing. But you're changing, acoolsha, you're changing from me, I can feel. Or is it me is? I'm getting mixed. Brightening up and tightening down. Yes, you're changing, sonhusband, and you're turning. I can feel you, for a daughterwife from the hills again. Imlamaya. And she is coming. Swimming in my hindmoist. Diveltaking on me tail. Just a whisk brisk sly spry spink spank sprint of a thing theresomere, saultering. Saltarella come to her own. I pity your oldself I was used to. Now a younger's there. Try not to part! Be happy, dear ones! May I be wrong! For she'll be sweet for you as I was sweet when I came down out of me mother. My great blue bedroom, the air so quiet, scarce a cloud. In peace and silence. I could have stayed up there for always only. It's something fails us. First we feel. Then we fall. And let her rain now if she likes. Gently or strongly as she likes. Anyway let her rain for my time is come. I done me best when I was let. Thinking always if I go all goes. A hundred cares, a tithe of troubles and is there one who understands me? One in a thousand of years of the nights? All me life I have been lived among them but now they are becoming lothed to me. And I am lothing their little warm tricks. And lothing their mean cosy turns. And all the greedy gushes out through their small souls. And all the lazy leaks down over their brash bodies. How small it's all! And me letting on to meself always. And liting on all the time. I thought you were all glittering with the noblest of carriage. You're only a bumpkin. I thought you the great in all things, in guilt and in glory. You're but a puny. (626.33-627.24)

The wind picks up again as ALP storms:

Home! My people were not their sort out beyond there so far as I can. For all the bold and bad and bleary they are blamed, the seahags. No! Nor for all our wild dances in all

their wild din. I can see myself among them, allaniuvia
 pulchrabelled. How she was handsome, the wild Amazia,
 when she would seize to my other breast! And what is
 she weird, haughty Niluna, that she will snatch from my
 ownest hair! For 'tis they are the stormies. Ho hang! Hang
 ho! And the clash of our cries till we spring to be free.
 Auravoles, they says, never heed of your name! (627.24-
 33)

Then things calm down again as ALP "passes out" to sea with a
 "Whish!":

But I'm loathing them that's here and all I lothe. Loonely
 in me loneness. For all their faults. I am passing out. O
 bitter ending! I'll slip away before they're up. They'll
 never see. Nor know. Nor miss me. And it's old and old
 it's sad and old it's sad and weary I go back to you, my
 cold father, my cold mad father, my cold mad feary
 father, till the mere sight of the mere size of him, the
 moyles and moyles of it, moananoaning, makes me seasilt
 saltsick and I rush, my only, into your arms. I see them
 rising! Save me from those therrble prongs! Two more.
 Onetwo moremens more. So. Avelaval. My leaves have
 drifted from me. All. But one clings still. I'll bear it on me.
 To remind me of. Lff! So soft this morning, ours. Yes.
 Carry me along, taddy, like you done through the toy fair!
 If I seen him bearing down on me now under
 whitespread wings like he'd come from Arkangels, I sink
 I'd die down over his feet, humbly dumbly, only to
 washup. Yes, tid. There's where. First. We pass through
 grass behush the bush to. Whish! A gull. Gulls. Far calls.
 Coming, far! End here. Us then. Finn, again! Take.
 Bussoftlhee, mememormee! Till thousandsthee. Lps. The
 keys to. Given! A way a lone a last a loved a long the
 (627.33-628.16)

The ending of Finnegans Wake is mysterious. Joyce does not conclude the book with a bang. The reader must with a Kierkegaardian leap of faith make sense of it for himself. Does ALP die? Is she reborn? These are things readers must decide for themselves.

The situation of Karoline von Günderode's mystic character is similar to ALP's:

The visionary 'I' of the fragment stands on a high cliff above the sea, facing east, as morning, noon, evening, and night race across the arc of the sky. The entranced subject wants to plunge into the dawn or the night, in order to be sucked into their rapid tempo and not live so slowly. The visionary subject wearies and falls asleep, and recognizes instead an infinite sea that is perfectly calm, yet moved in its depths. Fog and clouds rise from it and give birth to more and more varied forms: the subject is overcome by dizziness and fear, until consciousness and memory disintegrate "like a torch in a storm." Waking up with a lost sense of time, the subject now becomes aware of having rested in the womb of the calm sea, like a drop of dew, having rejoiced in the air and the sun, and having associated with the "twilight and the rainbow's seven-colored drops," circling the hidden moon with her playmates. The past disappears. The subject belongs only to the present, but, driven by a longing, wanders about in the boundless element. (Weeks 226)

Von Günderode blurs many of the boundaries that Joyce blurred in Finnegans Wake:

In the fragment, the tenses and referential time frames are obscured, until the subject feels the limits of her self dissolve, with an ensuing realization that all things are but one; and that there are not boundaries between "body" and "spirit," "time" and "eternity," "visible" and "invisible." All things persist in change, as "an infinite life." (Weeks 226)

There is a philosopher who links western mysticism with modern philosophy and with modernist art;

the philosopher who terminates the Romantic period by drastically secularizing its religious and mystical themes, channeling them toward the literature, art, and thought of modernism, is the much-neglected Arthur Schopenhauer (1788-1860). (Weeks 250)

Schopenhauer secularizes such mystical themes as the "signatures of things" into a philosophy with direct links to modern thought:

What remains from the mystical heritage is Schopenhauer's appropriation of the signatura rerum for an interpretive and intuitive philosophy that searches for the meaning of the world. The world as an object of interpretation, as conundrum of signs which enfolds its erstwhile transcendent dimensions within human experience--this focus in Schopenhauer points beyond him toward Nietzsche, Freud, and modernism. (Weeks 231)

Two philosophers who are contemporaries of Joyce were influenced by mysticism: "The most original modern philosophers, Martin Heidegger and Ludwig Wittgenstein, introduced mystical allusions and themes into their philosophical reflections" (Weeks 235).

Joyce was of course influenced by authors who were either mystics in their own right or were interested in mysticism. The most important such author was Blake. Many articles and even dissertations have been written on the connection between the mystic poet and Joyce (see O'Grady, Clark, McArthur, Leonard, Tidwell, Keane, Soubly, and Gleckner). Other authors dealing with mystical themes are Dante, Coleridge, Baudelaire, D'Annunzio, Huysmans, and Novalis, all of whom were important to Joyce.

Novalis' Hymns should be of interest to those who read Finnegans Wake as a book of the dark: "Day and night are two distinct worlds in the Hymns. Night, as a world of dream and imagination, occupies the higher place in the mystical dichotomy" (Weeks 224).

One mystical notion must be mentioned in closing: Swedenborg's "correspondences." Swedenborg, an eighteenth century mystic who claimed to be in contact with a spiritual realm for many years, held in Arcana Coelestia that there was a connection between things in the natural world and those in the spiritual world:

There is a spiritual world, and also a natural world
The spiritual world is where spirits and angels dwell; the natural world is where men dwell Natural things represent spiritual things and they correspond
What is natural cannot possibly come forth except from a

cause prior to itself. Its cause is from what is spiritual. There is nothing natural which does not thence derive its cause. Natural forms are effects, not can they appear as causes, still less as causes of causes, or beginnings. They receive their forms according to the use in the place where they are All natural things represent. . . . the spiritual things to which they correspond. (AC 2990-91) (Synnestvedt 142)

These "correspondences" go further. In Divine Providence, Swedenborg writes:

Observe just a fruit tree. It springs up first as a slender shoot from a tiny seed, grows gradually into a stalk, spreads branches which become covered with leaves, and then puts forth flowers and bears fruit in which it deposits fresh seed to provide for its perpetuation. This is also true of every shrub and of every herb of the field. Do not each and all things in tree or shrub proceed constantly and wonderfully from purpose to purpose according to the laws of their order of things? Why would not the supreme end, a heaven from the human race, proceed in similar fashion? Can there be anything in its progress which does not proceed with all constancy according to the laws of divine providence? There is a correspondence of man's life with the growth of a tree. (DP 332) (Synnestvedt 149)

Baudelaire was influenced by Swedenborg. His famous poem "Correspondances" in Les Fleurs du mal is Swedenborgian; it explores the mystical connections between colors, sounds, and smells:

La Nature est un temple où de vivants piliers
 Laissent parfois sortir de confuses paroles;
 L'homme y passe à travers des forêts de symboles
 Qui l'observent avec des regards familiers.

Comme de longs échos qui de loin se confondent
 Dans une ténébreuse et profonde unité,
 Vaste comme la nuit et comme la clarté,
 Les parfums, les couleurs et les sons se répondent.

Il est des parfums frais comme des chairs d'enfants,
 Doux comme les hautbois, verts comme les prairies,
 --Et d'autres, corrompus, riches et triomphants,

Ayant l'expansion des choses infinies,
 Comme l'ambre, le musc, le bejoin et l'encens,
 Qui chantent les transports de l'esprit et des sens.
 (Baudelaire 11)

The theory of "correspondences," whether in its Swedenborgian or Baudelairian form, goes a long way towards explaining what Joyce was doing with the styles in Ulysses. The "correspondences" in Ulysses are not just literary. There is a sense in which Leopold Bloom's spiritual ancestor is Odysseus. Of course, Ulysses is not a theological tract, but to ignore the theological dimensions of the novel is to reduce and diminish it.

The notion of "correspondences" is likewise useful in making sense of Finnegans Wake. The linguistic connections created by the language of Finnegans Wake echo "correspondances" of a spiritual nature. HCE is linked linguistically with "Homard Kayenne" (351.9-10) whose name contains his initials. But more important, there is a

spiritual link between HCE, Phoenix culprit (and eater of lobsters) and Omar Khayyam, poetic seducer and carpe diem apologist.

Joyce is not a mystic, nor is he a theologian or philosopher. His works, however, raise questions which happen to be those central to the tradition of Western mystical religious thought. We will see, in the following chapters, how Joyce's works also raise questions central to the Buddhist tradition.

CHAPTER FIVE

East and West

The silent cock shall crow at last. The west shall
shake the east awake.

In that european end meets Ind.

- -Finnegans Wake (473.22-23) and
(596.15-16)

There are many ways to bring together Joyce and Zen Buddhism. The most traditional approach would be to investigate influence by determining exactly what Joyce knew about Buddhism, when he knew it, and by showing how this knowledge found its way into his works. Another approach would be to look at Joyce critics who suggest that Zen Buddhism would be relevant to the study of Joyce's works. In this chapter, I will briefly explore these two approaches before I go on to use Buddhism as a means of articulating the mystical experience of reading Joyce's works.

Joyce certainly had some knowledge of Buddhism; his behavior also revealed affinities with Zen Buddhist attitudes. There was a turn of the century interest in mysticism, and Joyce "joined the rest of intellectual Dublin in taking an interest in occultism; his copy of H. S. Olcott's A Buddhist Catechism is dated May 7, 1901" (Ellmann 76). Olcott's book, written, as is the "Ithaca" chapter of Ulysses, in the form of question and answer, contains the following passage which brings to mind the distance between Bloom's view of the world, and that of Joyce, author and manicured divinity:

In the ordinary waking state one's view of knowledge is limited as the sight of a man who walks on a road between two hills; in the higher consciousness of Jnana and Samadhi it is like the sight of the eagle poised in the upper sky and overlooking a whole country. (67)

Other passages bring to mind "Ithaca":

Q. Tell me some things that cause sorrow?

A. Birth, decay, illness, death, separation from objects we love, association with those who are repugnant, craving for what cannot be obtained. (25)

Q. What is Nirvana?

A. A condition of total cessation of changes, of perfect rest, of the absence of desire and illusion and sorrow, of the total obliteration of everything that goes to make up the physical man. (27)

Stanislaus thought Joyce was "looking for a substitute religion" (Ellmann 76). Joyce himself wrote in his 1912 lecture on Blake that

It seems to me that Blake is not a great mystic. The orient is the paternal home of mysticism, and now that linguistic studies have put us in the position to understand oriental thought (if that ideational energy that created the vast cycles of spiritual activity and passivity of which the Upanishads speak can be called thought) the mystical books of the occident shine, if at all, with a reflected light. (Critical Writings 220)

The poet Sir Edwin Arnold, who was involved in efforts to preserve the Buddhist tradition in the English colonies, published Light of Asia in 1879; it drew the "attention of the English-speaking world to the Buddha" (Benz 311). The scholar Max Müller made Buddhist texts available to the West with his Sacred Books of the East and the "The Sacred Books of the Buddhists" series which began to publish in 1879 (Benz 311). Rhys Davies published Buddhism in 1878; Paul Carus published The Gospel of the Buddha in 1898; "The Buddhist Society of Great Britain and Ireland began to hold meetings around 1907" (Benz 312). Colonel Olcott and Madame Blavatsky "strongly encouraged study of the religious traditions of the East"; they were interested in Buddhism as a "speculative Weltanschauung" (Benz 312). Pound wrote the haiku-like "In a Station of the Metro" in 1912. A "meditation room was opened at 78 Lancaster Gate, London" in 1926 (Benz 313). The Buddhist Society came out with What is Buddhism? in 1928; Christmas Humphrey's Buddhism was published around the same time (Benz 313). Hermann Hesse's Siddhartha was published in 1922. Consider this passage from Siddhartha, keeping in mind Finnegans Wake:

Siddhartha tried to listen better. The picture of his father, his own picture, and the picture of his son all flowed into each other. Kamala's picture also appeared and flowed on, and the picture of Govinda and others emerged and passed on. They all became part of the river. It was the goal of all of them, yearning, desiring, suffering; and the river's voice was full of longing, full of smarting woe, full of insatiable desire. The river flowed on towards its goal. Siddhartha saw the river hasten,

made up of himself and his relatives and all the people he had ever seen. All the waves and water hastened, suffering, towards goals, many goals, to the waterfall, to the sea, to the current, to the ocean and all goals were reached and each one was succeeded by another. The water changed to vapor and rose, became rain and came down again, became spring, brook and river, changed anew, flowed anew. But the yearning voice had altered. It still echoed sorrowfully, searchingly, but other voices accompanied it, voices of pleasure and sorrow, good and evil voices, laughing and lamenting voices, hundreds of voices, thousands of voices. (110)

The similarities are striking.

We can conclude from the fact that D. T. Suzuki published Essays in Zen Buddhism, First Series in 1927 (Benz 312) that Joyce could have been familiar with the practices of Zen Buddhism by the time he was writing Finnegans Wake.

There are many echoes in Finnegans Wake that suggest Joyce had read Hérold's La Vie de Bouddha (McHugh, Sigla 24). Finnegans Wake is littered with mentions of the Buddha's name and with references to events in his life. There are many mentions of the people and places in Buddha's life.

Book I contains "buddhoch" (25.25), "best of men" (28.11), "the Compassionate" (52.13), "Sid Arthar" (59.7), "Maha's pranjapansies," a reference to Buddha's step-mother Maya-prajapati (59.14), "Aratar Calaman" which refers to Arata-Kalama, the "hermit who sheltered Buddha" (59.24), "Asitas," which refers both to "the hermit who recognized new-born Buddha," and to "loathing (more correctly, want) of food" (60.16), "Sankya Moondy" which refers to Sakyamuni,

the "name of Gautama Buddha" (60.19), "apsaras," the "maidens set to entertain Buddha when young" who "dropped on him from mango trees" (60.20), "Urovivla," the place "where Buddha obtained enlightenment" (61.36), "wave, be mercy, Mara!" a reference to Wasawartha Mara, a "demon who tempted Buddha" (62.4-5), and "Rahoulas!" the "son of Buddha" (62.5) (McHugh, Sigla).

Book II contains "dandypanies," a reference to Dandapani, Buddha's father in law (234.16), "Mayaqueenies" , a reference to Maya, Buddha's mother (234.13), "hevnly buddhy" (234.13-14), "Gautamed budders" (277L), "But da" (338.13), and "Sidarthar" (347.9). Book IV contains "buddhy" (602.27).

Finnegans Wake also contains echoes of the events in Buddha's life. Book I contains many such references. "Head-in Clouds walked the earth" (18.22-23) echoes the fact that "after enlightenment Buddha walked the world" (McHugh, Annotations 18). "But with a rush out of his navel" (18.28-29) is a reference to the reed that grew from Buddha's navel during enlightenment (McHugh, Annotations 18). "Kapelavaster" (24.19) refers to Buddha's birthplace, Kapilavastu (McHugh, Annotations 24). The same passage mentions Buddha's horse Kantaka as "clankatachankata" (24.23) and makes reference to its "being like a god" (McHugh, Annotations 24). Buddha's meeting with "an old man, a sick man, and a corpse" which taught him about "age, sickness, and death" (McHugh, Annotations 24) is mentioned: "Meeting some sick old bankrupt or the Cottericks' donkey with his shoe hanging, clankatachankata, or a slut snoring with an impure infant on a bench" (24.22-24). Buddha's learning of his past lives after enlightenment (McHugh, Annotations 24) is

mentioned: "You're better off, sir, where you are, primesigned in the full of your dress, bloodeagle waistcoat and all, remembering your shapes and sizes on the pillow of your babycurls under your sycamore" (24.28-31); the sycamore refers to the tree under which the Buddha sat and became enlightened.

A passage echoes how "Buddha, renouncing luxury, cut off his hair and threw it to heaven" after being addressed as "Hero" by a monk and how "after his enlightenment, Buddha was saluted seven times" (McHugh 26):

So may the priest of seven worms and scalding tayboil,
Papa Vestray, come never anear you as your hair grows
wheater beside the Liffey that's in Heaven! Hep, hep,
hurrah there! Hero! Seven times thereto we salute you!
(26.6-10)

The fruits that ripened at the birth of Buddha and the "spring flowers of his birthday" are mentioned:

Sid Arthar would git a Chrissman's portrout of orange and
lemonsized orchids with hollegs and ether, from the
featre of the Innocident, as the worryld had been
uncained. Then, while it is odrous comparisioning to the
sprangflowers of his burstday which was a viridable
goddinpotty for the reinworms and the charlattinas and
all branches of climatitis, it has been such a wanderful
noyth untirely, added she, with many regards to Maha's
pranjapansies. (59.7-14)

Buddha's sister tried to "teach him to wear bracelets" ; the following passage echoes this and other events from Buddha's life such as the fact that meditating under the Bodhi tree, he "was suspected to be Indra, thunder-god" (McHugh, Annotations 60):

A wouldbe martyr, who is attending on sanit Asitas where he is being taught to wear bracelets, when grilled on the point, revealed the undoubted fact that the consequence would be that so long as Sankya Moondy played his mango tricks under the mysttetry, with shady asparas sheltering in his leaves' licence and his shadowers torrifried by the potent bolts of indradiction, there would be fights all over Cuxhaven. (60.16-22)

Buddha's flight from his palace "dans la nuit sonore," in the words of Hérold's biography, and his exchanging "clothes with a god dressed as a hunter" (McHugh, Annotations 62) is mentioned: "changing clues with a baggermalster, the hejirite had fled, silentioussuemeant under night's altosonority" (62.2-4).

In Book II, mention is made of how "after enlightenment, Buddha walked the world, then remained immobile with his eyes open" (McHugh, Annotations 234): "could anybroddy which walked this world with eyes whiteopen have looked twinsomer than the kerl he left behind him?" (234.6-8). When Buddha married the daughter of Dandapani he "was surrounded by eyelash-fluttering women" (McHugh, Annotations 234); this is echoed in "dem dandypanies knows de play of de eyelids" (234.16-17). Buddha was "once reborn as a six-tusked elephant" (McHugh 234); this is echoed in "son soptimost of sire sixtusks, of Mayaqueenies sign osure, hevnlly

buddhy" (234.12-14). Buddha "did not wish to preach the law but was persuaded by Brahma" (McHugh, Annotations 238); this becomes "You don't want to peach but bejumboed if ye do!" (238.18). Part of the Law taught by the Buddha was called "I talked with a hare" (McHugh, Annotations 238); this is becomes: "Talk with a hare and you wake of a tartars" (238.22). Buddha "preached the law at Gazelle Park" and "lived in the Bamboo Wood" (McHugh, Annotations 238-9); this becomes: "We feel unspechably thoughtless over it all here in Gizzygazelle Tark's bimboowood so pleasekindly communicake with the original sinse we are only yearning as yet how to burgeon" (238.36-239.2). Buddha's "story of Visvamitra's lost children, who were recognized by their eyes" and Buddha's playing of the lute while teaching (McHugh, Annotations 239) become: "By the hook in your look we're eyed for aye were you begging the questuan with your lutean bowl round Monkmesserag" (239.5-7).

Finnegans Wake also contains echoes of Buddhist doctrines; Joyce makes use of the "world-ages of Indian philosophy" which form a "four part cycle" (Hart, Structure 50) and alludes to the Theosophical "sandhi" which is a "twilight period of junction and moment of great calm" a kind of "temporary nirvana" (Hart 52). The Buddhist "twelve-fold chain of dependent origination" which describes a cycle from ignorance to impression to knowledge to name and form to the six senses to sensation to desire to attachment to existence to birth to old age and death to ignorance is echoed in Finnegans Wake (McHugh, Annotations 18):

In the ignorance that implies impression that knits
 knowledge that finds the nameform that whets the wits
 that convey contacts that sweeten sensation that drives
 desire that adhered to attachment that dogs death that
 bitches birth that entails the ensuance of existentiality.
 (18.24-28)

The Buddhist ideal of escape from the cycle of rebirth and suffering
 is echoed:

to forget in expiating manlaughter and, reberthing in
 remarriment out of dead seekness to devine providence,
 (if you are looking for the bilder deep your ear on the
 movietone!) to league his lot, palm and patte, with a
 papishee. (62.5-9)

In Book II, the mantra "om" (282.29) appears. The "yogic
 doctrine of Kundalini, 'serpent fire', able to pass up the six chakras or
 subtle centres: i) below genitals; ii) above genitals; iii) at navel; iv) at
 heart; v) at throat; vi) between eyebrows (position of third eye)"
 (McHugh, Annotations 303) is mentioned: "Force Centres of the Fire
 Serpentine: heart, throat, navel, spleen, sacral, fontanella,
 intertemporal eye" (303L).

In Book III, "bonzar" (411.17), "bonze!" (536.9) and in Book IV
 "bonzos" refer to "bonze," a word used to describe Japanese Buddhist
 monks. The mantra "Om" occurs as "Hum" (441.19); in its full form
 "Om Mani Padme Hum" it means "Oh Jewel in the flower of the Lotus"
 (McHugh, Annotations 441).

In addition, Finnegans Wake contains a large number of
 Sanskrit words which are directly relevant to Buddhism. Joseph

Campbell notes that "There is also Sanskrit in the Wake, which comes in with the motif of the avatar" (235). Book I contains "nearvanashed" which echoes nirvana (61.18), "mayamutras" which echoes both maya ("illusion") and mahamudra ("great seal"), a teaching in Tibetan Buddhism (80.24-25), "He was intendant to study pulu," Pali being the language of the original Buddhist scriptures (89.29), "Karmalite Kane," a reference to karma (211.29-30), and "sanscreed," a humorous reference to Sanskrit (215.26).

Book II contains "karman's loki," another reference to karma (237.22), "toran," which refers to a sacred Buddhist gateway (245.10), "Sarga," the process of world creation, and letting go (294L), "Maya-Thaya," maya being the realm of illusion (294L), "Mahamewetma" maha meaning great as in Mahayana (297C), "shanty" which echoes sandhi which means peace (305C), and "moya," another echo of maya, the realm of illusion (375.36).

Book III contains "sinscript," and echo of Sanskrit (421.18), "apabhramsa," a stage in the development of Sanskrit (481.18), "at man," which echoes atman: nature, essence (481.23).

Book IV contains "Sandhyas!" which echoes sandhi: the word for transition, peace, which is the subject of Book IV (593.1), "Margan," a reference to marga: the word for way, path (594.5), "kal," a supreme spirit regarded as a destroyer (594.7), "Namantanai" which refers to namana the word for bending, bowing (595.20), "Svap," which means to sleep: (595.30), "atman as evars," which echoes atma eva, becoming even the self (596.24), "Vipra," the word for wise, inspired (596.29), "Svapnasvap" which echoes both svapnaj: asleep and svap: to sleep (597.3), "Shavarsanjivana," which refers to

shava samjivana, a corpse being restored to life (597.19), "mahamayability," another reference to maya, illusion (597.28), "jaladaew," which refers to jaladevata, a water goddess (597.31), "divases," which echoes divas: day (598.12), "Padma," the word for lotus (598.12), "thamas," the word for darkness (598.15), "adyatants," which refers to adya, today, now (598.25), "Loka," the universe or any division in it (598.28), "Vartman," path, road, course (599.4), "thoo art it thoo, that thouest there," an echo of tat-tuam-asi: "that art thou," an aphorism identifying Brahma with the individual (601.11-12), "Roga's stream" which echoes raga, attachment (602.13), "Aruna," the dawn (613.34), "Mayasdaysed," another echo of maya, illusion (617.29), "Rise up now and aruse! Norvena's over," another echo of nirvana (619.29), and finally "Imlamaya," a final reference to maya, illusion, on the penultimate page of the book (627.3) (McHugh, Annotations).

Joyce was associated with AE who was deeply involved in the Theosophical movement. Hugh Kenner describes how in interpreting Ulysses, Stuart Gilbert had "a good deal of esoteric Buddhism to offer" and how Joyce "didn't restrain the flights of esotericism, being pleased apparently by new evidence that his book contained more than deliberation had put into it" (Ulysses 4). But much esoteric lore was deliberately included. Gilbert writes:

On another occasion, when we chanced to be discussing Eliphaz Lévi's theories of magic and Mme Blavatsky's entertaining Isis Unveiled, he asked me if I had read any of Sinnett's work. (A. P. Sinnett, a cultured and intelligent man, was a member of Mme Blavatsky's circle

in India, and her biographer.) Naturally I took the hint and procured his Esoteric Buddhism and Growth of the Soul, well-written books from which Joyce certainly derived some of his material. He was conversant also with spiritual literature, I think, but noticed that, while ready enough to talk about theosophy and occultism, he--perhaps because of his Catholic upbringing--shied off this subject. (vii-vii)

Gilbert elaborates on Joyce's attitude towards esoteric doctrines:

I am sometimes asked, "Did Joyce believe in theosophy, magic and so forth?" An answer is difficult, owing to the ambiguity of the term "believe in." In the meaning the verb has, for example, in the Christian Creed, I doubt if Joyce, though he owned to several deeply rooted superstitions (as they are called), believed in any such doctrines. But he accepted their existence as a fact, on a footing of validity no higher and no lower than that of many of the fashionable and fluctuating "truths" of science and psychology. He had none of the glib assurance of the late-nineteenth century rationalist. (vii)

Gilbert shows that Joyce derived his notions of metempsychosis from Sinnett's Growth of the Soul and his Esoteric Buddhism (Gilbert 34-36). Belief in reincarnation is one of the central tenets of Buddhism and is a central theme in Joyce's works. In Dubliners, characters reenact biblical and literary scripts, in A Portrait of the Artist as a Young Man Stephen is Daedalus, Ulysses deals with metempsychosis explicitly, and all "the characters who die in Finnegans Wake come back to life to repeat their battles" (Rieke 54).

Yet Joyce's attitude towards Buddhism is complex:

If, therefore, we find that the esoteric framework on which Ulysses is based should at times be exposed to derision or alluded to in a comic context, the explanation of this seeming incongruity may be found in aesthetic necessity. The author has no philosophical axe to grind, and he has a strong sense of humour; Truth is not necessarily Beauty (often as not she is, as the Bishop said of the lady in the street, an eyesore), nor should an artist, by seeking to persuade, usurp the propagandist's rôle. (Gilbert 39)

Thus Stephen often alludes to esoteric doctrines, sometimes mockingly. Stephen's "I, entelechy, form of forms, am I by memory because under everchanging forms" (Ulysses 156) is, according to Gilbert, an allusion to Sinnett's theory that the feeling of "I am I" is the same through hundreds of lives (Gilbert 38). Stephen makes fun of theosophists using initials as names:

Dunlop, Judge, the noblest Roman of them all, A.E., Arval, the Name Ineffable, in heaven hight, K.H., their master, whose identity is no secret to adepts The life esoteric is not for ordinary person. O.P. must work off bad karma first. (Ulysses 152 quoted in Gilbert 36-37)

Gilbert also shows that Stephen makes fun of "droning Pali polysyllables": "talafana, alavatar, hatakalda, wataklasat." Gilbert's final claim is that behind Stephen's mockery of esotericism "there is a latent fear" (37). The mantra "Aum," a magical word which permits knowledge of the higher world, is spoken in "Circe"; Gilbert explains: "That ultimate word was engraved in a golden triangle and

preserved in a sanctuary for which Brahmâtma alone held the keys"; because of this, Brahmâtma wore a tiara on which appeared two crossed keys (Gilbert 191-2). This important symbol in Ulysses is derived from esoteric lore.

Two key ideas that underpin Ulysses, that there is no such thing as an insignificant event, and that nothing is due to chance, both seem to derive from Sinnett's The Growth of the Soul (Gilbert 58). In Buddhism, there is no such thing as a coincidence since everything is dictated by the law of karma. From a Buddhist perspective, the "coincidental" resemblances between Joyce's works and features of Buddhism are no accident. Buddhists would say Joyce arrived independently at universal truths. Joyce certainly had a lot of faith in the significance of puns, or "coincidentally" similar words, in composing Finnegans Wake.

In addition to the direct influence of Buddhism, Joyce's comments on his work reveal affinities with Zen Buddhism. Joyce enjoyed deliberately creating difficulties for his readers, saying things like: "I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant" and "If I can throw any obscurity on the matter let me know" (Letters III 261). This interest leads directly into discussion of the Zen koan. Ellmann quotes Joyce as asking Arthur Laubenstein, "Which would you say is the greater power in holding people together, complete faith or doubt?" When Laubenstein chose faith, Joyce replied: "No, doubt is the thing. Life is suspended in doubt like the world in the void. You might find this in some sense treated in Exiles" (Ellmann 557). This view of the world suspended in the void is close to the

central Buddhist notion of sunyata, which is also described as the correct view of reality, as the void, as the emptiness of all phenomena, as the relativity and limitless potentiality of all things, and as non-duality.

Joyce made other Zen-like comments. He wrote to Miss Weaver: "Simplicity. I am making an engine with only one wheel. No spokes of course. The wheel is a perfect square" (Selected Letters 321), "This 'ere dog will worry them foxyboys" (Selected Letters 325), "I know it is no more than a game, but it is a game I have learned to play in my own way. Children may just as well play as not. The ogre will come in any case" (Letters III 144) and

It is a bewildering business. Complications to the right of me, complications to the left of me, complex on the page before me, perplex in the pen beside me, duplex in the meandering eyes of me, stuplex on the face that reads me. And from time to time I lie back and listen to my hair growing white. (Kenner, Dublin's Joyce 284)

Joyce claimed chance as a collaborator in creating his works in the same way that Zen monks and artists make use of spontaneity: "Chance furnished me with what I need, I am like a man who stumbles along; my foot strikes something, I bend over, and it is exactly what I want" (Potts 213). Clive Hart writes: "When adding brief new motifs Joyce sometimes went so far as to relinquish all control over their position in the text, and hence over the details of their effects" (65).

Some of Joyce's peculiar behavior displays the Zen Buddhist disdain for grand theories and reverence for the ordinary revealed in certain koans. One such koan is case 82 of the Book of Serenity, "Yunmen's 'Sound and Form'": "Yunmen said to the assembly, 'Hearing sound, awaken to the way: seeing form, understand the mind. The Bodhisattva Avalokitesvara brings money to buy a sesame cake: when he lowers his hand, it turns out to be a jelly-doughnut" (350). In a comment to the sculptor Tuohy, Joyce made a similar move from the lofty to the mundane: "Never mind my soul. Just be sure you have my tie right" (Ellmann 577).

I am not the only one to make a connection between Joyce and Zen. Many critics comment briefly that Zen Buddhism would be relevant to a study of Joyce's works, although few follow up on this insight. What follows is a brief survey of comments suggesting that using Zen Buddhism would be a fruitful approach to Joyce's works.

Joseph Campbell has written a great deal on the similarities between Joyce's works and aspects of a wide range of world religions. Campbell sees Joyce as a writer concerned with theological issues, but aiming at a universality that would transcend his Irish Catholic origins:

Joyce is also making another flight: from the symbolism of the Roman Catholic Church to the universals that Jung

calls the "archetypes" of which Christian imagery is an inflection. He escapes (so to speak) from his own spiritual provincialism into the total humanity which is our deep shared heritage. (11)

Campbell sees Joyce's as having syncretistic motives, not merely eclectic tastes:

Early in Ulysses, he moves into the Oriental sphere, talking about the Upanishads and the theosophical movement in Dublin and London, and in all his narrative climaxes he makes use of Hindu mythological images: Shiva, Shakti, and so on. What he is doing is not mere eclecticism. He is compounding these myths in a valid syncretism, pointing out that they are all metamorphoses of a basic material. (14-15)

Campbell sees the circularity and repetitiousness of the struggles and battles in Finnegans Wake as similar to the Buddhist view of reality: "Nothing happens that has not happened a million times before. This vortex of death and rebirth, what in Buddhism is known as samsara, operates on the cosmic and on the individual level" (195). Similarly, HCE and ALP embody forces in the Buddhist universe: "He is the still state, and she is maya, the active movement that brings about all of our involvement in the delusions in the world, and both are aspects of the same being" (214).

In Joyce's Uncertainty Principle, Phillip Herring quotes the Tao Te Ching of Lao Tzu:

Thirty spokes

Share one hub.

Adapt the nothing therein to the purpose in hand, and you will have the use of the cart. Knead clay in order to make a vessel. Adapt the nothing therein to the purpose in hand, and you will have the use of the vessel. Cut out doors and windows in order to make a room. Adapt the nothing therein to the purpose in hand, and you will have the use of the room. Thus what we gain in Something, yet it is by virtue of Nothing that this can be put to use.
(89)

He suggests that Joyce "could have seen the relevance of gnomon" in the passage. The word "gnomon," taken from "The Sisters," is Herring's term for missing information in Joyce's works. Although the passage is actually Taoist, Zen Buddhism was born of the encounter between Indian Buddhism and Taoism.

Herring discusses the problems faced by readers of Joyce's works, claiming that Joyce deliberately created difficulties for his readers. Herring attempts to separate soluble from insoluble problems in Joyce's works and he argues that Joyce built an uncertainty principle into his writings by creating deliberate enigmas and leaving out crucial information ("gnomons"), by creating characters who cannot be who they are, and by giving stories circular endings (xiii). He discusses incertitude as a theme in Finnegans Wake (182) and suggests that we need to live with uncertainty in Finnegans Wake, not surrender to it (200). He suggests that readers are "not meant to search deeply into the logical strands connecting most puns . . . but to enjoy their humor." Zen koans operate according to something resembling the uncertainty principle that

Herring finds in Joyce's works. But koans go further, and I will show that Joyce's "uncertainty principle" goes further than Herring suspects.

Elliott Gose discusses riddles and catechisms, making remarks which bring to mind the Zen Buddhist distrust of conceptual thinking.

A riddle and a catechism share the question-and-answer format but differ, of course, in that the riddler wants to frustrate an answer while the catechist wants an already-agreed-on answer. But Joyce's catechism is often riddling, either question or answer being intended to dazzle or confuse us. Further, as I have suggested, Joyce's catechism in its religious aim is close not only to conventional catechism but to original riddles. . . . Because man's intellect cannot penetrate the darkness, he creates the mystery of the void to tantalize his mind. The poet-priest takes the next step. Irrationally, he opens himself to feeling or mystery and gives voice to darkness. But when he stops speaking, he is no wiser than before. As Yeats insisted, man can embody truth, but he cannot know it. As Joyce himself put it, men "are like deep-sea fish, swimming in water that is mysteriously irradiated with light from above the surface but unable to rise to the surface to see." (Gose 146)

Patrick McCarthy claims that the riddles in Finnegans Wake have multiple solutions (Riddles 16), that their purpose is to mislead and confuse (Riddles 18), and that they were never meant to be answered correctly (Riddles 20). He mentions that Joyce thought the nature of the universe was hermetic (Riddles 29). For McCarthy, Finnegans Wake is a "clearobscure riddle" of human life and human

perception (Riddles 31). He also claims that Joyce thought that the unconscious sensed the unity of experience and it was only consciousness that created arbitrary distinctions to simplify reality (Riddles 17). He claims that Finnegans Wake "never permits any genuine resolution of the questions it raises but merely poses them in new, more enigmatic ways" ("Warping" 50). He writes:

Although Joyce claimed to be able to communicate whatever he liked with language, he also recognized that the complexity of life requires that any such idea must be played off against its opposite, the counterpoint serving to indicate the futility of the search for absolute truth in a universe ruled by relativism, randomness, and uncertainty. ("Warping" 51).

In Eternal Geometer, Margaret Solomon suggests a non-rational approach to reading Finnegans Wake: "The reader must put his trust in the power of his subconscious mind to register impulses of vaguely familiar linguistic and literary allusion" (vi). She describes how Joyce made his readers go through what he did:

Joyce has always placed upon his reader demands which correspond to his own creative goals. The writer's original epiphany must be re-experienced by the reader of the short story; the maze of the labyrinth must be groped through alongside of the puzzled, weak-eyed Stephen, until the fear of making a mistake disappears; the frustrations of Ulysses-Bloom, in his attempts to find his way "home," have to be shared by the baffled reader. (vi)

This technique resembles the way in which koans demand a leap to another level of understanding.

Solomon discusses the way Joyce communicates through form, pointing out Joyce's interest in religion:

In Finnegans Wake, real banality of theme, a tremendous sense of family and history, deep religious inclinations (which are continually slapped down by impiety and derision) and a longing for identity--all of which are revealed in the sexual preoccupation--are hidden behind a strictly formal genius. The human paradox which is Joyce and which, in Finnegans Wake, he shows to be every man, cannot be wholly communicated except through form. (ix)

When one superimposes the diagrams in Finnegans Wake, the "result is. . . a unification of Everyman's and Everywoman's Body with World Soul, and of infinite time with infinite space" (110). She claims that a "reason for Joyce's playing with geometric symbols can immediately be seen: the historical and mystical implications made possible through the reconciliation of ancient magical symbolism and modern science" (110). She shows that

each of these "persons" is liable to be seen at any given moments as small as a grain of sand or as enormous as the universe--increasing and decreasing in either spatial or sound volume according to the point of observation determined by a whimsical creator, and according to whether we are to be interpreting the novel as an awesome bible of "as human a little story as paper could well carry" (115.36). (111)

Zen Buddhism is likewise homely and cosmic at the same time. She claims that Finnegans Wake can only be understood through a "medium that transcends day logic and permits glimpses into the non-rational psychic world" (113). She concludes:

the very method of Finnegans Wake damns all dogma, scientific or religious, putting us out to float in the limitless expanse of uncertainty and change. On the other hand, the serio-comic social homeliness represented by the ever-dying, ever-rising phallus provides an easily recognizable constant for us to "cling to . . . as with drowning hands" (119.3) amid the ever flowing protean language of our prank-playing captain. If Finnegans Wake is a big dirty joke, it is the cosmic joke of the universe, a universe accepted by Joyce and acceptable to those readers who see affirmation in an unreliability artfully ordered by a whimsical craftsman. (129)

Barbara DiBernard writes, in comments with relevance to Zen, that "The book, then, attempts to reveal the wholeness of experience, the union of conscious and unconscious, the simultaneous operation of physical and spiritual events" (23). She discusses Joyce's struggle with "the difficult philosophical problem of things being different and yet the same" (32-33).

Clive Hart writes that Finnegans Wake is "self-sustaining and self-explanatory" (111). He also argues that in Finnegans Wake, past, present, and future become undifferentiated and that "the motifs create the effect of a cosmic simultaneity and immediacy of experience" (173). These comments bring to mind Dogen's effortless

Zen, koans which challenge traditional notions of time and space, and the Zen idea of unmeditated perception of reality.

Bernard Benstock concludes in Joyce-again's Wake that

There remains, then, only the cold, logical realization that Finnegans Wake as an enigma may well go unsolved. Time, which was expected to bring all evidence eventually to the surface in an ordered pattern, so far has had the opposite effect. (40)

He notes that the opening pages of Book IV "present the new eon of the new cycle in terms of Hindu and Buddhist philosophy" (251) and that the "union of East and West becomes an important aspect of the reconciliation of opposites" (254).

Alison Rieke states in The Senses of Nonsense that Finnegans Wake

is a book that is and will be forever enigmatic [and that it is] saturated with secular riddles, many of them mocking sacred text, in an ongoing Babel that expresses the mystery of origins, of creation itself . . . the Wake mimics sacred text in its anti-Christian, sacri-sexual, cyclical myth. (24)

In The Decentered Universe of Finnegans Wake, Margot Norris claims that Finnegans Wake subverts western preconceptions (1) and rejects realist epistemology (11). She criticizes readings which succumb to what she calls the "novelistic fallacy" (10). She claims Joyce abandoned diachronic structures (25) and created characters who are anti-cartesian (85). She sees the true events as lost in

interpretation (86) and mentions that traditional notions of point of view do not apply (99). She explains that the metaphors of Finnegans Wake must not be split into literal and figurative components (110). She sees the book as an attack on the concept of structure (121) and an escape from Western epistemology (122), and claims it is hard to write about it with conventional language (140). These comments suggest that a non-western approach might be a better way to approach Finnegans Wake.

Other Zen emphases are noted by various critics. Fritz Senn's chapter "Weaving, Unweaving" in A Starchamber Quiry discusses Joyce's "principle of the disrupted pattern" (45) and "planted irritants" (69). Margot Norris notes that there is no difference between self and other in Finnegans Wake (77). Atherton describes Finnegans Wake as an insoluble mystery (229). Robert Boyle claims that Finnegans Wake does not expound but expresses (ix) and that Joyce was focused on mystery (8). In A Companion to Joyce Studies, Barbara DiBernard writes that Finnegans Wake challenges the impulse to simplify and categorize by plunging us into a world in which it is impossible to do so (Bowen 680). Sheldon Brivic suggests that "questions about the Wake seem to be increasing (199-200). Rabaté compares Stephen's aesthetic theory with the "tat twam asi of aesthetic enjoyment, this instant of intense and fleeting bliss, close to what Roland Barthes says about haiku" (218). He also points out that Joyce kept making use of epiphanies long after he abandoned the term as part of an aesthetic theory (220-221).

Finally, Paul Foster's justification for using Zen in studying Beckett is relevant because Beckett's works present an interpretive

dilemma similar to those of Joyce. Beckett's works, like Joyce's, deal with large questions such as the nature of reality and the limits of human knowledge. Foster writes:

All these matters could be discussed either from a religious or a philosophical point of view, but Beckett rejects both and has said as much. The problem remains, nevertheless. It is here that Buddhism as a tool to interpretation can be of considerable help since, strictly speaking, it is neither exclusively a religion nor a philosophy. (9-10)

Buddhism as a tool to interpretation is also of help in reading Joyce's works, since Joyce was neither a theologian nor a philosopher, yet his works deal with religious and philosophical dilemmas.

CHAPTER SIX

Zen Buddhism, the Koan, and Satori

Because Zen koans present dilemmas similar to those encountered by the reader in Joyce's works, an understanding of the Zen Buddhist practice of meditation on koans offers a valuable way of discussing the strange experience of reading Joyce's enigmatic works. Likewise, the experience of satori is analogous to the breakthroughs achieved by readers who ponder Joyce's works. These breakthroughs are often not traditional types of comprehension, but a sudden awakening to another kind of understanding. Before looking at such breakthroughs made by readers of Joyce's works, I will look at the Zen Buddhist practice of meditation on koans which leads monks to a breakthrough called satori.

Zen is not an organized religion like, say, Roman Catholicism. There are many contradictory accounts of what Zen Buddhism is, and this division holds not just among historians of Zen but among practitioners of Zen who are divided into many sects. To discuss Zen in Joyce, it is therefore necessary for me to articulate one possible understanding of Zen Buddhism. Since all forms of Buddhism are based on the same fundamental principles and because the distinctions between sects blur occasionally, I will also discuss other forms of Buddhism, such as the Tantric Buddhism of Tibet, as they relate to Finnegans Wake. The Sanskrit terms common to many forms of Buddhism will also be of use.

Zen (Chinese Ch'an) is a school of Mahayana Buddhism which

developed in China in the 6th and 7th centuries through the meeting of Chinese Taoism and of Dhyana Buddhism, brought to China from India by Bodhidharma. The teachings and practices of Zen are directed towards self-realization and may lead finally to a complete awakening, exemplified by that of Shakyamuni Buddha (Siddhartha Gautama), the historical Buddha (563-486 BC), who reached this state by meditating for forty-nine days under the Bodhi-tree. More than any other school of Buddhism, Zen stresses the importance of awakening and the uselessness of ritual religious practices and intellectual analysis of doctrine.

The essential nature of Zen is traditionally summarized in four short statements: (1) special transmission outside of the orthodox Buddhist teaching; (2) nondependence on sacred Buddhist writings; and (3) direct pointing to the human heart leading to (4) awakening. The Zen idea of special transmission of awakening outside of orthodox teaching is held to have originated in Buddha's discourse to his followers on Vulture Peak Mountain, where he held up a flower without speaking. One student smiled and was awakened. That awakening is held to have been passed down from teacher to disciple in an unbroken chain to the present day.

Of the two schools surviving today in Japan, Rinzai and Soto, it is Rinzai Zen which is characterized by the use of koans as a means of attaining awakening (Schuhmacher and Woerner). Zen koans are a "means" of Zen awakening which was not systematized until the seventeenth century. A koan consists of a phrase, an action or conversation of an ancient Zen master on which the student of Zen meditates. In The Zen Koan, Ruth Fuller Sasaki writes:

Koan study is a unique method of religious practice which has as its aim the bringing of the student to direct, intuitive realization of Reality without recourse to the mediation of words or concepts. . . . The koan is not a conundrum to be solved by a nimble wit. It is not a verbal psychiatric device for shocking the disintegrated ego of a student into some kind of stability. Nor, in my opinion, is it ever a paradoxical statement except to those who view it from outside. When the koan is resolved it is realized to be a simple and clear statement made from the state of consciousness which it has helped to awaken. (x-xii)

A thirteenth century master describes the koan thus: "It cannot be understood by logic; it cannot be transmitted in words; it cannot be explained in writing; it cannot be measured by reason" (Miura and Sasaki 5). Insight into koans requires that one

give up one's life [and] put an end to the self by cutting it off and throwing it away. [Once this is done,] a strange world reveals itself to us, a world surpassing our reckoning, where he who has cast away his self gains everything, and he who grasps for everything with his illusory concepts in the end loses everything, even himself. (Miura and Sasaki 45)

Hakuin, the eighteenth century Zen reformer who systematized koan study, emphasized the importance of doubt in koan study: "Underlying great doubt there is great satori; where there is thorough questioning there will be a thoroughgoing experience of

awakening" (Miura and Sasaki 47). Hakuin gives an account of the experience of resolving a koan:

Never ask your teachers to explain. But when your activity of mind is exhausted and your capacity for feeling comes to a dead end, if something should take place not unlike the cat springing upon the mouse or the mother hen hatching her eggs, then in a flash great livingness surges up. This is the moment when the phoenix escapes from the golden net, when the crane breaks the bars of its cage. (Miura and Sasaki 42)

Although the koans of many Zen masters such as Hakuin are still transmitted by word of mouth, masters generally use koans from Chinese collections dating from Sung times (AD 960-1279). The main collections are The Gateless Barrier, which is called Wu-men-kuan in Chinese and Mumonkan in Japanese, and The Blue Cliff Record, which is called Pi-yen lu in Chinese and Hekigan roku in Japanese (Miura and Sasaki 28). There are others that have never been translated.

The origin of the koan throws some light on its function in Zen Buddhism. Early masters had to devise means to lead their students to the ineffable experience of satori. Early Chinese masters worked side by side with their disciples in isolated monasteries. In the course of daily activities, the master asked seemingly simple questions about something in the immediate situation in order to bring about awakening or to test the depth of students' understanding. In these questions, the masters would make use of vivid everyday language as well as quotations from sutras and

poems. In response to students' questions, masters would give answers adapted to the particular occasion.

When the number of students grew, masters began re-using questions that had proven effective. Since a master's questions always had the same goal, a question that arose in response to a particular situation retained its validity. When the questions were no longer re-used by the teacher who had first thought of them but were used by others, they became koans. Koans thus consist of questions and answers of masters and students, statements, anecdotes or phrases of sutras. A student's response upon being presented with a koan became a way to judge the student's progress (Miura and Sasaki 8-11).

Koan study is usually divided into several levels. The first koan assigned to new students is generally one of the following three:

The Sixth Patriarch asked the head monk Myo: "Thinking neither of good nor evil, at this very moment what was your original aspect before your father and mother were born?"

A monk asked Master Joshu: "Has the dog Buddha-nature or not?" Joshu answered: "Mu!" [not!/nothingness!]

Hakuin Zenji used to say to his disciples: "Listen to the sound of the Single Hand!" (Miura and Sasaki 44)

Meditation on these first koans gives students a glimpse into "the undifferentiated realm of the Dharmakaya" which I understand to be the fundamental unity of reality.

The next step presents students with the hosshin koans, meditation on which deepens the students insight into this fundamental unity of reality (Miura and Sasaki 48). The following five examples give some idea of what hosshin koans are like:

A monk asked Kassan Osho: "What is the Dharmakaya?"
"The Dharmakaya is without form," Kassan replied.

A monk once said to Dairyo Osho: "The physical body decomposes. What is the indestructible Dharmakaya?"
Dairyo answered with this verse:

"Blooming mountain flowers
Are like golden brocade;
Brimming mountain waters
Are blue as indigo."

When Ummon was asked, "What is the pure Dharmakaya?" he replied: "The flowering hedge [surrounding the privy]."

To Jun Osho's verse on the Dharmakaya was this [sic]:
"When the cows of Eshu are well fed with grain, / The horses of Ekishu have full stomachs."

Fu Daishi composed the following verse on the Dharmakaya: "Empty-handed, yet holding a hoe; / Walking, yet riding a water buffalo." (Miura and Sasaki 48-49)

Isshu Miura describes the experience of insight into these koans thus:

If, on coming upon expressions such as these, you feel as if you were meeting a close relative face to face at a busy crossroad and recognizing him beyond a question of doubt, then you can be said to understand the Dharmakaya. (49)

Once one has gained insight into the undifferentiated realm, the third step is mastery of the kikan koans, which have to do with "differentiation," which is to say the way in which the variety of the perceptual universe conceals the fundamental unity of reality (Miura and Sasaki 49). As the student masters the "interlockings of differentiation one by one," his "understanding becomes clearer and clearer, Reality becomes increasingly distinct" (Miura and Sasaki 50). The following examples illustrate what kikan koans are like:

Tosotsu Etsu Osho devised three barriers as tests for his students:

- 1) You pull out the weeds and study the profound mystery only in order to see into your original nature. Where is your original nature at this moment?
- 2) One who has realized his own original nature escapes from birth-and-death. When the light of your eyes falls to the ground, how will you escape?
- 3) One who has escaped from birth-and-death knows whither he goes. When the Four Great Elements that compose your body separate, where will you go?

A monk asked Master Joshu: "What is the meaning of Bodhidharma's coming from the West?" "The cypress tree in the garden," Joshu replied.

Three times the National Teacher Chu called to his attendant, and three times the attendant answered him. The National Teacher said: "I always used to think that I was beholden to you, but all along it was really you who were beholden to me." (Miura and Sasaki 50)

The fourth step presents the student with gonsen koans. Gonsen literally means "the study and investigation of words." Gonsen koans are "those words and phrases of the patriarchs that are difficult to understand" (Miura and Sasaki 52). Ummon Zenji said: "Men of immeasurable greatness are tossed about in the ebb and flow of words" (Miura and Sasaki 53). If one is able to penetrate directly into words and understand them thoroughly, "everything, from vicious words to the inane disputations of the world, will be transformed" (Miura and Sasaki 53). These koans, I believe, provide assistance in the interpretation of difficulty in literary texts such as the works of Joyce.

Four examples of gonsen koans are:

A monk once said to Fuketsu Osho: "Speech and silence tend toward separation [from It] or concealment [of It]. How shall we proceed so as not to violate It?" Fuketsu replied with the following verse: "I always remember Konan in the spring, / The partridges crying and the flowers spilling their fragrance."

A monk asked Nansen: "Is there a truth that has not been preached to men?" "There is," said Nansen. "What is this truth?" asked the monk. Nansen answered: "This is not mind, this is not Buddha, this is not a thing."

A monk asked Master Joshu: "What is Joshu?" "East gate, west gate, south gate, north gate," Joshu replied.

One day Chosha Osho went for a ramble in the mountains. On his return to the monastery, the head monk said to him: "Osho, where have you been?" "I have come from a ramble in the mountains," Chosha replied. "Where did you go, Osho?" the head monk inquired. "Going, I followed the fragrant grasses; returning, I pursued the falling blossoms," answered Chosha. "How very springlike the feeling!" exclaimed the head monk. "Still better is the dripping of autumn dew from the full-blown lotus flowers," returned Chosha. Setcho's jakugo [capping phrase] was: "I am grateful to you for your answer." (Miura and Sasaki 54-55)

Another group of koans used at this stage are Haryo Osho's "Three pivotal Words":

A monk asked Haryo Osho, "What is the Daiba Sect?" "Filling a silver bowl with snow," Haryo replied.

"What is the Blown Hair Sword?" "The tip of each branch of coral supports the moon."

"What is Tao?" "A bright-eyed man falls into a well." (Miura and Sasaki 55)

The fifth step presents students with the nanto koans. Nanto means "difficult to pass through" and the nanto koans are the most difficult to pass through (Miura and Sasaki 57). Nanto koans, even more than the gosen koans, are useful for making sense of difficulty in Joyce's works. The following four examples illustrate the nanto koan:

When the Taifu Riku Ko and Nansen were talking one day, Riku Ko said: "The Dharma Master Jo has said: 'Heaven-and-Earth and I have one and the same source; the ten thousand things and I have one and the same body.' Is this not extraordinary?" Pointing to a flower in the garden, Nansen said to the Taifu: "When men of today look at this flower, it seems to them like a dream."

Goso Hoen Zenji said: "It is like a water buffalo's passing through a window-lattice. Its head, horns, and four hoofs have all passed through. Why can't its tail pass through?"

Addressing the assembly at the end of the summer sojourn, Suigan said: "My brothers, since the beginning of the summer I have done a lot of talking. Look, have I any eyebrows left?" Hofuku said: "The robber has a coward's heart." Chokai said: "Growing!" Ummon said: "Kan! [barrier!]"

One day Enkan Osho called to his attendant and said: "Fetch me my rhinoceros-horn fan." "The fan has been broken," said the attendant. "If the fan has been broken, then bring me the rhinoceros itself," Enkan returned. The attendant had no reply. (Miura and Sasaki 59-60).

In the final stage of koan study, the student is presented with the goi koans. The goi koans are arranged into five ranks. This final stage calls upon the student to review all he has learned and gain even deeper insight. The "Five Ranks" allows the student to see for the first time "the total inclusiveness, perfect symmetry and matchless beauty" of his own understanding (Miura and Sasaki 62). Tozan Ryokai, the originator of the "Five Ranks" wrote the following verses describing them:

The Apparent within the Real:
 In the third watch of the night
 Before the moon appears,
 No wonder when we meet
 There is no recognition!
 Still cherished in my heart
 Is the beauty of earlier days. (Miura and Sasaki 67)

Hakuin wrote a commentary on these verses which is an example of the kind of difficulty one encounters even in commentaries on koans:

The rank of "The Apparent within the Real" denotes the rank of the Absolute, the rank in which one experiences the Great Death, shouts "Ka!" sees Tao, and enters into the Principle. When the true practitioner, filled with power from his secret study, meritorious achievements, and hidden practices, suddenly bursts through into this rank, "the empty sky vanishes and the iron mountain crumbles." "Above there is not a tile to cover his head; below, there is not an inch of ground for him to stand on." The delusive passions are non-existent, enlightenment is non-existent, Samsara is non-existent, Nirvana is non-existent. This is the state of total empty solidity, without

sound and without odor, like a bottomless clear pool. It is as if every fleck of cloud had been wiped from the vast sky. . . . This is the state of "mind and body discarded, discarded mind and body." It is like two mirrors mutually reflecting one another without even the shadow of an image in between. Mind and objects of mind are one and the same; things and oneself are not two. "A white horse enters the reed flowers"; "snow is piled up in a silver bowl." (Miura and Sasaki 68-69)

In conclusion, koans are phrases which make possible an experience beyond language. Though they are used with the intention of bringing about satori, they neither describe nor analyze satori. They cannot be reduced to a theory; their depth can never be exhausted. Koans make possible an experience of the ineffable.

CHAPTER SEVEN

Zen Buddhism in Dubliners, Portrait, Exiles, and Ulysses

Perhaps the most striking single similarity between Zen and the works of Joyce is between the Joycean epiphany and Zen Buddhist satori. Both are "sudden spiritual manifestations" brought about by trivial mundane events. All Zen Buddhist practices, including meditation on koans, have the aim of bringing about satori. Satori can also occur spontaneously. In either case, it is the central experience of Zen Buddhism. The word satori is the Japanese word to translate the Sanskrit bodhi (lit. "awakened"). There are many levels of satori, from a small breakthrough (kensho) to thundering, cataclysmic, blinding experiences of satori.

A famous example is the satori of Hui-neng (AD 638-713). Hui-neng came from a poor family and had hardly any formal education. He supported his mother by gathering firewood. He experienced satori upon overhearing by accident this one sentence of the Diamond Sutra: "Let your mind flow freely without dwelling on anything." He subsequently went to a monastery to have his experience verified and his Zen "ability" was recognized immediately. He went on to become the sixth patriarch of Ch'an (Zen). The experience of satori is not limited to Zen Buddhist monks. Anyone, even a layman like Hui-neng who knows nothing about Zen Buddhism, can experience satori. Zen Buddhists consider satori not only as the fundamental Zen Buddhist experience, but as the fundamental religious experience and basis of all world religions.

Many moments in Dubliners can be interpreted as satori from the perspective of Zen Buddhism. These include moments when the characters experience awakening. Consider the ending of "Araby":

I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark.

Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger. (35)

The boy sees himself from the outside. Though it is dark in the hall, he experiences enlightenment. He is also detached from his emotions. He does not just cry, but is aware of himself as crying and being angry.

There is also the ending of "The Dead":

Generous tears filled Gabriel's eyes. He had never felt like that himself towards any woman but he knew that such a feeling must be love. Tears gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree. Other forms were near. His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. His own identity was fading out into a grey impalpable world: the solid world itself which these dead had one time reared and lived in was dissolving and dwindling. (223)

Gabriel's sense of self is dissolving because when he asked Gretta ironically whether the person she knew in Galway were "Someone

you were in love with" (219) he certainly did not expect her to answer in the affirmative. Even less did he expect her to explain: "I think he died for me" when he asked how he died (220). These answers, like the surprising answers to a koan, shock him into re-evaluating his life. For a moment he is involuntarily outside of himself, floating in a timeless realm.

The reader of Joyce's stories can also be said to experience an awakening because the stories in Dubliners are puzzling in the same way as koans. In Joyce's Uncertainty Principle, Phillip Herring points out how Joyce makes use of indeterminacy in Dubliners; he argues that "gnomon" is not just a key word for the boy in "The Sisters" but is a key to understanding the structure of all the stories in Dubliners. "Gnomon" appears in the first paragraph of "The Sisters" as a word from the Euclid that puzzles the boy. "Gnomon," which ultimately comes from the Greek word for "know," has many meanings:

1. A pillar, rod, etc. which by its shadow indicated the time of day; esp. the pin or triangular plate in an ordinary sun-dial. b. A column or style employed in observing the meridian altitude of the sun 1625. c. joc. The nose -1803. 2. A rule, canon of belief or action - 1698. 3. Geom. That part of a parallelogram which remains after a similar parallelogram is taken away from one of its corners. 4. Something shaped like a carpenter's square; an L-shaped bar, etc. -1777. (Shorter OED)

Herring focuses on the third sense, and describes a Joycean gnomonic strategy of leaving out crucial information to create uncertainty. Joyce's stories are "gnomonic" in that they are lacking something

expected. What Herring calls "gnomons" are these missing pieces of information.

Joyce's use of gnomonic uncertainty to frustrate his reader's attempts at understanding is similar to the use of the koan in Zen Buddhism. Meditation on koans is used to interrupt rational thought and clear the way for a leap to intuitive understanding. The reader's encounter with the difficulties of Dubliners resembles a Zen Buddhist's struggle with a series of koans. The stories are often missing crucial information. What exactly was wrong with Father Flynn? What exactly was his relationship with the boy? Though "The Sisters" leads us to ask these questions, they are, on the basis of the evidence provided, unanswerable. Likewise, what the "queer old jossler" is doing in "An Encounter" is not described in words, though this is the central event of the story. Consider the ending of "Two Gallants":

They turned down Baggot Street and he followed them at once, taking the other footpath. When they stopped he stopped too. They talked for a few moments and then the young woman went down the steps into the area of a house. Corley remained standing at the edge of the path, a little distance from the front steps. Some minutes passed. The the hall-door was opened slowly and cautiously. A woman came running down the front steps and coughed. Corley turned and went towards her. His broad figure hid hers from view for a few seconds and then she reappeared running up the steps. The door closed on her and Corley began to walk swiftly towards Stephen's Green. (60)

We cannot be sure exactly how Corley got the girl to give him the coin (extortion? gift?), nor how (stolen? saved?) or where (from her employer?) she got it. We cannot even be sure the woman who comes out of the house is the "slavey" since she is referred to as "a woman" rather than "the slavey." All details are obscured by Corley's back. Why does Joyce do this? Lenehan's bafflement is echoed by our own. The story does not explain life to us; it rather provides us with an experience which makes us feel the mysteriousness of life. This is done by provoking us to ask questions as readers that we cannot find answers to in the story, much as a koan asks us to look for an answer that cannot be found.

In "The Boarding House" we cannot tell from the words of the story exactly what transpired between Bob and Polly:

The recollection of his confession of the night before was a cause of acute pain to him; the priest had drawn out every ridiculous detail of the affair and in the end had so magnified his sin that he was almost thankful at being afforded a loophole of reparation. (65)

Why are the details of the encounter ridiculous? If they did have intercourse why would the priest need to magnify his sin?

Our frustration in these stories provides us with an experience similar to that of Joyce's frustrated characters. The reader's experience of frustration is a more immediate experience than any description can be, since descriptions are necessarily mediated by a describer. "Gnomons" also resemble the gaps in haiku and the blank areas in Chinese and Japanese landscape painting, art forms which

were influenced by Zen and which create a sense of mystery through omission.

In "Undecidability in Joyce's 'The Sisters,'" Geary describes how the narrator of the story becomes aware of the limits of rationality. Just as a Zen practitioner realizes that koans cannot be figured out, the narrator of "The Sisters" sees that the questions he asks may remain without answers:

After resuming her rambling and repetitive account, Eliza merely trails off into silence. But it is the narrator who chooses the final ellipsis--chooses it, I believe, to refute the view of reading that he had presented in the story's opening paragraph. By the end of "The Sisters," the narrator no longer conceives of reading as the unlocking of intentionally encoded signs that can be made to yield a final and unambiguous meaning. Instead, he has gleaned from Eliza's erratic stops and starts a sense of the silence that lies behind all speech, and from Father Flynn's mad laughter in the dark an incipient awareness--which will become increasingly conscious with each successive work of Joyce's fiction--of the undecidability that lies behind every attempt at interpretation. (310)

In "The Sisters," we are constantly frustrated by unfinished sentences about Father Flynn which, instead of telling us what was wrong with him, trail off into dots:

--It was that chalice he broke. . . . That was the beginning of it. Of course, they say it was all right, that it contained nothing, I mean. But still. . . . They say it was the boy's fault. But poor James was so nervous, God be merciful to him!

--That affected his mind, she said. After that he began to mope by himself. So one night he was wanted for to go on call and they couldn't find him anywhere. They looked high up and low down; and still they couldn't see a sight of him anywhere. So then the clerk suggested to try the chapel. So they got the keys and opened the chapel and the clerk and Father O'Rourke and another priest that was there brought in a light for to look for him. . . . And what do you think but there he was, sitting up by himself in the dark in his confession-box, wide-awake and laughing-like softly to himself?

She stopped suddenly as if to listen. I too listened; but there was no sound in the house; and I knew that the old priest was lying still in his coffin as we had seen him, solemn and truculent in death, an idle chalice on his breast.

Eliza resumed:

--Wide-awake and laughing-like to himself. . . . So then, of course, when they saw that, that made them think that there was something gone wrong with him. . . .
(17-18)

That is the end of the story. What exactly was wrong with Father Flynn? This remains a mystery, as does much of our lives. The boy's experience of mystery echoes our experience as readers of the story. The mystery of existence is the meaning of this story and we experience it directly.

Other stories in Dubliners contain cryptic fragments of conversations. At a crucial moment in *Araby*, the boy overhears part of a conversation between a woman and two men:

--O, I never said such a thing!

--O, but you did!
 --O, but I didn't!
 --Didn't she say that?
 --Yes. I heard her.
 --O, there's a . . . fib! (35)

Although it is clear that mild flirtation is taking place, and that the young people are attempting to achieve emotional arousal through opposition, many details of the conversation are occluded. The reader cannot know what exactly the "fib" was, nor can he see the body language and gestures of the young people to gauge the seriousness of the exchange. Is this a young Corley at work, or a mere Lenehan, all talk? There is even an enigma within the enigma: an ellipsis that could either indicate an obscenity or merely a pause. What the boy experiences because of immaturity, the reader experiences because of a lack of verbal information. In this sense, Joyce allows the reader to experience the boy's frustration directly, unmediated by any narrator telling us what the boy is feeling.

This experience is similar to that provided by koans which recount conversations without specifying context. One such koan is the eighth case of The Blue Cliff Record:

At the end of the summer retreat Ts'ui Yen said to the community, "All summer long I've been talking to you brothers; look and see if my eyebrows are still there." Pao Fu said, "The thief's heart is cowardly." Ch'ang Ch'ing said, "Grown." Yun Men said, "A barrier." (53)

All attempts to explain this exchange are doomed to failure by the fact that what makes this a koan is that no explanation of it is

possible. Indeed, it is a nanto koan, one "difficult to pass through" (Miura and Sasaki 57). Though many critics have offered plausible explanations of conversations such as those of the young people at "Araby," they must always concede that other explanations are also possible. Joyce has left open the possibility of many incompatible explanations to illustrate, as do Zen koans, the limitations of overly narrow approaches. Not unlike Mozart's Ein Musicalischer Spaß, the stories in Dubliners can be read as jokes, philosophical ones, which demonstrate simultaneously the virtuosity of James Joyce and the ineptitude of the critic whom he comically equips, in "Araby," with a rusty bicycle pump.

The stories in Dubliners often have circular endings which send us on a wild goose chase for evidence we will not find. The ending of "The Sisters" makes us go back into the story to see if we can find clues to clarify what exactly was wrong with Father Flynn. The ending of "An Encounter" prompts us to search for why the boy says of his companion that he "had always despised him a little." Of course, it is possible to say that he now needs his friend to stand with him, to achieve a solidarity against his fear of the green-eyed man, and of the unknown, but this reading is conjectural, and the phrase simply hangs in the air.

Like koans, the stories of Dubliners send the reader on a hunt for words that are not there. Case 45 of The Gateless Barrier is an example of this kind of koan: "Wu-tsu said, Sakyamuni and Maitreya are servants of another. Tell me, who is that other?" (269).

Many stories in Dubliners deal with characters caught in a dilemma or in an impossible situation. Eveline, Maria, Little

Chandler, Bob Doran, and Gabriel are in dilemmas that offer no hope. Consider Eveline's bind:

A bell clanged upon her heart. She felt him seize her hand:

--Come!

All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both her hands at the iron railing.

--Come!

No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish!

--Eveline! Evvy!

He rushed beyond the barrier and called to her to follow. He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition. (41)

In "Clay," Maria's position is hopeless in that she gives every indication of wanting a husband yet everything in the story indicates that this will never happen. There is no way out of the story; it is unbearable. As with a koan, one must simply dwell in the bind or leap outside it. No solution is available from the inside. These stories in Dubliners resemble koans which describe a dilemma to which there is no rational issue: The Gateless Barrier, case 5, "Hsiang-yen: Up a Tree":

The priest Hsiang-yen said, "It is as though you were up in a tree, hanging from a branch with your teeth. Your hands and feet can't touch any branch. Someone appears

beneath the tree and asks, 'What is the meaning of Bodhidharma's coming from the West?' If you do not answer, you evade your responsibility. If you do answer, you lose your life. What do you do?" (38)

Another such koan is case 36 of The Gateless Barrier, "Wu-tsu: Meeting Someone Attained in the Tao": "Wu-tsu said, 'When you meet someone attained in the Tao on the road, do not make your greeting with words or with silence. How will you make your greeting?'" (221).

The stories in Dubliners are often told by what seem to be "impossible narrators" who sometimes vanish, leaving us in direct contact with the characters in the stories. Sentences narrating "A Little Cloud" can be arranged as verse that only Little Chandler (or Sir Thopas) could have come up with:

They seemed to him a band of tramps,
 Huddled together along the river-banks,
 Their old coats covered with dust and soot,
 Stupefied by the panorama of sunset
 And waiting for the first chill of night
 To bid them arise, shake themselves and begone.
 [slightly altered] (73)

Little Chandler's poetic musing contains clichés (personification of houses, "panorama of sunset," "chill of night"), near rhymes ("tramps" and "banks", "sunset" and "night"), and heavy-handed alliteration ("coats covered," "dust and soot," "stupefied . . . panorama . . . sunset," "waiting . . . first . . . night"); it is composed in slightly irregular syllabic verse (lines of eight, eleven, nine, twelve, nine, eleven

syllables) which begins with a strong iambic rhythm but then trails off into prose rhythms. "Poetry" this bad is no accident. We are not directly told that Little Chandler is mediocre; we experience mediocrity directly through the doggerel he uses to formulate his experiences. This "rimaillerie indirecte libre" provides the reader with a direct experience of the workings of Little Chandler's mind.

Another leap between levels of meaning occurs at the end of "A Little Cloud." Little Chandler, during the course of the story, thinks about writing poetry about sunsets and comes up with "stupefied by the panorama of sunset" (73). At the story's close, "he felt his cheeks suffused with shame and he stood back out of the lamplight" (85). Instead of making his character think about sunsets, Joyce suddenly has him become a sunset. Little Chandler's cheeks are red, and he moves to where the lamplight's rays no longer strike him. Like a koan that moves from wordplay to physical gesture, Joyce in "A Little Cloud" moves from description to demonstration.

The narrator in "A Painful Case" tells us: "He had an odd biographical habit which led him to compose in his mind from time to time a short sentence about himself containing a subject in the third person and a predicate in the past tense." The sentence that follows this one could be either by the narrator or by Duffy himself: "He never gave alms to beggars and walked firmly, carrying a stout hazel" (108). If the latter is the case, then we experience Duffy's thoughts directly. The ambiguity makes this different from interior monologue and discours indirect libre since what we hear is not thought but autobiography. There are other kinds of mysteries: the

boy in "The Sisters" is fascinated by the word gnomon, and his uncle says a boy should "learn to box his corner" (10).

These strange moments resemble koans that make unannounced leaps between levels of meaning, such as Case 41 of The Gateless Barrier: "Bodhidharma Pacifies the Mind":

Bodhidharma faced the wall. The Second Ancestor stood in the snow, cut off his arm, and said, "Your disciple's mind has no peace as yet. I beg you, Master, please put it to rest." Bodhidharma said, "Bring me your mind, and I will put it to rest." The Second Ancestor said, "I have searched for my mind, but I cannot find it." Bodhidharma said, "I have completely put it to rest for you." (248)

In Case 18 of The Gateless Barrier, a monk asks Tung-shan "What is Buddha?" to which Tung-shan answers: "Three pounds of flax" (120). Goodchild's interpretation is that while Tung-shan poses a new problem, that of the relationship of Buddha and flax, one should understand his response not as suggesting some doctrinal solution but as creating a new relation in the act of speaking (4). To see this, though, one has to approach the problem from a different perspective. Thus the koan provokes a leap to another level of understanding.

The stories in Dubliners do not allow the reader to draw even the most basic conclusions. Rather, with each rereading, the reader is less sure of what he knows. Even questions as basic as "what happened?" or "what is this story about?" seem more and more difficult to answer. Are the "epiphanies" experienced by the

characters in the stories examples of true insight or failed insight? The ending of "The Dead" is so ambiguous as to make the meaning of the story indeterminate. Has Gabriel gained insight into anything by the end of the story? Is his "insight" just another lie to himself? Will he change? On the basis of the information given to us in the story, several incompatible conclusions can be drawn. Many koans, such as Case 37 of The Gateless Barrier, function similarly: "A monk asked Chao-chou, 'What is the meaning of Bodhidharma's coming from the west?' Chao-chou said, 'The oak tree in the courtyard'" (226). What are we to make of such a reply? One can attempt to fabricate theories, but the more one reflects on this anecdote, the less one is sure that any conclusions are possible.

Pondering Dubliners over the years allows us to deepen our skepticism about what we are able to say about these stories. Each rereading makes the stories seem more mysterious. At a certain point, the stories become funny, though this humor is not apparent to a first time reader. Is the rusty bicycle pump in "Araby" there to help us inflate the story? Who are the sisters in "The Sisters"? Does the snow in "The Dead" represent Gabriel's rhetoric covering Ireland with a blanket of meaningless words? At the moment when we give up in exasperation, we realize suddenly that the stories of Dubliners have taught us to stop trying to draw conclusions. Like koans, the stories of Dubliners make us experience first-hand the inability of rational understanding to explain the mystery of existence.

There are many unanswerable questions in A Portrait of the Artist as a Young Man, beginning with the ones that Stephen, who admits he is not good at riddles (25), faces: "What kind of a name is that?" (9), "Do you kiss your mother before you go to bed?" (14), "Can you not think of the other way? . . . There is another way but I won't tell you what it is" (26), "Where did you break your glasses?" (50), "Who is the greatest writer?" (80), "Which [are] prettier, the Dublin girls or the Cork girls[?]" (94), "Do you love your mother?" (240), and the crocodile's question of whether he would eat the child or not (250). These questions all resemble "dilemma" koans such as case 43 of The Gateless Barrier, "Shou-shan's Short Bamboo Staff":

The priest Shou-shan held up his short bamboo staff before his assembly and said, "You monks, if you call this a staff, you're entangled. If you don't call this a staff, you ignore the fact. Tell me, what do you call it?" (261)

The unanswerable questions that baffle Stephen are central to his experience and development. As he evolves, the "koans" he encounters become more difficult.

The major unanswerable question in A Portrait of the Artist as a Young Man is: does the young man become an artist, and if so, at what point? But there are many other unanswerable questions. Is the villanelle successful? Does it follow Stephen's theory of art? What does Stephen's theory mean? Does the theory apply to A Portrait of the Artist as a Young Man?

There is also what Wayne Booth calls "the problem of distance" in reading A Portrait of the Artist as a Young Man. How seriously are we supposed to take Stephen? What is the tone of A Portrait of the Artist as a Young Man? Does the tone mock Stephen? Or is it as serious as he is about himself? Does Stephen write A Portrait of the Artist as a Young Man? At what age? Or did Joyce? At what "age"? These crucial questions are open to many incompatible answers. Wayne Booth, a critic who limits himself to considering A Portrait of the Artist as a Young Man in the context of Western literature, claims the book is in some sense a failure. This, perhaps, reveals more about the limits of Booth's approach than about A Portrait of the Artist as a Young Man. When considered in the context of Zen Buddhism, the book's "flaw" becomes its strength. A Portrait of the Artist as a Young Man in this sense resembles koans which leave us unsure of the speakers' seriousness. An example of such a koan is case 82 of the Book of Serenity, "Yunmen's 'Sound and Form'": "Yunmen said to the assembly, 'Hearing sound, awaken to the way: seeing form, understand the mind. The Bodhisattva Avalokitesvara brings money to buy a sesame cake: when he lowers his hand, it turns out to be a jelly-doughnut" (350). About Stephen, Hugh Kenner concludes that

The "priest of the eternal imagination" turns out to be indigestibly Byronic. Nothing is more obvious than his total lack of humour. The dark intensity of the first four chapters is moving enough, but our impulse on being confronted with the final edition of Stephen Dedalus is to laugh; and laugh at this moment we dare not . . . (132)

Stephen, like a koan, puts the reader in a double-bind; he is an enigma, a mystery. And this is why he is so moving. Characters in stories can usually be pigeonholed and understood. Stephen, like life, is a disquieting mystery.

Stephen's vision of the girl is an experience beyond language much like satori: "Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy" (172). There are Zen aspects to Stephen's theory of art. The experience of the claritas of something is unmediated perception of it, or something akin to satori:

This supreme quality is felt by the artist when the esthetic image is first conceived in his imagination. The mind in that mysterious instant Shelley likened beautifully to a fading coal. The instant wherein that supreme quality of beauty, the clear radiance of the esthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of esthetic pleasure, a spiritual state very like to that cardiac condition which the Italian physiologist Luigi Galvani, using a phrase almost as beautiful as Shelley's, called the enchantment of the heart. (213)

Stephen's idea of "dramatic form" is the Zen ideal of unmediated perception, a form in which the narrator refines himself out of existence: "The esthetic image in the dramatic form is life purified in and reprojected from the human imagination" (215). Joseph

Campbell equates Stephen's ideas about aesthetic experience to the enlightenment experience in Buddhism:

Now this radiance is a mysterious psychological problem: why is it that one arrangement pleases and another not? . . . This brings us to a deep mystical realization: there is no meaning there. In the absolute sense, the universe and all things in the universe are absolutely without meaning. Meanings are rational associations to thought systems and relationships. No sooner do we hear this than we recall that the Buddha is known as the one "thus come" (tathagata), and that Buddha consciousness is simply the consciousness of what is. Ethics, morality, biology and the sciences, all are relationships on this side of that realization. When one realizes in the esthetic impact that it is the radiant object which is acting and no other thing, one is pushed beyond the meaning sphere (so to say) and is thrown into one's own being. The subject proper to that radiant object is experienced as yourself. This is a great moment and it is exactly the Buddha's illumination. (26-27)

Campbell argues that Joyce's interest in consubstantiality is directly related to mystic notions:

This is the mystic realization: you and that divine immortal being of beings, of which you are a particle, are one. The classical statement of the idea is "tat tvam asi", "you are that," the famous formula in the Chandogya Upanisad: "you are yourself the divine mystery you wish to know." (76)

Campbell claims that Joyce has taken the notion of the incarnation and has transformed it into something more universal:

And the function of art--or, at least of Joyce's art, as he told us in the Portrait--is to transubstantiate phenomenality so that everything is seen as an epiphany of that "thatness," radiant of its own quidditas, or "whatness." We normally think in Christian terms of the Incarnation as unique. No one can properly say with Jesus, "I and the Father are one." For the rest, our mode must be only of a relationship to the Father by grace of the Incarnation: I, through my humanity, relate to the manhood of Jesus; He, through His divinity, relates me then to God. But this, I believe, is not the attitude of Joyce in his art.

It is my thesis that Joyce has translated the imagery of the Incarnation into Oriental terms. . . (78)

Stephen's experience on the strand is akin to satori:

He turned away from her suddenly and set off across the strand. His cheeks were aflame; his body was aglow; his limbs were trembling. On and on and on he strode, far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him.

Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life! A wild angel had appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on!

He halted suddenly and heard his heart in the silence. How far had he walked? What hour was it?

There was no human figure near him nor any sound borne to him over the air. But the tide was near the turn and already the day was on the wane. He turned landward and ran towards the shore and, running up the sloping beach, reckless of the sharp shingle, found a sandy nook amid a ring of tufted sand-knolls and lay down there that the peace and silence of the evening might still the riot of his blood.

He felt above him the vast indifferent dome and the calm processes of the heavenly bodies; and the earth beneath him, the earth that had borne him, had taken him to her breast.

He closed his eyes in the languor of sleep. His eyelids trembled as if they felt the vast cyclic movement of the earth and her watchers, trembled as if they felt the strange light of some new world. His soul was swooning into some new world, fantastic, dim, uncertain as under sea, traversed by cloudy shapes and beings. A world, a glimmer, or a flower? Glimmering and trembling, trembling and unfolding, a breaking light, an opening flower, it spread in endless succession to itself, breaking in full crimson and unfolding and fading to palest rose, leaf by leaf and wave of light by wave of light, flooding all the heavens with its soft flushes, every flush deeper than other. (172)

Stephen's encounters with enigmas, and his experiences of awakening parallel the reader's experience in encountering Joyce's novel. Stephen is an impossible person: he cannot be who he is. He is both a serious poet and a caricature of a serious poet. The birth of this poet's soul seems to be some kind of paradox. Re-reading the novel makes Stephen seem to us less and less graspable, more and

more in flux. The key words that run throughout echo musically but cannot be forced into any rational pattern. The result of Stephen being ungraspable is that he comes alive as a being in a state of constant transformation. We are incapable of grasping Stephen with rational concepts. A Portrait of the Artist as a Young Man forces us to abandon our attempts to classify Stephen. By forcing us, as do Zen koans, to give up trying to solve a riddle, Joyce teaches us to question our desire to understand the world rationally. The experience of reading A Portrait of the Artist as a Young Man deepens our sense of the mystery of existence.

Exiles could be described as a koan made into a play. What did Robert and Bertha do? The play dramatizes our inability to know the one thing we most want to know. Richard concludes:

(still gazing at her and speaking as if to an absent person)
I have wounded my soul for you--a deep wound of doubt which can never be healed. I can never know, never in this world. I do not wish to know or to believe. I do not care. It is not in the darkness of belief that I desire you. But in restless living wounding doubt. To hold you by no bonds, even of love, to be united with you in body and soul in utter nakedness--for this I longed. And now I am tired for a while, Bertha. My wound tires me. (265-266)

Unlike Richard, we want to know "the truth," but nothing in the play allows us to. Exiles confronts us with our inability to know and with Richard's desire not to know. It resembles the koan: "Two sisters are crossing the street. Which one is the eldest?" No matter how closely we examine this koan or Exiles, we cannot find an answer to what we want to know. We are put in a dilemma, and the only way out is to rethink our desire to know. In Exiles, we are plunged into Richard's uncertainty. The only way out of the dilemma is for us to stop grasping for an answer to what happened between Robert and Bertha and to live with uncertainty. What for Richard is sexual self-torment is for the audience an exercise in the limits of rational knowing. The play presents us with a direct experience of the failure of our intellect. The play's "failure" in traditional terms is its success in Zen terms. Exiles is not only about Richard's leap to the realm of non-duality, beyond the everyday dualistic one in which either Robert and Bertha did or did not commit adultery. Just as koans provide a direct experience of non-dual reality, Exiles provides the theatergoer with a direct experience of this reality.

Even Joyce's notes fail to give a clue as to what happened between Robert and Bertha; "the notes, made when Joyce was still composing, show him as uncertain, meditating on the gaps left by his text" (Rabaté 27). Joyce's notes for Exiles

tend to shroud every issue in a more and more opaque doubt. Where Joyce had first intended a certain type of "comedy of errors," his notes embody his firmer decision to render everything problematical and uncertain. This is why a note concerning "the doubt which clouds the end of

the play" is followed by a clear admission of a philosophical concern: "All Celtic philosophers seemed to have inclined towards incertitude or skepticism--Hume, Berkeley, Balfour, Bergson" (Rabaté 24).

Whereas most playwrights try to make each word and action in a play as revealing as possible, Joyce was more interested in how much uncertainty he could create. "This doubt programmes Exiles as a play, just as it rounds off 'Ithaca' in its drifting relativistic universe founded upon the void" (Rabaté 27). Another mystery concerning Exiles is the fact that Joyce considered it a comedy. Joyce probably saw humor in the fact that no amount of analysis can resolve the doubt of Exiles. "The professors" were sure to be stumped.

"Joyce a zen," an article published in Polish by Jola Trela in the journal Tworczość in 1989, discusses the connection between Zen and Joyce, focusing mainly on Ulysses. According to Trela, Joyce saw that life is indescribable but that its essence can be extracted through epiphany (Trela 70-71). Trela shows the similarity of Joycean epiphany and Zen Buddhist satori, noting that in Ulysses, the effects of trivial things are of immense importance. Trela quotes the saying that "Zen is your common thought" and relates this to Leopold Bloom's internal monologue in Ulysses. Trela shows how the body

affects thinking in Zen and in Joyce: the tired English of tired Bloom (71).

Trela cites a passage from Ulysses and claims it could pass as a koan:

What selfevident enigma pondered with desultory constancy during 30 years did Bloom now, having effected natural obscurity by the extinction of artificial light, silently suddenly comprehend?

Where was Moses when the candle went out? (600)

Trela does not elaborate on this comparison, yet the similarities of this passage to a koan are not obvious. The riddle itself is not like a koan since there is an answer to it: "In the dark." What is koan-like is that Bloom's insight into the riddle is both "silent" and "sudden" and is brought about not by thinking but by a mundane, concrete gesture: turning off the light. Bloom finds himself in the darkness and the result of this non-verbal experience is his insight into the verbal riddle. Koans move between physical and verbal levels in just this way. Consider the beginning of Case 28 of *The Gateless Barrier*: "Lung-t'an: Renowned Far and Wide" which also deals with a light going out:

Te-shan visited Lung-t'an and questioned him sincerely far into the night. It grew late and Lung-t'an said, "Why don't you retire?" Te-shan made his bows and lifted the blinds to withdraw, but was met by darkness. Turning back, he said, "It is dark outside."

Lung-t'an lit a paper candle and handed it to Te-shan. Te-shan was about to take it when Lung-t'an blew it out. At this, Te-shan had sudden realization and made bows. (177)

Thomas Cleary comments on this koan that

This simple action further shows how the impression of illumination given off by the torch depends on keeping the eyes trained on the immediate vicinity of the torch itself, just as reason only works within its own self-circumscribed parameters. (No Barrier135)

A similar leap from verbal to gestural levels occurs when Bloom writes in the sand:

What's this? Bit of stick.

O! Exhausted that female has me. Not so young now. Will she come here tomorrow? Wait for her somewhere for ever. Must come back. Murderers do. Will I?

Mr Bloom with his stick gently vexed the thick sand at his foot. Write a message for her. Might remain. What?

I.

Some flatfoot tramp on it in the morning. Useless. Washed away. Tide comes here a pool near her foot. Bend, see my face there, dark mirror, breathe on it, stirs. All these rocks with lines and scars and letters. O, those transparent! Besides they don't know. What is the meaning of that other world. I called you naughty boy because I do not like.

AM. A.

No room. Let it go.

Mr Bloom effaced the letters with his slow boot. Hopeless thing sand. Nothing grows in it. All fades. No

fear of big vessels coming up here. Except Guinness's barges. Round the Kish in eighty days. Done half by design.

He flung his wooden pen away. The stick fell in silted sand, stuck. Now if you were trying to do that for a week on end you couldn't. Chance. We'll never meet again. But it was lovely. Goodbye, dear. Thanks. Made me feel so young. (312)

Bloom never verbalizes what he is, yet his spontaneous gesture of flinging away the stick reveals his nature in several ways. In rejecting a verbal formula for his identity, he reveals a Zen Buddhist distrust of language. The gesture simultaneously defines him. The "stick fell in silted sand, stuck" indicating without words that Bloom is a "stick in the mud." Molly confirms this later when she says in "Circe": O Poldy, Poldy, you are a poor old stick in the mud! Go and see life. See the wide world" (359).

Trela discusses Joyce's claim that artists are concerned with the truthfulness of fundamental laws and compares this to science, Zen, and Taoism. For Joyce, art and life are one, all epochs are homogeneous, and his characters are figures that represent all of us (73). Bloom is not interested in a personal god but rather is enlightened in a Buddhist sense because he recognizes his connection to all other creatures (73). Bloom also has Joyce's Zen Buddhist talent for making simple things seem unusual.

Trela shows how Bloom's supernatural powers make him like Buddha. Buddha could become invisible, fly, penetrate mountains, walk on water, hold the sun and moon in his hands, govern the world; Bloom walks a tightrope, covers his left eye with his left ear,

penetrates numerous walls, climbs Nelson's pillar and hangs from its cornice by his eyelashes, eats a dozen oysters with their shells, cures people of scrofula, moves his feet in several directions, reverses the tides by lifting his little finger, and causes an eclipse. Also like Buddha, Bloom reminds himself of his previous incarnations, and changes his facial features to resemble historical figures and wild animals (77). Of course, to complicate matters, Joyce has Bloom mock Buddha: "Buddha their god lying on his side in the museum. Taking it easy with hand under his cheek. Josssticks burning. Not like Ecce Homo" (65).

Joseph Campbell has also linked Ulysses with Buddhist philosophy. Campbell, like Trela, sees Bloom as an unconscious Buddha: "As Bloom wanders, he is continually giving clues to people, somehow enlightening them (so to speak), without knowing that he is doing it" (87). Campbell sees Joyce exploring new forms of consciousness:

The Hindus speak of two modes of consciousness. The first, "waking consciousness," reveals the world of gross bodies, which has to be illuminated from without, which changes forms slowly, where an Aristotelian logic prevails: I am not you; this is not that; A is not not-A. In Ulysses, we have journeyed from waking consciousness, the realm of gross objects, to the realization with Bloom and Stephen of tat tvam asi ("thou art that"): you and the other are one. We are approaching the realm of "dream consciousness," the Hindu's second mode of consciousness, wherein subject and object, though they seem to be separate, are one: I as dreamer am surprised by my dream, yet the dream is I. (187)

Some of the unanswerable questions in Ulysses include: where does Stephen go after leaving Bloom? Has their encounter led them to discover anything? Who is Ulysses? Is Bloom heroic? What do the styles mean? The more one ponders these unanswerable questions, the more mysterious the book seems. Our inability to answer these basic questions coexists with a powerful feeling of compassion for Bloom, an experience that marks many readers for life.

Many other aspects of Ulysses, such as Stephen's thoughts on paternity, incertitude, the void, and identity, as well as Molly's constant self-contradictions, relate to Zen Buddhism. In the library chapter, Stephen says:

Fatherhood, in the sense of conscious begetting, is unknown to man. It is a mystical estate, an apostolic succession, from only begetter to only begotten. On that mystery and not on the madonna which the cunning Italian intellect flung to the mob of Europe the church is founded and founded irremovably because founded, like the world, macro and microcosm, upon the void. Upon incertitude, upon unlikelihood. (170)

This echoes Joyce's own fondness for incertitude. That the world is founded on nothingness is a notion central not only to Zen but to ancient Buddhism going back to the Prajnaparamita-sutra, which is based on lectures by Shakyamuni Buddha on Vulture Peak Mountain:

O Sariputra, form is here emptiness, emptiness is form; form is no other than emptiness, emptiness is no other than form; that which is form is emptiness, that which is emptiness is form. The same can be said of sensations, thought, confection, and consciousness. (Suzuki 26)

This notion can be traced even further back to Taoism. The Buddhist term for the void is the Sanskrit shunyata. Insight into shunyata is satori. There are also similarities between Joyce's ideas on the void and aspects of Tibetan Buddhism. Radmilla Moacanin writes: "Practice leads to an understanding of the interwovenness of all phenomena, the relationship between microcosm and macrocosm, mind and universe, matter and spirit" (16). This understanding resembles Stephen's questioning of his identity when he attempts to escape his guilt about his debt to AE:

How now, sirrah, that pound he lent you when you were hungry?
 Marry, I wanted it.
 Take thou this noble.
 Go to! You spent most of it in Georgina Johnson's bed, clergyman's daughter. Agenbite of inwit.
 Do you intend to pay it back?
 O, yes.
 When? Now?
 Well No.
 When, then?
 I paid my way. I paid my way.
 Steady on. He's from beyant Boyne water. The northeast corner. You owe it.
 Wait. Five months. Molecules all change. I am other I now. Other I got pound.

Buzz. Buzz.

But I, entelechy, form of forms, am I by memory
because under everchanging forms.

I that sinned and prayed and fasted.

A child Conmee saved from pandies.

I, I and I. I.

A. E. I. O. U. (156)

Though Stephen is somewhat ironic, his ideas about identity can be understood through Zen Buddhist koans that treat the same question, such as case 15 of The Gateless Barrier, "Tung-shan's Sixty Blows":

Tung-shan came to see Yün-men. Yün-men asked him, "Where were you most recently?" Tung-shan said, "At Ch'a-tu." Yün-men said, "Where were you during the summer?" Tung-shan said, "At Pao-tzu Monastery in Hunan." Yün-men said, "When did you leave there?" Tung-shan said, "August 25th." Yün-men said, "I spare you sixty blows." Next day, Tung-shan came again and said, "Yesterday you said you spared me sixty blows. I don't know where I was at fault." Yün-men said, "You rice bag! Do you go about it in such a way, now west of the river, now south of the lake!" With this Tung-shan had great satori. (100)

This exchange, which at first seems obscure, becomes clear when you see that the master is asking trick questions. Because Zen Buddhism seeks to reshape consciousness by dissolving the notion of a self located in space and time, conventional answers to questions of when and where one has been reveal that one's consciousness is still mired in a traditional notion of the self. Joyce also redefines the location of the self in space and time. One example of this is that, in one

reading, Stephen, Bloom, and Molly combined are the Ulysses of Ulysses.

In the following gonsen koan, Chosha gives successful responses to the trick questions of the master:

One day Chosha Osho went for a ramble in the mountains. On his return to the monastery, the head monk said to him: "Osho, where have you been?" "I have come from a ramble in the mountains," Chosha replied. "Where did you go, Osho?" the head monk inquired. "Going, I followed the fragrant grasses; returning, I pursued the falling blossoms," answered Chosha. "How very springlike the feeling!" exclaimed the head monk. "Still better is the dripping of autumn dew from the full-blown lotus flowers," returned Chosha. Setcho's jakugo [capping phrase] was: "I am grateful to you for your answer." (Miura and Sasaki 54-55)

Notice how the student avoids traditional notions of space and time despite the master's efforts to lure him into making the wrong kind of answer.

Also on the theme of identity is case 12 of The Gateless Barrier, "Jui-yen Calls 'Master'": "The priest Jui-yen called 'Master!' to himself every day and answered himself 'Yes!' Then he would say 'Be aware!' and reply 'Yes!' 'Don't be deceived by others!' 'No, no!'" (81). Another koan on the theme of identity is case 35 of The Gateless Barrier, "Wu-tsu: 'Which is the True Ch'ien?'": "Wu-tsu asked a monk, 'The woman Ch'ien and her spirit separated. Which is the true Ch'ien?'" (213).

Like A Portrait of the Artist as a Young Man, Ulysses contains many unanswerable questions. Stephen's riddle:

The cock crew,
The sky was blue:
The bells in heaven
Were striking eleven.
'Tis time for this poor soul
To go to heaven.

to which Stephen's answer is "The fox burying his grandmother under a hollybush" (22) is an Irish riddle intended as nonsense. Unfortunately, its nonsense makes all too much sense to Stephen. The actual answer is "The fox burying his mother under a hollybush" but anything to do with mothers, even foxes' mothers, is more than Stephen can handle. Joyce uses this riddle like a koan. The riddle is worthless as entertainment: it is impossible to guess its answer. Joyce, however, has us meditate on both question and answer for what they say about Stephen. Indeed, Stephen's use of the riddle in the classroom can also be pondered. What does Stephen hope his students will understand? Coincidentally, Case 2 of The Gateless Barrier, "Pai-chang's Fox," is about the burial of a fox.

Stephen's memory of reading in the library of Ste. Geneviève culminates in an experience resembling satori:

By his elbow a delicate Siamese coned a handbook of strategy. Fed and feeding brains about me: under glowlamps, impaled, with faintly beating feelers: and in my mind's darkness a sloth of the underworld, reluctant, shy of brightness, shifting her dragon scaly folds.

Thought is the thought of thought. Tranquil brightness.
The soul is in a manner all that is: the soul is the form of
forms. Tranquility sudden, vast, candescent: form of
forms. (21)

Stephen has Buddhist notions about time, space, and reality:

Through spaces smaller than red globules of man's blood
they creepycrawl after Blake's buttocks into eternity of
which this vegetable world is but a shadow. Hold to the
now, the here, through which all future plunges to the
past. (153)

In the "Ithaca" chapter, at what could be argued is the climax
of Ulysses, three questions and answers identify Stephen and Bloom
as inhabiting a Buddhist universe in that whether rational (Stephen)
or keyless (Bloom), whether conscious and rational or competent,
whether proceeding syllogistically or energetically, whether
proceeding from the known to the unknown or from the unknown to
the known, Stephen and Bloom both inhabit "the incertitude of the
void":

Did Stephen participate in his dejection?

He affirmed his significance as a conscious rational
animal proceeding syllogistically from the known to
the unknown and a conscious rational reagent
between a micro and a macrocosm ineluctably
constructed upon the incertitude of the void.

Was this affirmation apprehended by
Bloom?

Not verbally. Substantially.

What comforted his misapprehension?

That as a competent keyless citizen he had proceeded energetically from the unknown to the known through the incertitude of the void. (572)

Stephen also distrusts "aquacities of thought and language" (550).

But the "Ithaca" chapter is not just Buddhist in that the concept of the void plays a central role. "Ithaca" is Buddhist in a much deeper sense. For one thing, the scientific style shows how science misses everything human in Bloom and Stephen's encounter. It is a demonstration similar to that provided by koans which show the failure of words to cut through appearances and grasp reality. The careless reader will be seduced by the jargon in "Ithaca" and will feel that nothing ever happened between Stephen and Bloom. A compassionate reader will cut through the jargon to see the importance of this encounter between two lonely strangers.

The climax of Ulysses, which one would expect to find in the "Ithaca" chapter where father is reunited with son, seems on the surface to be missing. One could look for it in many places. But as a Buddhist master would say: "Just don't pick and choose!" Any moment in "Ithaca" is as crucial as any other. The climax of Ulysses is where the reader finds it; where the reader realizes that what is special about Stephen's encounter with Bloom is that it is ordinary. The following passage narrates a particularly ordinary moment, one of the most moving moments in the book:

How did Bloom prepare a collation for a gentile?

He poured into two teacups two level spoonfuls, four in all, of Epp's soluble cocoa and proceeded according to the directions for use printed on the label, to each adding after sufficient time for infusion the prescribed ingredients for diffusion in the manner and in the quantity prescribed.

What supererogatory marks of special hospitality did the host show his guest?

Relinquishing his symposiarchal right to the moustachecup of imitation Crown Derby presented to him by his only daughter, Millicent (Milly), he substituted a cup identical with that of his guest and served extraordinarily to his guest and, in reduced measure, to himself the viscous cream ordinarily reserved for the breakfast of his wife Marion (Molly).

Was the guest conscious of and did he acknowledge these marks of hospitality?

His attention was directed to them by his host jocosely and he accepted them seriously as they drank in jocoserious silence Epp's massproduct, the creature cocoa. (553)

The moment of recognition is not narrated; rather, it occurs in the reader who cuts through the scientific style to see Bloom and Stephen as they really are. The central question asked at this point

is: "Is the encounter of Stephen and Bloom significant?" The answer is yes, but in a Buddhist sense. Bloom and Stephen's midnight chat over cocoa is significant if we can see that it is profoundly ordinary. It is remarkable only if we resist the temptation to make it into something other than it is. Any moment is equally significant if we are able to see it as it is.

The styles of Ulysses, like the commentaries on koans, encourage us to ponder the action. The styles of Ulysses suggest that, as in Buddhism, there is no such thing as objectivity and that reality changes when approached in different ways. Bloom, for example is profoundly ordinary; what makes him special is the way Joyce describes him. This also explains why Joyce was so indiscriminate about what he included in Ulysses: "there is a significance in everything if you know how to discover and reveal it" (French 268). One could go further and suggest that Joyce considered style just another "thing" and that he did not so much find the style most fitting to each chapter but rather found the significance in whatever style he happened to stumble upon.

Wansong's commentary on the Book of Serenity encourages the reader to explore multiple perspectives, in much the same way as Joyce encourages the reader to do so in Ulysses. This is because in Zen, "no expression or view can ever be complete" (Serenity xl). The comments in koan collections "are designed to shift the reader into a different viewpoint or shed light on the same point from a different angle" and sometimes koan commentary corrects common errors (Serenity xl). Much commentary "is devoted to prevention of fixation and stereotyping" on the part of the reader rather than "presenting

the personal opinion of the speaker" (Serenity xl). Like certain Zen meditation techniques, the styles of Ulysses block what is called in Buddhism "the sixth consciousness":

Practitioners of the Zen school employed many techniques specifically designed to work on the sixth consciousness, to interrupt its obsessive categorizing activity, and to loosen its stranglehold on perception. Ordinarily the sixth consciousness maintains an internal dialogue that in effect censors experience and forces everything into preconceived, familiar categories. By suspending the operation of the sixth consciousness, and moving outside the confines of its routine judgments, the person's mind is opened up to the possibility of other forms of more direct, more comprehensive awareness. (Tune 31)

Molly's monologue is systematically contradictory; it frustrates all attempts at making it coherent:

Joyce's method of heaping up disconnected features and remarks remains faithful to his notion of contradiction: even in the little scenarios he prepares he is careful to add up contradictory elements almost in succession. Thus Molly's "genitophilia" is balanced by the disgust she first felt in front of a male organ, and her "stupidity" by her having "found everything out." (Rabaté 54)

A seemingly endless number of other examples can be found; Molly contradicts just about everything she says. Rabaté gives the example of Molly complaining about a servant who flirted with her husband and stole from them only to complain later that Bloom is too cheap or

poor to hire a servant. He also gives examples of Molly's blatantly contradictory views on women's lowcut dresses.

God help the world if all the women were her sort down on bathing suits and lownecks (608) . . . no matter what they say her tongue is a bit too long for my taste your blouse is open too low she says to me (631) . . . and her old green dress with the lowneck as she can't attract them any other way like dabbling on a rainy day (636)

These contradictions were inserted systematically by Joyce (Rabaté 55-56). Molly's chapter could thus be described as consistently contradictory. "Penelope" can also be opposed to "Ithaca":

the maximum of pseudo-scientific determinism is counterbalanced by the indeterminacy of a female writing, in which every word, sentence, motif is eventually contradicted at a later stage; every sentence generates echoes which proliferate, distorting any original meaning; any piece of information is no sooner provided than it is cancelled. (Rabaté 66)

Matei Calinescu writes: "Ulysses, irrespective of whether its form is spatial or not, is one of those books that . . . effectively cannot be read, but only reread" (23). This is because "[r]eading Joyce requires a completely different quality of attention, which is impossible to sustain continuously on a first reading or even on rereading" (171). What is this "quality of attention"? Ulysses requires patience and the ability to notice details and make connections. The "quality of attention" required is similar to that required in Zen Buddhist practice.

There arises the question then of whether there ever is a moment of insight for Joyce's reader. Calinescu wonders: does the kind of attention required by Ulysses

mean that one can never be transported to the Joycean fictional universe? Or that, however rare and difficult to achieve, there may be no such thing as a Joycean trance, that sudden flash of insight which Joyce himself called epiphany? (171)

I would argue, as Dogen might have, that the "sudden flash of insight" is no different from the special "quality of attention" prompted by reading. The process is the payoff; practice is itself enlightenment.

Though many basic questions are unanswerable, reading Ulysses remains a moving experience. How is it that we get so close to Bloom? Other works making use of interior monologue do not have the same kind of power as Ulysses. The secret of the power of Ulysses lies in the styles; Joyce uses the styles of Ulysses to create a barrier to rational understanding. By abandoning rational approaches, we make a leap to another kind of understanding that makes possible our closeness to Bloom. Like a koan, Ulysses can be pondered for years, constantly yielding new insights into the nature of knowing and the nature of reality. But its final lesson is not one of skepticism, but one of compassion. While teaching us that the world is an illusion and that attachment leads to suffering, Ulysses also teaches compassion for the suffering of all sentient beings, from Bloom to seagulls. Though Bloom never squared the circle, the

mandala that is Ulysses does, and Bloom is at its center.

CHAPTER EIGHT

Language in Zen Buddhism and in Finnegans Wake

Many critics have suggested that Finnegans Wake is a sacred book of some kind. Northrop Frye writes:

In Finnegans Wake the unity of design goes far beyond this. The dingy story of the sodden HCE and his pinched wife is not contrasted with the archetypes of Tristram and the divine king: HCE is himself Tristram and the divine king. As the setting is a dream, no contrast is possible between confession and novel, between a stream of consciousness inside the mind and the appearances of other people outside it. Nor is the experiential world of the novel to be separated from the intelligible world of the anatomy. The forms we have been isolating in fiction, and which depend for their existence on the commonsense dichotomies of the daylight consciousness, vanish in Finnegans Wake into a fifth and quintessential form. This form is the one traditionally associated with scriptures and sacred books, and treats life in terms of the fall and awakening of the human soul and the creation and apocalypse of nature. The Bible is the definitive example of it; the Egyptian Book of the Dead and the Icelandic Prose Edda, both of which have left deep imprints on Finnegans Wake, also belong to it.
(314)

Roland McHugh writes:

The Purva Mimamsa ("first inquiry") scholars did not accept the existence of God, but thought the Vedas were eternal and uncreated, and devoted themselves to their interpretations. Perhaps there is a parallel in the

recommended approach to the text of Finnegans Wake.
(McHugh, Experience 23)

Jean Michel Rabaté writes that Finnegans Wake is "a kind of modernised and universalised Bible, capable of digesting the most varied mythologies, histories, cultures and languages" (Rabaté).

Margaret Solomon writes: "The Bible begins with myth. . . Finnegans Wake follows a similar pattern" (3). Bernard Benstock writes in Joyce-again's Wake that Finnegans Wake "is apparently Joyce's attempt to surpass previous attempts to write 'bibles'" (100). He repeatedly refers to Joyce's attempt to write a bible:

Joyce, who apparently delighted in creating his own facsimile of previous "bibles," may have provided for many centuries of new "Talmudic" scholarship. (41)

Joyce consciously attempted to create a "bible" of sorts from his contemporary summation of world myth, since the various bibles are in themselves epic summations of their cultures. (174)

Joyce fuses the material of these texts, arrives at his own version of a common denominator of mythical prototypes, and creates his synthetic "bible" of twentieth-century civilization. (179)

If Finnegans Wake is some kind of sacred book, it must also be conceded that "generally speaking comical farce everywhere disrupts and counters the sacred word in the Wake" (Rieke 30-31). Jokes and irreverence likewise "disrupt" and "counter" the sacred word in Zen

Buddhism. One of Zen's main precepts is nondependence on sacred writings; Zen koans are frequently irreverent.

Many other critics mention Zen Buddhism, but only briefly, in connection with Finnegans Wake. Elliott Gose mentions the Zen koan directly when he writes on the subject of riddling in Joyce: "the poet-priest may embody truth in a riddle. Such a riddle may well not have a rational answer; like the Zen koan, it may exist to stimulate awareness rather than intellectual adeptness" (146). Roland McHugh in The Sigla of 'Finnegans Wake' also mentions Zen; he describes Shem as "finally enlightened in the manner perhaps of a Zen devotee" (75). He also writes that one of the sigla denotes "the mental sensation of contemplating the mandala of Finnegans Wake, a tranquil equipoise at the hub of time" (Sigla 121) and that "Mental voyaging by [Shem] and [Shaun] has finally brought them to Relativity or Satori" (Sigla 76). There is even a Mandala "sigla" of a cross within a circle. The sigla are the key symbols Joyce used in composing Finnegans Wake. They are not so much pictures as ideograms.

In his article on Zen and Joyce, Jola Trela writes that Joyce made the discovery that what is normal is unusual. To arrive at this conclusion, Joyce had to bring together things that others deal with as separate and he had to accept that while life can be illuminated, it does not surrender to being written about (70-71). He shows how Joyce writes about the universal through the particular and about the whole through the part (71). He mentions that rivers and oceans are a common symbol in Buddhism. He cites a Chinese poem about rivers and mountains whose real subject is satori and compares this

to Joyce's claim that the heroes of Finnegans Wake are time, rivers, and mountains (74). He makes the connection between Buddhist reincarnation and Joycean metempsychosis (75) and brings up Joyce's interest in alchemy and the similarity between the alchemists' philosophical stone and Zen koans (76). He makes the connection between Joyce's works and the Buddhist idea that reality is not being but rather becoming and change. He discusses wheels, spirals, and triads as symbols in Buddhism and in Joyce's works (78). Joyce's works exemplify the Buddhist idea that extremes meet. Joyce, like Buddhists, sees the world in a grain of sand, and sees eternity in every moment. Joyce liked inaction and pacifism, Buddhist and Taoist ideals. Finally, Trela compares the riverrun of Finnegans Wake to the Tao and mentions the non-dual nature of reality in Joyce's works.

But while critics suggest that Finnegans Wake is a sacred book of some kind and mention Zen Buddhism when discussing it, no critic has systematically pursued the connection between Finnegans Wake and Zen Buddhism. Specific passages in Finnegans Wake put the reader in the same dilemma as do specific Zen koans and Finnegans Wake as a whole functions as a koan collection.

The language of Finnegans Wake, like that of Zen koans, has special powers on the reader. In an article entitled "Mystical Speech and Mystical Meaning," Steven Katz discusses how mystical language can have such powers:

Most of the world's significant religious and mystical traditions begin with the belief that their language is

sacred--the very language of God or Being--and as such possesses an ontic status altogether different from merely immanent/conventional languages, making it capable of expressing transcendental realia in various ways, with a particular competence. . . . In each case, the mystic of the said tradition sees him- or herself as possessing, in language, both the vehicle of divine /transcendental expression and one of the very sources of divine creativity. As such, the employment of linguistic forms in these languages, particularly as embodied in sacred texts, is not subject to the same restrictions as are imposed by the utilization of conventional semiotic systems. (Katz, "Mystical Speech" 16)

In this chapter, I will not so much compare Finnegans Wake to other sacred books as describe the special powers of the language of Finnegans Wake. Jean-Michel Rabaté writes of Finnegans Wake that

a true artist "composes," which means that by an extremely elaborate calculus, he produces a "model" of the universe which aims at a precise effect on the reader . . . for Joyce, the effect lies in the totality of impression produced by an experience of the limits of language. . . (Rabaté 77)

Though many critics have described how the language of Finnegans Wake works in unusual ways, few have described how it affects the reader.

In "Fair and Unfair Language Games in Ch'an/Zen" Bernard Faure describes two ways to approach Zen koans. The first is "via the meaning--this is usually described as 'investigating the dead word';

and through (and beyond) the word itself--this [is an] approach to the 'live word'" (Faure, "Games" 171). The "live words" of Zen koans can become "the ultimate reality speaking of itself" (171). There are also two ways of approaching Finnegans Wake: Criticism that attempts to explain away the enigmas in Finnegans Wake in effect investigates the "dead word." By describing the reader's experience of these enigmas, I will indicate how the "live words" of Finnegans Wake are a "reality speaking of itself."

In Finnegans Wake, Joyce creates barriers to rational understanding. As in Ulysses, the unanswerable questions in Finnegans Wake are basic ones: Who is the dreamer? What is going on? What is a character in Finnegans Wake?

[In] no other text are the indeterminacies of the speaking voice so dense and overwhelming that the reader has only a blurred impression that something is being told, though he cannot ascertain what or by whom. As soon as we try to pinpoint the 'events' of a story, it trails off elsewhere, and we discover to our surprise that we are in the middle of another narrative. (Rabaté 204)

It is only by a leap to another kind of understanding that we are able to read Finnegans Wake. Rabaté describes a "'double bind' of doubt" (134) encountered by the reader of Finnegans Wake. The language of Finnegans Wake seeks to reveal what cannot be articulated rationally:

For Joyce, to mimic all of creation is to mimic the mechanisms by which humankind compulsively puts a fig

leaf over its private parts. Because humankind cannot expose (in the Phoenix Park or anywhere) images of its generation, degeneration, and regeneration, of its repetition and difference within the life process, the story of the world must be told as hidden sense--nonsense and enigma--rather than as straightforward sense. (Rieke 32)

Finnegans Wake mimics its answer to fundamental questions. "The language of the Wake provides in its own operations an answer" to the question of the origins of history and identity: "origins disappear enigmatically into cyclic structures, repetition and variation" (Rieke 36). By mimicking its answer, Finnegans Wake resembles the fundamental structure of many koans.

The constant punning in Finnegans Wake constitutes a barrier to rational understanding. Bernard Benstock describes how puns work in Finnegans Wake:

Joyce's puns usually have three levels of significance: as serious linguistic manipulations they allow the author to include various concepts, overlapping themes, and levels of meaning in compressed form; as humorous concoctions they grate against our dulled senses--they are the stumbling blocks that make us conscious of every step we take through the Wake; as a poetic device they are controlled by a rhythmic logic that creates individual sound patterns at once familiar in rhythm and new in sound. (124)

Always Joyce works for an effective surprise to restartle the reader into a closer examination of the material being presented. (158)

The puns occupy and frustrate the rational intellect and force us to respond intuitively:

A Finnegans Wake word is not, so far as I am concerned, the same thing as a word in the book you are now reading. It is a solid entity, a weird beautiful crystal, one of whose faces is perhaps identical with a fragment of Thom's Dublin Directory, but which in its totality is entirely subservient to the Wakean rules of play. (McHugh, Experience 95)

One of the first koans, "Chao-chou's dog," is based on a pun: "A monk asked Chao-chou, 'Has the dog Buddha nature or not?' Chao-chou said, 'Mu'" (Gateless Barrier 7). The reply "Mu" (which means "not" or "nothingness") is not translated because one solution to the koan is to bark "Mu" like a dog. The puns in Finnegans Wake produce an effect similar to that produced by puns in certain Zen koans. These puns, together with other creative uses of language, connect Finnegans Wake to the "contradictions, paradoxes and imaginal language [which] abound in Jung's work and in Buddhism in general, and Tantric Buddhism in particular" (Moacanin 104). Neither Jung nor Buddhists are concerned about these contradictions. "They are regarded as means of portraying the fullness and richness of life and different ways of perceiving it, which conventional language with its limitations is unable to express" (104).

Language in Zen koans, like language in Finnegans Wake, is duplicitous: it attempts "to merge into a unified vision the two planes--absolute and relative" (Faure, "Games" 158). Thus such Zen formulas as "samsara is Nirvana" and "passions are awakening"

resemble aspects of Finnegans Wake such as wakes that are awakenings, characters who represent individuals, all men, and the landscape, and a plot which is at the same time about Ireland in the 1930s and about all of human history:

Part of Joyce's intention in the Wake was to explode our preconceived, categorized ways of looking at things and to reconcile dualities. The Wake transforms the elements of life into art, but never renounces its origins; it originates in and returns to the rubbish heap of the world. (DiBernard 8)

The elements of Finnegans Wake are the most commonplace of things . . . ads, nursery rhymes, lectures, guided tours, homework, children's games, songs. They are constantly changing, being transformed, transmuted, metamorphosed into more than that; still, however, they also remain what they are. (30)

In both cases ordinary language "reintroduces the overwhelming presence of everyday life (in which samsara is not Nirvana, passions are not awakening)" (Faure, "Games" 158). In Zen, "the reality of everyday life retains its paramount status even as such 'leaps' take place" (158); this is true also of Finnegans Wake: it is through being a Porter that HCE can be Finnegans and the landscape.

Zen Buddhism has a complex attitude towards language. "The common understanding is that awakening breaks (or should break) with language. However, language itself has an infinite depth; it is, to quote the Taittiriya Brahmana, 'endless beyond all creation, immense'" (159). Finnegans Wake breaks with language yet exploits

its infinite depth. A striking feature of koans is that their context is not specified: we have the dialogue, but have no idea what the circumstances were in which it occurred. The "'discourse situation' or dialogic context of the koans is most of the time irremediably lost, and so is their contextual meaning" (172). This is analogous to the impossibility of determining context in Finnegans Wake.

Faure describes how koans work on many levels:

Like any ritual or language game, they work simultaneously on many levels--the semantic, the syntactic, and, more important, the semiotic or pragmatic levels. They are essentially performative. Their function is, to use Austin's terminology, illocutionary (insofar as they create an "event" and necessitate some kind of social ceremonial) and perlocutionary (insofar as they produce effects that are not always perceived by the interlocutors). (173)

Finnegans Wake, likewise, works on many levels. The Austinian categories mentioned by Faure bring to mind Beckett's comment about Finnegans Wake: "His writing is not about something; it is that something itself" (14). An example of this is the passage that does not describe but rather enacts the sound of four bells:

the four italicized words in the answers--"we'll," "leave," "more," "your"--may represent the sound of respectively, a golden bell, a silver bell, a copper bell, and an iron bell, and the four italicized words in the attempted chime of bells at the end--"neople, Shandeepen, feepence, Aequalllllllll"--are distorted in the direction of the "gold"

and "silver" sounds of "we'll" and "leave" (Epstein, "Turning" 60)

For Faure, koans embody truth in motion: they "also imply a departure from ontology, from the conception of truth as already there, ab aeterno, toward a conception of truth in the process of emerging, in constant actualization" (Faure, "Games" 173-74). This description of the truth as flux also applies to Finnegans Wake.

The perspective of Zen Buddhism allows us insight into the enigmas of Finnegans Wake, not by solving these enigmas but by showing how they affect the reader. Finnegans Wake, like a koan, teaches us that knowledge cannot be grasped with signs. Koans are "linguistic ploys"; they are

usually connected with the conscious construction of paradoxes whose necessary violation of the laws of logic are intended to shock, even shatter, the standard epistemic security of "disciples," thereby allowing them to move to new and higher forms of insight/knowledge. That is, mystics in certain circumstances know that they are uttering nonsensical propositions, but in so doing they intend, among other things, to force the hearers of such propositions to consider who they are--to locate themselves vis-à-vis normal versus transcendental "reality." The object of such exercises is existential rather than propositional. (Katz "Mystical Speech" 7-8)

The failure of most criticism of Finnegans Wake is that it tries to interpret Finnegans Wake as a set of propositions rather than looking at what the experience of reading it does to the reader. It is the

existential aspect of the experience of reading Finnegans Wake that can be discussed best by means of comparisons with Zen koans.

It defeats the purpose of Finnegans Wake and of Zen koans to try to show that they do not really contain paradoxes:

The many philosophical efforts to reduce the well-formed contradictions and delicious paradoxes that abound in the world's mystical literature . . . to only apparent contradictions and paradoxes is largely, if not altogether, misconceived for just this reason. The transmutational effect of koans and other nonsensical genres would be lost if there were an answer to "What is the sound of one hand clapping?" within the regulative linguistic and conceptual categories of the world of nama-rupa, the ordinary realm of things and words. (Katz, "Mystical Speech" 8)

Finnegans Wake is not a pedantic crossword puzzle; no one will ever understand Finnegans Wake by looking up every word:

What appears at first to be the reader's real problem--the difficult language of the Wake, with its arcane references and multi-lingual puns--is actually more susceptible to remedy than the enduring dilemma of deciding what to do with the facts that we have marshalled. Again and again, the experience of Wake explicators is not that all the facts somehow reinforce one another and fit into a nice, easily summarized pattern, but, rather, that no general scheme accounts for all elements in the text. (McCarthy, "Warping" 52)

Understanding Finnegans Wake is not a matter of looking things up: "We can spend our time investigating obscure details of such a text

that may not carry any clear significance. Or we can take the obscurities as signs of the producing aesthetic process. As Joyce presents it, that is significant enough" (Riquelme 39). Many kinds of scholarly approaches have failed to elucidate Finnegans Wake; this is because

Language creates, when used by the mystical adept . . . the operative process through which the essential epistemic channels that permit mystical forms of knowing and being are made accessible. An indispensable part of this process is the recognition that language is multiform, that it is more than a series of nouns, more than a series of ostensive definitions, more than a correspondence theory of truth. (Katz, "Mystical Speech" 8)

A comparison with the Zen Buddhist koan shows that Finnegans Wake may be best approached not as an obscure text to be glossed and figured out rationally, but rather as a Zen koan, to be pondered. Understanding Finnegans Wake, like solving a koan, is in a sense effortless. Though one must ponder and familiarize oneself with both, insight comes effortlessly. What is difficult in approaching both koans and Finnegans Wake is resisting the temptation to analyze rationally. Zen koans and the enigmas of Finnegans Wake have no solution in any conventional sense. Finnegans Wake, like Zen koans, is in a sense "stupid": the answers to the questions raised are not difficult, but rather so obvious that we overlook them. There is only one reality in Zen Buddhism in which one cannot discriminate, and so in a sense, there is only one answer to all Zen koans. There is only

one character in Finnegans Wake: HCE; all the others, including the reader, are part of him. There is only one story: HCE's simultaneous rise and fall. Zen monks do manual labor around the monastery but much of their time is spent sitting and meditating on one koan and they think of little else for weeks or months; they even meditate on the koan while working. Similarly, the only way to understand Finnegans Wake is to read and re-read Finnegans Wake. Anyone who has tried to figure out Finnegans Wake by reading criticism will understand this. As with Zen koans, there is no shortcut to understanding.

CHAPTER NINE

Finnegans Wake and the Zen Koan: Riddles, Dharma-Battles, and Koan Collections

The central practice in the Rinzai sect of Zen Buddhism is meditation on koans; reading Finnegans Wake involves pondering many riddle-like enigmas. In Finnegans Wake, "words, phrases, sentences, characters, plots, and scenes all appear as riddles in need of being deciphered" (Rieke 33).

The literary calculus in which the reader is invited to join still rests on riddles, on a very obscure cryptogram, "the family umbrogia," (284.4) out of which are meant to evolve as many "combinaisies and permutandies" as possible (284.12-13). (Rabaté 77)

The enigmas of Finnegans Wake are not riddles, because they have no answers. Finnegans Wake is an enigma the way life is an enigma:

"Life" resists as the immense unreadable riddle which cannot be solved, not even by the most cunning arrangement of Letters, when it attempts to imitate it closely, becoming as unreadable as literature as it is puzzling in terms of life. (Rabaté 222)

The Prankquean fable (21.5-23.15) resembles a Zen koan in both form and content. It contains a koan-like question and answer about the mysterious and paradoxical nature of the relationship between husband and wife. It is based on an Irish legend in which Grace O'Malley visited the castle of the Earl of Howth. She was

refused admission by the Earl because he was eating dinner, so she kidnapped his heir to force him to promise to keep his doors open during meals (Solomon 5). In Finnegans Wake, the Prankquean comes to the castle of Jarl van Hoother three times and asks three related questions: "Mark the Wans, why do I am alook alike a poss of porterpease?. . . Mark the Twy, why do I am alook alike two poss of porterpease?. . . Mark the Tris, why do I am alook alike three poss of porterpease?" (21-22). The first two times, Jarl van Hoother shuts the door in her face and she responds by kidnapping one of his "jiminies." While the Prankquean fable can be said to be "about" the creation of the family, any rational analysis of its meaning is doomed to failure. Bernard Benstock has attempted just such an analysis. His "Demonstration of Pun Possibilities in the Tale of Jarl van Hoother" (268-296) demonstrates that a list of pun possibilities does not help us understand the tale. The form of the Prankquean story with its thrice repeated question ("Why do am I alook alike a poss of porterpease?") and mysterious answers ("Unlikelihud" and "Am liking it"), has the same form as koans in which questions are repeated and answered with cryptic replies. In case 11 of The Gateless Barrier, "Chao-chou and the Hermits," a visitor asks a question three times and is answered each time with a mysterious response:

Chao-chou went to a hermit's cottage and asked,
 "Anybody in? Anybody in?" The hermit lifted up his fist.
 Chao-chou said, "The water is too shallow for a ship
 to anchor." And he left.

Again he went to a hermit's cottage and asked, "Anybody in? Anybody in?" This hermit too lifted up his fist.

Chao-chou said, "Freely you give, freely you take away, freely you kill, freely you give life." And he made a full bow. (77)

In case 17 of The Gateless Barrier, "Kuo-shih's Three Calls," a question is repeated, like the Prankquean's, three times: "Chung Kuo-shih called his attendant three times, and three times his attendant responded. Kuo-shih said, 'I was about to say that I was ungrateful to you. But the fact is that you are ungrateful to me'" (113). A koan in The Blue Cliff Record that deals with a questioner who repeats a question is case 20, "Lung Ya's Meaning of the Coming from the West":

Lung Ya asked Ts'ui Wei, "What is the meaning of the Patriarch's coming from the West?"

Wei said, "Pass me the meditation brace."

Ya gave the meditation brace to Wei; Wei took it and hit him.

Ya said, "Since you hit me I let you hit me. In essence, though, there is no meaning of the Patriarch's coming from the West."

Ya also asked Lin Chi, "What is the meaning of the Patriarch's coming from the West?"

Chi said, "Pass me the cushion."

Ya took the cushion and handed it to Lin Chi; Chi took it and hit him.

Ya said, "Since you hit me I let you hit me. In essence, though, there is no meaning of the Patriarch's coming from the West." (129)

If the Prankquean's repeated question can be identified ("why do am I alook alike a poss of porterpease?"), what in the fable constitutes an answer to the riddle? To what are "Unlikelihud" and "Am liking it" answers? While Jarl and the Prankquean seem to be husband and wife, she is described as "the niece-of-his-in-law." Is she the niece of his in-law or his niece-in-law? The tale cannot be figured out rationally. The language of Finnegans Wake, like that of Zen koans, works supra-rationally.

Like a koan, the Prankquean tale treats themes related to Zen Buddhism. The Prankquean's repeated question and her response "Unlikelihud," which seems to have to do with family resemblances among members of the Porter household, echo one of the first koans assigned to students of Zen: "The Sixth Patriarch asked the head monk Myo: "Thinking neither of good nor evil, at this very moment what was your original aspect before your father and mother were born?" (Miura and Sasaki 44).

Like a response in a Zen dialogue, the Prankquean's response "Unlikelihud" supplies the question "why do I am alook alike a poss of porterpease?" with several incompatible answers. The answer to the question "Why do I look like a Porter?" seems to be "Because of uncertainty; because you are unlike a Porter." Yet the Prankquean's return is "be redtom" which I interpret as meaning "by random" or "due to randomness", something akin to "because of unlikelihood." Jarl van Hooter pleads with the Prankquean to stop and give him back his stolen children. The Prankquean's responses to Jarl, "Unlikelihood" and "Am liking it," shows that, because she enjoys stealing children, it is unlikely that she will give them back. This

suggests that in addition to the Oedipal tensions between children and parents, there is tension between husband and wife. Just as in Buddhism birth leads to further suffering, so it does in the family of Finnegans Wake, whose struggles adumbrate a Joycean "samsara" (cycle of rebirth and suffering) of generations.

The third asking of the riddle seems to bring about a thunderous satori in Jarl van Hooter, ending the "skirtmishes": "[W]ith a fork lance of lightning, Jarl von Hooter Boanerges himself." "Boanerges" are the "sons of thunder" in New Testament Greek. Jesus jokingly gave this name to two meek disciples. Thus with meek thunder and lightning, Jarl makes a spontaneous everyday gesture which has profound implications: he "ordurd." Joyce believed that "gesture reveals something hidden" (Rabaté 138). Jarl van Hooter's mundane act is "the first peace of illiterative porthery," illiterate poetry which creates peace and founds the Porter family. Just as the Jarl "ordurd" in response to the Prankquean riddle, so in case 40 of The Gateless Barrier, "Kuei-shan Kicks Over the Water Bottle," Kuei-shan's responds to a question with a gesture:

When Kuei-shan was with Pai-chang's assembly, he was cook of the monastery. Pai-chang wanted to choose a founding teacher for Mount Ta-kuei. He invited all his monks to make a presentation, saying, "The outstanding one will be sent." Then he took a water bottle and set it on the floor, and said, "Don't call this a water bottle. What would you call it?"

The head monk said, "It can't be called a wooden clog."

Pai-chang then asked Kuei-shan his opinion. Kuei-shan kicked over the water bottle and walked out.

Pai-chang laughed and said, "The head monk loses." Kuei-shan thereupon was made the founding teacher at Mount Ta-kuei. (241)

The movement from a linguistic level to a gestural level is one of the ways in which both Finnegans Wake and the Zen koan frustrate linear understanding: "through the gestural cues of mummery, readers can make structural sense of the Wake's proliferating, apparently chaotic, nonsensical action" (Rieke 42).

The scatological component of the Prankquean fable resembles the scatological content of many koans, such as case 21 of The Gateless Barrier, "Yün-men's Dried Shitstick": "A monk asked Yün-men, 'What is Buddha?' Yün-men said, 'Dried shitstick' (137). Another such koan is the seventy-ninth case of The Blue Cliff Record, "T'ou Tzu's All Sounds":

A monk asked T'ou Tzu, "All sounds and the sounds of Buddha--right or wrong?" T'ou Tzu said, "Right." The monk said, "Teacher, doesn't your asshole make farting sounds?" T'ou Tzu hit him.

Again the monk asked, "Coarse words or subtle talk, all return to the primary meaning--right or wrong?" T'ou Tzu said, "Right." The monk said, "Can I call you an ass, Teacher?" T'ou Tzu then hit him. (514)

The scatological in Finnegans Wake and in Zen koans serves the same function, mentioned in the above koan: "Coarse words or subtle talk, all return to the primary meaning." Because "Finnegans Wake must always mean many things at once," (McHugh, "Experience" 9), even a

trivial story takes on significance. Finnegans Wake "contrives to be simultaneously ridiculous and sublime, whilst casually reconciling many other apparent contraries" (McHugh, "Experience" 14). In koans, as in Finnegans Wake, high and low, spiritual and physical, sublime and obscene, are all one. Barbara DiBernard writes:

The artist, Joyce suggests in all his works, but most strongly in Finnegans Wake, uses the elements of the messy, chaotic, fragmented everyday world to create an art which transforms but does not lose sight of its origins. Finnegans Wake never allows the reader to fly freely above the world like Dedalus; like the father Icarus, the reader, plunged into the sea of puns, barroom songs, ads, slogans, jingles, sermons, and scholarly lectures, is forcibly reminded that this world exists. The artist/chemist knows that the highest goal is found in the foulest substance, that it is all about us all the time, that it is buried, like the letter in the Wake, in a dung-heap, but will not, upon extracting the letter or the gold, pretend that the dung-heap does not exist. (8)

Margaret Solomon demonstrates convincingly that all the characters in Finnegans Wake boil down to just two, the male and female genitals:

Joyce's five characters can be regarded as representing members of the propagating family, namely the penis and the testicles on the male side, and the labia of the vulva on the female side. . . the universe of Finnegans Wake, which is, from one point of view, as boundless as infinity, could also be reduced, from another point of

view, to the area immediately surrounding and encompassing the human genitals. (60)

Finnegans Wake contains many other questions such as the twelve questions and answers in I.6. Although these questions involve the reader in some kind of game, they are not riddles in a traditional sense, because the point of them is not simply to guess the answer. Nor are they quite a catechism (Epstein, "Turning" 56), because they do not provide information the way a catechism normally does. The questions and answers also contain long lists, a feature of epics, not of catechisms and riddles.

The questions and answers of I.6 only superficially resemble riddles. Upon closer examination, they violate rules of riddle-making and have many things in common with Zen koans. They are not really questions with answers; they move centripetally back to one basic theme; they make leaps between levels of meaning. They can be understood only by playing a Wakean/Zen Buddhist game of returning anything one encounters back to themes as basic as that of the fundamental non-duality of the universe. The questions and answers of I.6 function as extravagantly diverse "means" of returning to the theme of the endless battle of generations.

The reader encountering this strange series of questions and answers can make out certain patterns:

For one thing, there is a definite short-long pattern in the first ten questions. Questions one, three, five, seven, and nine are very long questions, each with a very short answer, usually a short phrase, a name, or a sentence. Questions two, four, six, eight, and ten are short questions

with long answers. This checkerboard pattern is broken at question eleven, where the question is rather long and the answer is enormous, and in question twelve, in which both the question and answer are two words each (unless all of the Shem the Penman chapter is intended to be the answer of the twelfth question). (Epstein, "Turning" 57)

There does not seem to be any special ordering of the questions, except for the last question being placed last, but there are patterns to be discerned within the questions. The first question contains almost four hundred parts, but it is obvious from its first few words, "What secondtonone myther rector and maximost bridgesmaker. . ." (126. 10-11), that the answer is HCE or one of his avatars; indeed the answer given is "Finn MacCool!" The fact that the question goes on with almost four hundred unnecessary clues is a gross violation of the principle of economy obeyed by traditional riddles.

The first question of Book I.6 violates in many ways the rules of riddle-making and functions much like a koan. The first question conveys meaning by echoing motifs from other parts of Finnegans Wake. This violates another principle of riddlemaking: that riddles can be figured out without outside information. One such echo is the Tristan motif; the first part of the question begins with a "Sequoia" and the last part ends with "bricks." The astute reader will recognize the Tree-Stone/Tristan motif (Epstein, "Turning" 57). This motif returns in questions 11 and 12 when time-tree-Shem-Gripes-Caseous is pitted against space-stone-Shaun-Mookse-Burrus (Epstein, "Turning" 63-69). This motif is an elaboration of the fundamental

theme of Finnegans Wake: the struggle between Shaun and Shem who eventually unite to supplant their father.

Likewise, questions 2 through 8 are not riddles in a traditional sense. They include catalogs, and they rely on the context of the rest of the book to make sense. They do let us hear the voices of Shaun, the Four Old Men, Sackerson, Kate, and Issy. These characters are the cast of the endless, timeless struggle between generations, which is a central theme of Finnegans Wake; the members of this cast are also all part of HCE. These questions can thus be said to function centripetally, as do koans, which are different means of attaining satori.

The language in question 4 functions in such strange ways that Edmund Epstein's explication of the passage resembles a koan commentary in that his explanation deepens our sense of mystery:

Although he carefully contrives it that each city-name answer will be of six letters, distorting "Delfas" and "Dorhqk" in the process, he will not allow any of his cities to have a "nuinous end," even if he must reverse the first and last letters of "Nublid" to effect this. In addition, I would hazard a guess that the four italicized words in the answers--"we'll," "leave," "more," "your"--may represent the sound of respectively, a golden bell, a silver bell, a copper bell, and an iron bell, and the four italicized words in the attempted chime of bells at the end--"neople, Shandepen, feepence Aequalllllll"--are distorted in the direction of the "gold" and "silver" sounds of "we'll" and "leave," appropriately enough, when the money is not divided "aequallllllly." (Epstein, "Turning" 60)

Koans and their commentaries produce a similarly strange effect on the reader.

Question 9 is strange also. Its syntax, "which is more complex than that of any other sentence in the Wake" (Epstein, "Turning" 61), is so difficult that one gets lost in it. Even when Epstein reduces it "to its bare bones" it remains murky: "If a human being were now accorded a sight of "old hopeinhaven," then what would that fargazing forgetter seem to be dreaming of?" (Epstein, "Turning" 61). I would modify the question less, and condense it thus:

if a human being . . . were . . . accorded . . . with . . . [a]
view of old hopeinhaven . . . [and] could such a none . . .
byhold at ones what is main and why tis twain . . . then
what would that fargazer seem to seemself to seem
seeming of, dimm it all? Answer: A collideorscape!
(143.3-28)

It is important in the context of this discussion of Zen in Joyce, that the "human being" see "at ones what is main and why tis twain" because this is the fundamental Zen Buddhist concern of the non-duality of reality even when mediated by dualistic concepts. Like a koan, the collideorscape riddle is not so much a question with an answer as a means of bringing about the dissolution of the self/world opposition and a way of communicating the nature of the universe without concepts or theories. Epstein notes that the answer "combines a theoretical view of the atomic structuring of the universe, as a product of random processes, and a justification of ultimate patterning (by repetition of random events), as in a

kaleidoscope ("Turning" 61). Epstein touches on a Zen Buddhist aspect of the question when he writes that "the syntactic complexity of the question itself imitates the universal 'collideorscape,' with a great surface complexity combined with an underlying simplicity" ("Turning" 61). Zen koans likewise mimic the universe. One such koan is Hakuin's famous: "Listen to the sound of one hand!" The sound of two hands is a mere clap; the sound of one hand is that of non-duality, that of the entire universe.

Epstein again touches on Zen Buddhist themes when he writes:

both in Ulysses and in Finnegans Wake Joyce reiterates his belief that the universe is based upon the void, upon incertitude, or "unlikelihud," to quote the Prankquean. Random events, random resemblances in language, these are the raw materials for his art, its content and its form. Yet he believes that, even if the universe of events and actions is based upon "hophazards" (615.7-8), pattern will emerge as a result of repetitions, given enough time; in fact, the whole question foreshadows 614.21-615.10, the passage ending the male sections of the Wake. Ultimately the random universe orders itself in time, even if a great deal of time is required for the operations of this "collideorscape." ("Turning" 63)

Question 12, the last, is brief: "12. Sacer esto? Answer: Semus sumus!" (168.13-14). Epstein's analysis of who is asking and answering this question reveals how this question works much like a koan. Though this question is brief, Epstein, like a koan-commentator, writes six pages of commentary on it. He asks first "whose voice is it we hear saying 'We are Shem?'" ("Turning" 64).

Because Shaun "allowed four of the answers to be in the voices of the characters the questions concern," the person answering question 12 cannot be Shem (64). Through an investigation of Joyce's Horatian source and of Latin syntax, Epstein deduces that

Joyce had apparently reached the conclusion that the brothers were to combine into a Buckley/Tristan figure preparatory to becoming the new/old father. The brothers in I.vi are not separate characters but really one personality, and therefore the twelfth question and the twelfth answer are spoken by them both, now one and the same person, in unison. They are acknowledging the acceptance of the Shem-principle of temporal process as an essential element in the book. ("Turning" 67)

Epstein also notes that the unity of Shem and Shaun is embodied in the reader reading Finnegans Wake since "Shaun is an object in space, a book, and Shem is a process in time, a reading" ("Turning" 68). The last question and answer resembles a koan in that it brings about a leap to another level of understanding. Also like a koan, this last question redefines the identities of Shem and Shaun, revealing them to be not two but one. These four words epitomize the Buddhist and Wakean principle of the dissolution of the self into a greater unity.

During the mime of Mick, Nick and the Maggies, the Maggies involve Glugg in a guessing game in which he must guess the color of their underwear: "he must fand for himself by gazework what their colours wear as they are all shown drawens up" (224.25-27). The

color is heliotrope, which means "sun-turning," and heliotrope is also the name of a flower and a gem. Glugg guesses about jewels:

--Have you monbreamstone?

--No.

--Or Hellfeuersteyn?

--No.

--Or Van Diemen's coral pearl?

--No.

He has lost. (225.22-28)

The Maggies ask him again to "Find the frence for frocks and translace it into shocks of such as touch with show and show" (233.9-10). Glugg guesses:

--Haps thee jaoneofergs?

--Nao.

--Haps thee mayjaunties?

--Naohao.

--Haps thee per causes nunsibellies?

--Naohaohao.

--Asky, asky, asky! Gau on! Micaco! Get!

Ping an ping nwan ping pwan pong. (233.21-28)

Glugg guesses yellow. "Hao" means "good" and "nao" means "vex, disturb, brawl" in Chinese. "Fearg" means "anger" in Irish. "Haps thee per causes nunsibellies?" echoes the Latin for "through the declared causes of the war." Finally, "P'ing-an" means peaceful in Chinese (McHugh, Annotations 233). Glugg's second guess, like many koans, has agonistic overtones.

Glugg guesses a third time:

--Willest thou rosy bander havind?
 He simules to be tight in ribbings round his
 rumpffkorpff.
 --Are you Swarthants that's hit on a shorn stile?
 He makes semblant to be swiping their chimbleys.
 --Can you ajew ajew fro' Sheidam?
 (250.3-250.9)

But Glugg never has a chance. Izod "is merely playing with Glugg's dumbness They pretend to help him, but they only confuse him, shouting at him to speak. They're not playing fair" (Solomon 28). Zen masters, likewise, do not play fair because koans are not so much riddles as tests of character. The answer Glugg was after in the colors game is "heliotrope" which is hidden in many places, as in the phrase "And her troupe came heeling, O" (250.30). The colors game is much more than a children's game. It is a test of character, an initiation, in that

"Heliotrope" is most certainly a figure of speech for the son and that which turns towards the sun. As the answer to a riddle, posed at a "crossroads," it seems at first to be the password for opening the gate to a son-change--in effect a rebirth--a crossing over into a new cycle of marriage, or fertile sex. (Solomon 31)

What is koan-like about the guessing game as a whole is its three-part structure, its echoes of violence, and the fact that the Maggies have asked Glugg the question most difficult for him. Unlike Shaun who is associated with the sun, Glugg (Shem) is a creature of darkness associated with the bottom half of the body, inside pants

(Epstein, Starchamber 85), and so cannot guess "heliotrope," which means "sun-turning."

This colors game, which resembles in form the Prankquean's three visits to Jarl van Hoothe, is linked to the Prankquean fable. Before Glugg guesses, the question is asked: "How do you do that lack a lock and pass the poker, please?" (224.14-15), and just before the answer is given "their prunktqueen kilt her kirtles up and set out. And her troupe came heeling, O" (250.29-30). Thus all games and questions-and-answers in Finnegans Wake return centripetally to fundamental themes and in this function less like games or riddles than like Zen koans which use a variety of anecdotes to bring about satori.

Dharma-contests, or hossen, are exchanges of words, questions, answers, gestures, and responses between two enlightened people. These exchanges can be extended, and are sometimes called dharma-battles because of their intensity. Dharma-battles illustrate how Zen monks do more than sit and meditate on koans; they are able to defend their insight against vigorous challenges, even if this requires physical violence. Dharma-battles show that Zen is not purely intellectual, but operates on many levels, and involves the entire person, including the physical body, the emotions, and the mind.

Like certain violent koans, some of the exchanges in Finnegans Wake are not playful but rather like dharma-battles. In "Fair and

Unfair Language Games in Ch'an/Zen," Faure describes the performative nature of the koan, revealing its agonistic nature. He makes it clear that the common understanding of koans as paradoxes that put the practitioner into a double bind is "too commonsensical for its flavor to persist on the sensitive palate of an authentic practitioner. It was already rejected on various grounds within the Ch'an tradition itself" (Faure, "Games" 172). He calls the "psychological elaboration provided by D. T. Suzuki for well-intentioned psychoanalysts" a rationalization. Faure also questions the claim that koans are "words to put an end to words," citing "the proliferation of discourse" around certain koans. If koans are not paradoxes, what are they? Faure describes how Linji Yixuan (d. 866) saw Zen exchanges as having an agonistic quality. For Linji, language in Zen is "primarily perhaps, a decisive weapon in an agonistic encounter with others" (Faure, "Games" 163). In these encounters, what matters is not what is being said but who speaks and to whom (Faure, "Games" 163). In Linji's view, "words are strokes or moves in a complex game whose stakes are never clearly stated. In order to play the game, one has to abide by its rules" (Faure, "Games" 163). Faure pursues this idea:

If Ch'an dialogues often end with blows (coups), it is because they are themselves "coups," strokes or moves in a game. Perhaps they do not intend to express a meaning, but to impress an interlocutor, to gain the upper hand in a contest where all moves are allowed (Faure, "Games" 173)

Faure goes further, suggesting that truth "may thus be the outcome of a will to power, instead of its denial. He cites the episode in which "Buddha, holding a bird in his (upper) hand, asks his disciples whether the bird is alive or dead." This game "turns out to be a losing game for the disciples (and possibly for the bird as well)" (Faure, "Games" 174). He mentions a remark by the contemporary Japanese philosopher Keiji Nishitani, who said that dharma-battles were "different from the dialogues that take place in schools or elsewhere" because they were "direct body attacks" and of Zenkei Shibayama, who compared these exchanges to "two swordsmen fighting with real swords" (Faure, "Games" 180); Faure himself compares the tête-à-tête that occurs in these encounters to a "deadly corps-à-corps" (Faure, Rhetoric 297). Such a dialogue "produces a winner and a loser, and the gain and the loss, if only symbolic, can be very real and activate quasi-magical forces" (Faure, "Games" 174) perhaps resembling the magic that Joyce expected to emerge from the battles in Finnegans Wake. Faure cites Favret-Saada: "a force is 'magical' in that it cannot be contained in the system of names; by this very fact, it produces its effects without passing through the ordinary symbolical mediations" (Faure, "Games" 174).

Finnegans Wake contains struggles between characters engaged in a war of words where anything goes. Finnegans Wake is strikingly full of struggles; it resembles an immense dharma-battle with hundreds of participants. In dharma battles, participants are said to "cap" one another's responses. In Scribbledehobble, Joyce writes: "Arabian nights, serial stories, tales within tales, to be continued, desperate story-telling, one caps another" (25). Many stories in

Finnegans Wake tell of struggles, some verbal and some non-verbal. The Prankquean, St. Patrick and the Druid, the Norwegian Captain and the Tailor, Buckley and the Russian General, the Ondt and the Gracehoper, the Mookse and the Gripes are all engaged in conflict. The stories are all linked by echoes such as these in the Norwegian Captain story: "his tail toiled of spume and spawn" (324.4-5) and "by way of letting the aandt out of her grosskropper and leading the mokes home by their gribes" (331.15-17). All of these characters are finally avatars of Shem and Shaun who are the battling halves of HCE and so all of these conflicts embody the struggle for the integration of HCE. HCE's integration parallels the reader's self-reintegration in "understanding" Finnegans Wake. Bernard Benstock writes that "each clash of the antagonists seems to result in a greater sharing of each other's qualities; with each brush against one another more and more rubs off. . . . Shem and Shaun become interlocked into a coalesced unity" (238).

Yawn is Joyce's name for Shaun's disintegrating body: it has blocked his attainment of the richness of soul which his artist brother as "mystic" has presumably achieved. Now that the body is dissolving, Shem's soul begins to appear through the mist of the decomposition. (Benstock 245).

Just as in dharma-contests where winning and losing "activates quasi-magical forces" (Faure, "Games" 174), the battles in Finnegans Wake, though they superficially sound like fables or Joyce's father's favorite stories, are really "pointers" indicating the fundamental non-

dual nature of reality. The fable of the Mookse and the Gripes, for instance, is not a moral fable like La Fontaine's tale of fox and grapes, but rather an absurd joke on the need of a penis for testicles, about a father's need to see his son as part of himself, about the need to read Finnegans Wake in space and time, to experience it diachronically as a sequence in time but also to think of it synchronically as a static three-dimensional pattern in space.

The debate between St. Patrick and the Archdruid in Book IV resembles a dharma-contest. Joyce described it to Frank Budgen as a "meeting of St. Patrick (Japanese) & the (Chinese) Archdruid Bulkely." They argue a question central to Zen Buddhism: absolute vs. relative, or fallen, knowledge. The spectator Muta prefaces the debate:

So that when we shall have acquired unification we shall pass on to diversity and when we shall have passed on to diversity we shall have acquired the instinct of combat and when we shall have acquired the instinct of combat we shall pass back to the spirit of appeasement?
(610.23-27)

The Archdruid claims that only the "numpa one puraduxed seer in seventh degree of wisdom" knows the "inside true inwardness of reality, the Ding hvad in idself id est" (611.21). St. Patrick accuses the Archdruid of black-and-white (Japanese: "shirokuro") thinking, of paralogism ("false reasoning of which reasoner is unconscious"), and paralysis (McHugh, Annotations 612). St. Patrick then uses a handkerchief, as a Zen master might use a fan, to demonstrate fallen

man's rainbow vision, the "Greatest Great Balenoarch [rainbow] . . . the sound sense sympol in a weedwayedwold of the firethere the sun in his halo cast" (612.28-30). This response stumps the Archdruid, as a response in a dharma-contest might leave one monk speechless: "That was thing, bygotter, the thing, bogcotton, the very thing, begad! Even to uptoputty Bilkilly-Belkelly-Balkally" (612.31-32). And just as some Zen masters kick their students out of the room after an interview, St. Patrick's answer knocks the druid onto his "ards." St. Patrick's position is similar to that of Sengcan, an early Ch'an master who held that "sense data are not bad . . . they are the same as true awakening" (Serenity xviii).

St. Patrick, like Sakyamuni Buddha, chooses a Middle Way. Joyce, like Buddha and Nagarjuna, an Indian philosopher and author of the Madhyamika (Middle Way) system, maintains a noble silence in Finnegans Wake when asked philosophical and metaphysical questions because

truth is not to be found in any view or concept, in any system of understanding. The truth, the Absolute, which is inexpressible, can only be comprehended in rising above any kind of exclusiveness. The conflict produced by reason and contending positions can be resolved by attaining a higher standpoint--that is, by the awareness of the total rather than the separate parts. (Moacanin 81-82)

The story of the Norwegian captain and that of Buckley and the Russian general, which Joyce based on his father's stories, tell of

struggles that are ambiguous, violent, mysterious, and comic. The first is the story of a hunchbacked Norwegian captain who

ordered a suit from a Dublin Tailor, J. H. Kerse of 34 Upper Sackville Street. The finished suit did not fit him, and the captain berated the tailor for being unable to sew, whereupon the irate tailor denounced him for being impossible to fit. (Ellmann 111)

The story of the Norwegian Captain and the tailor, which is one of conflict, echoes the other conflict-stories in Finnegans Wake: Shem and Shaun, the Prankquean, Buckley and the Russian General, the Ondt and the Gracehoper, the Mookse and the Gripes. The echoes of the Prankquean story are important because this is the ur-story of sundering and reconciliation in the formation of the family. The Captain "swaradeed . . . All lykkehud!" (312.2-3) much like the Prankquean who "swaradid to him: Unlikelihud" (21.24). Other phrases echo the Prankquean story: "--Stuff, Taaffe, stuff! . . . Come back to May Aileen. --Ild luck to it!" (320.23-25) and "Knock knock. War's where! Which war? The Twwinns. Knock knock. Woos without! Without what? An apple. Knock knock" (330.30-32). These echoing tales suggest that all struggles are Oedipal and that Oedipal drives are the source of all conflict but also of all life. The way to get beyond conflict is through integration of son and father; when they realize that they are not two but one, there is peace. The notion that human suffering is created by desire and that escape from it is possible through transformation of one's identity resembles the Buddhist notions of escape from suffering and desire through

detachment, integration of one's personality, and redefinition of one's identity. The story ends with the Captain marrying the tailor's daughter: the cycle of samsara continues.

The story of Buckley and the Russian General is about

an Irish soldier in the Crimean War who drew a bead on a Russian general, but when he observed his splendid epaulettes and decorations, he could not bring himself to shoot. After a moment, alive to his duty, he raised his rifle again, but just then the general let down his pants to defecate. The sight of his enemy in so helpless and human a plight was too much for Buckley, who again lowered his gun. But when the general prepared to finish the operation with a piece of grassy turf, Buckley lost all respect for him and fired. (Ellmann 398)

This story likewise deals with an Oedipal struggle. "Whereas the captain and tailor story is one which illustrates rivalry between the brothers, the tale of how Buckley shot the Russian general dramatizes the Oedipal wish of the son(s) to replace the father" (Solomon 43). It illustrates how the Oedipal need to supplant the father destroys compassion and leads to violence. It likewise echoes other conflict stories, most directly the key struggle between father and sons in the Museyroom episode where father hands the son the "maxbotch" with which the son will light the bomb that will kill the father and "blow the whole of the half of the hat of lipoleums off of the top of the tail on the back of his big wide harse" (10.18-21). There is also an Electra-complex element. The tailor's daughter/ALP confuses husband and father:

Where you meet I. The day. Remember! Why there that moment and us two only? I was but a teen, a tiler's dot. The swankysuits was boosting always, sure him, he was like to me fad. (626.7-10)

Another dharma-battle is that between the Mookse and the Gripes. Solomon has shown that the story of the Mookse and the Gripes is another tale of Shem and Shaun, this one with echoes of the penis becoming integrated with the testicles (Solomon 60). The "Gripes" are grapes in this sense. The story at first seems to be a complex fable. But if one remembers that any story of conflict in Finnegans Wake is ultimately about Shem, Shaun, and Issy who are the parts HCE that cause his rise and fall, the story becomes a simple joke about a penis battling with its testicles only to find that their quarrel is moot when they are confronted with the female genitals.

This dissolution of conflict resembles dharma-battles in which a third monk puts an end to a quarrel between two arguing monks. An example of this is case 29 of The Gateless Barrier:

Two monks were arguing about the temple flag waving in the wind. One said, "The flag moves." The other said, "The wind moves." They argued back and forth but could not agree.

The Sixth Ancestor said, "Gentlemen! It is not the wind that moves; it is not the flag that moves; it is your mind that moves." The two monks were struck with awe. (184)

The conflict between the Mookse and the Gripes is similarly resolved by a third figure. The aggressive Mookse makes his appearance amid heavy phallic overtones: "pensible . . . sword. . . lancia spezzata . . . Bragspear . . . pederect . . . elevated . . . penic" (152-156). The tone associated with the Mookse is belligerent and intimidating, that associated with the Gripes meek and submissive:

My building space in lyonine city is always let to leonlike Men, the Mookse in a most consistorous allocution pompifically with immediate jurisdiction constantinently concluded (what a crammer for the shapewrucked Gripes!). And I regret to proclaim that it is out of my temporal to help you from being killed by inchies, (what a thrust!), as we first met each other newwhere so airly. (Poor little sowsieved subsquashed Gripes! I begin to feel contemption for him!). My side, thank decretals, is as safe as motherour's houses, he continued, and I can seen from my holeydome what it is to be wholly sane. Unionjok and be joined to yok! Parysis, tu sais, crucycrooks, belongs to him who parises himself. And there I must leave you subject for the pressing. I can prove that against you, weight a momentum, mein goot enemy! or Cospol's not our star. I bet you this dozen odd. This foluminous dozen odd. Quas primas--but 'tis bitter to compote my knowledge's fructos of. Tomes. (155.6-22)

The Gripes, suspended "bold downright" (153.10-11), is anything but phallic. His tone is meek: "I was just thinkling upon that, swees Mooksey" (154.30-33).

Nuvoletta appears eventually, bringing to mind stories involving Shem, Shaun, and Issy. In the end, Mookse remains

Mookse, Gripes remains Gripes, and Nuvoletta herself is unchanged. Nothing has come of the initially fierce encounter; the battle ends harmoniously, dissolved by Nuvoletta's "leap-tear" : "Why, why, why! Weh, O weh! I'se so silly to be flowing but I no canna stay!" (159.16-18). Like Hui-neng who in the koan about the flag points out something on a higher level that the two monks were unable to see, Nuvoletta has showed up the stupidity of the quarrel between Mookse and Gripes because their conflict becomes absurd when one considers that both penis and testicles are meaningless in the absence of the female genitals.

The "casus" of the Ondt and Gracehoper is another story of conflict. The story has the sounds and rhythms of the Ant and the Grasshopper, but the echoes of other stories transform it into just another version of the Shem-Shaun battle. There are echoes of the Prankquean story: "aluck alight or boss of both appease" (417.7), of HCE's interest in Issy: "he was always making ungraceful overtures to Floh and Luse and Bienie and Vespattilla to play pupa-pupa and pulicy-pulicy and langtennas and pushpygyddyum and to commence insects with him" (414.24-27), and the HCE family battle: "mutter and doffer duffmatt baxingmotch" (415.13). Like the story of the Mookse and the Gripes, the fable of the Ondt and the Gracehoper has no moral because both Ondt and Gracehoper remain unchanged at the end of the story. The Gracehoper does not repent, but concludes his song with a mockery of the Ondt's achievements and inability to create:

Your feats end enourmous, your volumes immense,

(May the Graces I hoped for sing your Ondtship song sense!),
Your genus its worldwide, your spacest sublime!
But, Holy Saltmartin, why can't you beat time? (419.4-8)

Shem/Gracehoper/time is the victor in this battle because Shaun/Ondt/space cannot exist in isolation. Opposites need each other. Shaun cannot be as independent as he would like, he must admit Shem is part of himself. Shem's verbal victory, like that of a monk in a dharma battle, unleashes quasi-magical forces: Shem and Shaun will eventually become united.

These struggles mimic the reader's struggle in reading Finnegans Wake:

Like the roles of Ondt and Gracehoper, Justius and Mercius, Shaun and Shem, the roles of reader and writer in this text are in revolution. The violence of the revolving resembles the pummeling that may occur during a mugging. In the author's engagement with the printer and other readers, each party may sustain some injuries. (Riquelme 44)

The dharma-battle between text and reader likewise unleashes a quasi-magical force. This force transforms the reader's consciousness by pummeling the reader's impulse to understand everything rationally.

When koans were gathered into collections such as The Blue Cliff Record and The Gateless Barrier (Mumonkan, in Japanese), the "editor," a Zen monk, added commentary after the koans in verse and prose. A two-line koan can have five pages of commentary. Koan collections make strange books:

The use of language made in the Mumonkan itself is quite exceptional, and cannot be considered according to established rules of linguistic, semantic, and semiotic analyses. The characteristic motif of the koan is to break such socially established rules in an astonishing manner. Yet while traditional hermeneutical methods are inapplicable, it is no easier to consider the Mumonkan for itself, without any external interpretative presuppositions. The text does not lend itself to the construction of an immanent philosophical system or hermeneutical method; rather it tends to defeat any such attempt. (Goodchild 2)

Like the anecdotes assembled and commented on in koan collections, Finnegans Wake repeats and elaborates a few central cryptic stories, such as that of the Prankquean and that of the Norwegian Captain, connecting them with obscure commentary that echoes the stories:

The "three-times-is-a-charm" motif and the temptation theme are firmly established; they will be modified in the three attempts of Glugg to solve the heliotrope riddle, and so to guess correctly in the Colours Game; they will be reversed in the Norwegian Captain story and perverted in the account of how Buckley shot the Russian General--

and the rhythms of the Prankquean legend will permeate the entire book. (Solomon, Geomater 14)

Like Joyce, who in Finnegans Wake makes use of a great variety of "found" materials from many kinds of sources, Ch'an teachers would draw "expressions from any available source--Buddhist, Confucian, Taoist scriptures, folklore, popular song, secular poetry--and use them freely in their own way, without any necessary connection with the original context" (Serenity xxxix). Like the fragments integrated into Finnegans Wake which take on meaning according to how they are used in Finnegans Wake,

the context in which the meaning intended in Ch'an usage [of expressions borrowed from diverse sources] is defined is the context of the Ch'an outlook; this becomes perceptible by observing the structure of the sayings or anecdotes presented. (Serenity xxxix)

The methods used in composing commentaries on koan collections such as the Book of Serenity closely resemble Joyce's method in writing Finnegans Wake:

[The] basic device of Ch'an commentary method, one used frequently by Wansong in the Book of Serenity, [is] that of quotation of sayings or stories that are structurally similar to the main topic under consideration. What is of the essence is not the superficial content but the structure, and this is brought out by presentation of the same deep structures though the medium of diverse surface contents. (Serenity xxxix)

Joyce saw modern writing in terms of a changing surface: "In writing one must create an endlessly changing surface, dictated by the mood and current impulse . . . everything is inclined to flux and change nowadays and modern literature, to be valid, must express that flux" (Power 75).

The process of reading Finnegans Wake resembles that of perusing a koan collection. The most effective way to penetrate Finnegans Wake, is to focus on a few specific passages, then a few more, and to deepen one's understanding of these passages by making connections with other passages. Readers will always be left with some connecting materials that remain obscure. This process of skipping back and forth resembles the method used in perusing koan collections. Koan collections usually assemble one hundred relatively short koans or cases. The koan itself is presented first, or is introduced by a brief "pointer." It is followed by notes, commentary, and verse by the ancient master who compiled the collection. These are followed by notes and commentary by modern-day Zen masters, who not only comment on the case, but on the comments and even on the translation, in the case of collections translated into modern European languages. Koan collections are designed to be pondered, returned to, re-read. In time, one deepens one's understanding of the koans. The commentary can be helpful, though some of it remains obscure. Insights achieved through reflecting on one koan throw light on others. One never arrives at an end; koan collections, like Finnegans Wake, are circular. This description of how koan collections are read applies perfectly to Finnegans Wake:

Ch'an sayings and stories are used as devices for holding certain patterns in mind; structural analysis of such materials dates back at least a thousand years in Chinese Ch'an, and Japanese Zen later developed a practice of contemplating several stories with the same deep structure at one and the same time. In reading Ch'an literature, therefore, it is essential to cultivate the ability to see through and look beyond the stuff of which symbols are made so as to find the underlying design. Following intellectual and emotional associations based on surface content leads to fragmentation far afield of the intent. (Serenity xxxix)

A similar kind of fragmentation results from following the "intellectual and emotional associations based on surface content" in Finnegans Wake; it is crucial to keep in mind the book's "underlying design."

Finnegans Wake makes use of eclectic materials to communicate something beyond the sum of its parts. The most complex passages in Finnegans Wake "can be founded on extremely simple principles which pertain to an almost mechanical borrowing from sources which have no literary merit whatsoever" (Rabaté 91). Joyce even seems to invent "many tactics whose chief aim seems to be to prevent him from using his creative imagination" (Rabaté 102). Koan collections also assemble a diverse group of elements:

One reflection of this technique of using relations among certain elements to convey something deeper that is not necessarily at all apparent in the surface content is manifested in the Book of Serenity in a way that will be apparent to those familiar with Ch'an history. That is,

Wansong has chosen materials that cut across sectarian lines, counteracting the degenerate tendency to sectarianism and exclusivism that is known to have grown up in some Ch'an circles. This highlights the Buddhist hermeneutical principle, first enunciated by the Buddha, that what is important is what is actually being taught, not who is saying it. (Serenity xxxix-xl)

Alison Rieke shows how Joyce's eclecticism "has no real conclusion, and so keeps on endlessly mocking":

He makes a pact with knowledge itself, the knowledge of an omniscient God that cuts across boundaries of religion, language, culture, geographical demarcations, identity, figure and ground, the generic laws of literature, the inviolability of any word. For the human creator, such knowledge must generate Babel; hence, the law at work in the Wake, making its language work, is a law of broken boundaries. The artist breaks divine law by competing with God, violating the privileges of God's divine knowledge. Having crossed into an infinity of systems, languages, cultures, it is the artist's role to build the knowledge gained there into a new system, an artistic form that can govern its variety of absorptions. However, artistic form is, in the case of the Wake, itself transgressive, for here Joyce compounds the sins of the writer by representing them excessively throughout the pages of the Wake, mocking them compulsively. (25)

The eclecticism of Joyce's linguistic sources and the justification for the use of language in Zen Buddhism comes from a belief that anything, including any kind of language, can serve as a vehicle of insight into reality:

Another theoretical justification [for using language in Zen] was the Mahayana doctrine of nonduality. If everything is a manifestation of Suchness (tathata), if every being, sentient and nonsentient, possesses a Buddha-nature, if the Dao is to be found, as Zhuangzi argued, in every phenomenon, it follows that any utterance, any writing, is liable to express ultimate reality. . . . Then Daoyi (709-788) coined his famous motto--"The ordinary mind is the Dao"--and even words uttered in a deluded frame of mind gained ontological nobility. (Faure, "Games" 164-165)

Likewise for Dogen (1200-1253) the founder of the Soto sect of Zen,

the whole world becomes a sacred text or discourse, the "sutra of mountains and rivers." There is nothing therefore, in the whole world that does not reveal the Buddhist truth. Words and scriptures are no exception. According to Dogen: "There are nothing but sutras everywhere in time and space. . . . While in early Mahayana only sentient beings had a Buddha-nature, for Soto Zen masters everything is the Buddha-nature, every word is the Dharma. (Faure, "Games" 167)

In Dogen, as in Finnegans Wake, "the schema universal /particular, so basic to most Western thought, is lacking" (Stambaugh 72). For Dogen, as for Joyce, all of history can exist in a sneeze:

Do not think of heaven and earth as this world or the next; know that they coexist eternally in each passing moment. Generally people never think about the nature of heaven or earth unless something unexpected occurs. For me, a sudden and unexpected sneeze is like an echo

that symbolizes the instantaneous coexistence of life and death, heaven and earth in each moment. (Dogen13)

Finnegans Wake re-describes our world in a way that changes our attitude towards what we normally consider reality. Just as in Zen Buddhism pure experience is balanced by the use of language, so in Finnegans Wake language is used to create a reality that is more than just linguistic. This kind of trick resembles Dogen's baffling claim that "only a painted rice-cake can satisfy hunger" (Faure, "Games" 166). Finnegans Wake enacts the universe it creates, like Zen koan in which "the whole thing appears as a performance, both in the Austinian sense of 'doing what one says,' and the theatrical sense of impressing a somewhat gullible audience" (Faure, "Games" 166).

Like Joyce's works, in which the reader is "on his own" in the text and is a co-creator of meaning, Ch'an commentary on koans does not explain anything:

This characteristic of Ch'an literature, engaging the reader in mental dialogue rather than professing doctrines and dogmas, is what gives it its life. This is what also makes it so challenging; but the challenge is part of the dynamic, as Ch'an calls for effort on the part of the would-be learner, without which it would be sterile and ineffective. As a matter of practical principle Ch'an commentary refrains from exhaustive explanation, for this would crowd out the learner and undermine the very effort needed for the mental transformation the literature is designed to help effect. (Serenity xl)

It is the mental transformation experienced by the reader of Finnegans Wake that traditional criticism has failed to articulate. Zen

Buddhist writings and Joycean difficulty transform the way we try to understand anything:

the desire for quick and convenient understanding has long been recognized as a major barrier to real understanding; and part of the design of Ch'an literature is to enforce the demand for patience, suspension of preconceptions and judgements, and sustained concentration without which progress cannot be made. (Serenity xl)

CHAPTER TEN

Finnegans Wake and Satori

The Zen Buddhist experience of satori, or sudden, effortless insight into the nature of reality, is crucial in understanding how to approach Finnegans Wake. Though Finnegans Wake must be pondered for a considerable length of time, understanding is not achieved through rigorous reasoning. Insight comes effortlessly to the reader of Finnegans Wake as he suddenly sees connections he did not see before:

the acts and gestures of a Zen master are no more "statements" than is the ringing of an alarm clock. . . . Usually the Master is simply "producing facts" which the disciple either sees or does not see. . . . In so far as the disciple takes the fact to be a sign of something else, he is misled by it. (Faure, "Games" 176)

Faure recounts how Merton in Zen and the Birds of Appetite "criticizes the Western tendency to 'interpret' everything: 'Nothing is allowed just to be and to mean itself: everything has to mysteriously signify something else'" (Faure, "Games" 176).

Just as the solution to a koan is often something so obvious that it is overlooked, so reading Finnegans Wake is so easy that few are able to do it. This explains why people who have not read the book think it so difficult and why people familiar with it find it entertaining. Consider Case 41 of The Gateless Barrier: "Bodhidharma Pacifies the Mind": "Bodhidharma faced the wall. The

Second Ancestor stood in the snow, cut off his arm, and said, 'Your disciple's mind has no peace as yet. I beg you, Master, please put it to rest.' Bodhidharma said, 'Bring me your mind, and I will put it to rest.' The Second Ancestor said, 'I have searched for my mind, but I cannot find it.' Bodhidharma said, 'I have completely put it to rest for you'" (248). Like the Second Ancestor, we often cut off our arm trying to understand Finnegans Wake:

Is anything in the Wake pure and simple? To answer my own rhetorical question, yes, the Wake is as simple as it can be, thus conforming to the principle of the economy of Nature's laws, as shaved by Occam's razor. Indeed, since the subject of the Wake is all of human life, one could almost argue that Joyce has oversimplified the subject matter; the Wake is much less confusing than life itself, any person's life. Joyce employs language as a simplifying device, a filter through which passes only the essence of human life. (Epstein, "Language" 64)

Reading Finnegans Wake is easy in the same way that satori is effortless. Much concentration and meditation is required but the breakthrough to understanding happens effortlessly.

The experience of satori makes it possible to see everyday things in a new way. Bits of language from everyday life make up Finnegans Wake, and what is difficult about reading it is often keeping the mundane level in view. The book is based, after all, on an Irish drinking song, in which Joyce saw the cycle of life, death and resurrection of the entire universe. Koans, likewise, force the student of Zen to return to a mundane level:

The inflated ideal is the product of an active mind. The questions posed of the masters show language operating as a manifestation of the beliefs and desires of the questioner. These beliefs correlate with concepts which are not fully formed, and hence questions arise concerning these concepts. The active mind of the questioner remains upon the level of subjective desires and abstract concepts, whereas the response relinquishes such matters and returns to the surface of everyday life . . . Buddhahood can only be found where the mind is passive, and this is the surface of everyday life once extraneous desires and beliefs have been eliminated. The most profound state of mind also exists on the most superficial level. (Goodchild 9)

Another aspect of Finnegans Wake that connects it with the Zen Buddhist experience of satori is its awakenings. The "wakes" of Finnegans Wake are simultaneously awakenings, celebrations of death, and resurrections; in Zen Buddhism, the experience of spiritual awakening is sometimes described as "dying on the [meditation] cushion." Satori is called The Great Death; what is meant is the death of the ego. The central experience of Zen Buddhism is satori and the crucial moments in Finnegans Wake are often wakes which are awakenings. Finnegans, and many others, wake:

Resurrection scenes occur everywhere in the Wake: "Let Rise till Hum Lit" (114.19) signals one of Hum's revivals. HCE, Old Man and Fool with a hump, rises and wins the wooing play. As the Wake winds down and wakes up, ALP thinks twice about her suitors, but sends away the Old Man's competitor and entreats HCE: "It is for me

goolden wending. Unless? Away! Rise up, man of the hooths, you have slept so long! (619.24-26)." (Rieke 46-47)

Resurrection is here associated with awakening from sleep. In Zen Buddhism one "awakens" to the true nature of reality. Joseph Campbell sees HCE as an awaker or Buddha:

"Earwicker" can be read as the awaker, and the word Buddha means "the one who is awake," that is, the one who wakes the sleeper from sleep and the world dream goes with him. So we are in the dream world waiting for the waker. (192)

Finnegans Wake begins at night and ends with dawn as the Porters are awakened by their crying son. HCE's spiritual awakening consists of the recognition that Shaun, who wants to overthrow him, is actually part of himself. It is a dissolving of the distinction between self and other. At the climax of their struggle in the Museyroom episode, HCE "tinders his maxbotch to the cursigan Shimar Shin" though he knows he will use it to "blow the whole of the half of the hat of lipoleums off of the top of the tail on the back of his big wide harse" (10.18-21). This blurring of self and other is confirmed at the conclusion of the investigation of Shaun when it is discovered that at the bottom of the fallen son is the resurrected father, HCE ("Eternest cittas, heil"):

Off with your persians! Search ye the Finn! Ho, croak, evildoer! Arise, sir ghostus! As long as you've lived there'll be no other. Doff!

--Amtsadam, sir, to you! Eternest cittas, heil! here we are again! I am bubub brought up under a camel act of dynasties long out of print. . . .
(532.6-8)

Book IV of Finnegans Wake narrates dawn, the awakening of ALP, and her acceptance of the death of HCE. Though the content of Book IV is ecumenical, its method is Buddhist. The beginning of Book IV is a veritable reveille:

Sandhyas! Sandhyas! Sandhyas!
 Calling all downs. Calling all downs to dayne. Array!
 Surrection! Eireweeker to the wohld bludyn world. O rally, O rally, O rally! Phlenxty, O rally! To what lifelike thyne of the bird can be. Seek you somany matters. Haze sea east to Osseania. Here! Here! Tass, Patt, Staff, Woff, Havv, Bluvv and Rutter. The smog is lofting. And already the olduman's olduman has godden up on othertimes to litanate the bonnamours. Sonne feine, somme feehn avaunt! Guld modning, have yous viewsed Piers' aube? Thane yaars agon we have used yoors up since when we have fused now orther. Calling all daynes. Calling all daynes to dawn. The old breeding bradsted culminwillth of natures to Foyn MacHooligan. The leader, the leader! Securest jubilends albas Temoram. Clogan slogan. Quake up, dim dusky, wook doom for husky! And let Billy Feghin be baallad out of his humulation. Confindention to churchen. We have highest gratifications in announcing to pewtewr publikumst of pratician pratyusers, genghis is ghoon for you. (593.1-18)

ALP's going out to sea is an acceptance of death and suffering. Her final words are a Buddhist awakening to impermanence; they also depict ALP and HCE united as in the yab-yum of a mandala:

I am passing out. O bitter ending! I'll slip away before they're up. They'll never see. Nor know. Nor miss me. And it's old and old it's sad and old it's sad and weary I go back to you, my cold father, my cold mad father, my cold mad feary father, till the mere sight of the mere size of him, the moyles and moyles of it, moananoaning, makes me seasilt saltsick and I rush, my only, into your arms. I see them rising! Save me from those therrble prongs! Two more. Onetwo moremens more. So. Avelaval. My leaves have drifted from me. All. But one clings still. I'll bear it on me. To remind me of. Lff! So soft this morning, ours. Yes. Carry me along, taddy, like you done through the toy fair! If I seen him bearing down on me now under whitespread wings like he'd come from Arkangels, I sink I'd die down over his feet, humbly dumbly, only to washup. Yes, tid. There's where. First. We pass through grass behush the bush to. Whish! A gull. Gulls. Far calls. Coming, far! End here. Us then. Finn, again! (627.34-628.14)

ALP's satori closes Finnegans Wake but there is another satori even more important: that of the reader. Satori is not a goal; it is rather the result of the process-oriented practice of meditation on koans. Finnegans Wake likewise requires a process-oriented approach. You cannot enjoy Finnegans Wake unless you enjoy the individual words, and you cannot see the point of the book unless you become less goal-oriented. "One progresses along its path and

unveils wonders, but if one is consciously questing for the secret of the universe failure is inevitable" (McHugh, Experience 14).

In most cases, years of practice are required to bring about satori. Like a koan on which one must meditate for years, Finnegans Wake is not a book that can be read once through. In Rereading, Matei Calinescu describes three kinds of rereading. The most frequent kind of rereading is "partial rereading (or backtracking) in order to recall more precisely certain significant textual details, or to take full cognizance of essential narrative information" (277). The two other kinds of rereading she discusses are "simple (unreflective) rereading" and "reflective rereading" (277). Calinescu compares simple rereading to "repeating a game of make-believe for the sheer pleasure of repeating it" (277). The kind of rereading required by Finnegans Wake is reflective rereading. Calinescu describes several kinds of reflective rereading: 1) rereading to replay "the original game of make-believe as a game with rules in order to enjoy it more intelligently" or to "penetrate some of the secrets of its making"; 2) rereading to improve "one's understanding of the structure and inner logic of a given game by comparison with other games of the same type"; 3) rereading a work "in view of interpreting it in a new manner"; 4) rereading to "understand the nature of reading or rereading and to make it more self-conscious in all its complexity; 5) rereading to establish "what might be fictionally true" in the world of certain works; 6) rereading to produce "new fictional games of make-believe or fictional games with rules, or both"; 7) rereading to "decipher a potential secret or oblique reference in a text, to guess

the hidden rules by which it has been produced and, most important, to discern its possible explanations" (177-178).

It was my experience, in rereading Finnegans Wake, that rereading of the third, fourth, seventh kinds led me to the conclusion that a rereading of the second kind was the most fruitful. Which is to say that while trying to come up with a new way of reading it, trying to understand the experience of reading it, and looking for the hidden rules by which it was composed, I found that comparisons with the "structure and inner logic" of certain Buddhist practices suddenly made Finnegans Wake easy to read. Though seeing that the second kind of rereading was the most useful required effort, the insight gained made it easy to read Finnegans Wake.

We learn the game of Finnegans Wake as we play it, and insight often comes suddenly as we bring together two things we would never have connected in reading any other book. "The reader is temporarily lost in the bushes of a dense and tangled writing, only to re-emerge, transformed, heroically partaking of the divine operation which recreates language" (Rabaté 157).

Buddhist practice may take time, but satori itself is in a sense effortless. The more we familiarize ourselves with how Finnegans Wake works, the easier reading becomes; the more we know about Finnegans Wake, the more it resembles a children's book. Traditional scholarly methods are of limited use in understanding Finnegans Wake. What does work is immersion: rereading the book. If it is impossible to grasp the book rationally, it is surprisingly easy to grasp it intuitively. Many readers who attempt to read Finnegans Wake from beginning to end do not get past the first pages. A more

manageable way to approach the book is through browsing. Any paragraph is a valid point of entry, so readers should begin with sections with which they are comfortable, perhaps with the story of the Ondt and the Gracehoper. Each part of Finnegans Wake mirrors the whole, and full knowledge of any one passage would entail a knowledge of the entire book. The book is structured in the same way as Dogen's universe. Dogen was a thirteenth century Zen master and perhaps the greatest philosopher in Japan's history. According to Joan Stambaugh, Dogen held that

Every being that exists is a finite monad, a little world. Every thing contains or mirrors the whole world, but since the monads are finite, they do so only in a partial and unclear way But if one could know any one monad completely, one could know the entire universe together with all the past and all the future. To know one thing totally, is to know absolutely everything.
(Stambaugh 33-34)

Dogen, incidentally, would not object to a Joyce's scholar reading Finnegans Wake as a means of Zen practice: "every moment provide[s] an opportunity for practice and realization of the way. . . practice lies in doing one's 'monastic duty' or what one is best suited to do" (Stambaugh 29). For Dogen, "the term 'monastery' refers less to a place than to a state of being, or perhaps better, a way of being" (Stambaugh 29).

Solving a koan requires a move beyond theoretical and conceptual thinking. Rabaté argues that the "evolution of Joyce's entire oeuvre may be seen as the gradual abandonment of the

youthful project aimed at the elaboration of an aesthetics" (181) and indeed, no theory can explain Finnegans Wake which "undermines any meta-discourse, including that of the critic" (Rabaté 189). Rabaté even claims Joyce has "a certain type of theoretical aphasia" in that he did not believe in his own theories (215):

For, Stephen seems to imply, if his theory is valid, does it really matter whether he believes it himself or not? And if it is not valid, he is safer in his denegation. Besides, his "no" is a kind of inner "non serviam" opposed to the coercive nature of theories--it is probably the best way of keeping his mind free "from his mind's bondage," in short, of remaining a poet. Any poet, any creator ought to engage in some such double thinking if he wants to keep creating. Joyce seems to imply that artists must think, but in two directions: they think against an established doxa, an official system of values easily reducible to the interests of those who hold them; and they think against themselves, and it is in this second movement that they are truer to themselves. (217)

Satori is one-ness, insight into the one-ness of all things. When he was enlightened, the historical Buddha raised a solitary flower. One disciple smiled. From this exchange came all of Buddhism. One Zen patriarch answered all questions by raising one finger. When one has spent enough time rereading Finnegans Wake, one realizes that everything and everyone in it is fundamentally one. "Finnegans Wake never ceases rehearsing the same stories of couples and twins, of mythical fathers and mothers, of antagonistic brothers, finally merging when they confront the father" (Rabaté 156). Shem and

Shaun and Issy are merely parts of HCE, and this is true of ALP as well. ALP says of HCE: "Yes, you're changing, sonhusband, and you're turning, I can feel you, for a daughterwife from the hills again" (627.1-3). "Has Earwicker sinned with men or women, or both, or with androgynous beings? Instead of providing a direct answer to that question, the stories tend to question our basic assumptions about sexuality" (Rabaté 161). HCE is every historical man, including the reader (in the reader's four possible roles: father, mother, son, daughter), and is in addition the Irish landscape, and all landscapes. All events and stories, such as those of the Russian General and the Norwegian captain, boil down to one archetypal event:

The protagonist of all these events is one and the same person at different stages of his life--or one and the same male organ operating in its different roles as guilty fornicator and sodomist, Oedipal castrator and perpetrator of incest (61.28-29), creative father of children and of "poetry." Premarital pranks with prostitutes are no doubt included in the Prankquean story: homosexuality abounds in both the captain-and-tailor and the Buckley stories; Oedipal wishes pervade the "Mime" episode (where the parents remain preeminent over both chastity and impotence) and also the Buckley drama, in which the childish wish to replace the father is at first defeated by counteracting father-love, then takes the form of symbolic castration and a three-in-one union of the new man. (Solomon 56)

Solomon also cites the passage at 606.23-607.1 which "prefigures the amazing relatedness of all elements of Finnegans Wake" (57).

The key to satori and to understanding Finnegans Wake is a transformation of the notion of identity. The reader must abandon familiar conceptions of identity in order to understanding Finnegans Wake; identity is also a key issue in Zen Buddhism. Like a kikan koan which trains the student to make distinctions within non-distinction, Finnegans Wake deals with the unity of human life by means of specific characters and historical incidents. This accounts for the almost infinite number of characters in Finnegans Wake. They are all parts of HCE who is inseparable from ourselves:

in the Wake, the only definitive answer to the question "Who is speaking?" is the pragmatic one: the reader speaks by taking on the role of artist as teller. The ambiguous status of the text's language not only allows but requires us to mimic the teller in different voices that merge with one another. (Riquelme 8)

Finnegans Wake is concerned with questions of identity, issues related to the koans that deal with the Zen idea of the Unborn. The Unborn is a notion put forth in the oral teachings of Bankei Yotaku (1622-1693), a Rinzai Zen monk. Bankei solved the dilemmas of birth and death and of personal identity with one word:

If you live in the Unborn, then, there's no longer any need to speak about "nonextinction," or "undying." It would be a waste of time. so I always talk about the "Unborn," never about the "Undying." There can be no death for what was never born, so if it is unborn, it is obviously undying. (Bankei 36)

Insight into the Unborn allows one to see into others:

If you establish yourself firmly in the Unborn . . . [t]he eye to see others will open in you, and you'll be able to see everything from the vantage point of realization. (Bankei 47)

The unborn also has to do with seeing beyond one's personal death:

A man of the Unborn is beyond living and dying (Samsara). What I mean by that is : Someone who is unborn is also undying, so he is beyond both birth and death. What I call living and dying at will, is when someone dies without being troubled by life and death, the continuous succession of birth-death, birth-death that is samsaric existence. Moreover, living and dying is taking place at every instant through the twenty-four hours of the day; dying does not occur only once in your life when you cease breathing. (Bankei 55)

Finnegans Wake likewise does not just deal with identity as a topic, but transforms the reader's notion of identity:

Joyce's book seduces readers into thinking that these patterns will disclose meaning and identity, but they in fact leave behind suggestions of a mysterious presence. . . . Though these illusive clues to identity appear in patterns of verbal repetition, they are also concealed by apparently countless variations. (Rieke 37)

One of the first koans assigned to monks is: "Thinking neither of good nor evil, at this very moment what was your original aspect before your father and mother were born?" Finnegans Wake is all about the

paradoxical nature of identity within the endless succession of generations. HCE battles with his sons until he sees that they are not separate from himself. Our struggle with who is who in Finnegans Wake ends similarly in our recognition that everyone is HCE who is us. Rabaté calls the book "a weird multimirror, which changes 'us' to 'you'" (207). Finnegans Wake mentions "Impossible to remember persons in improbable to forget position places" (617.8).

Shem and Shaun are opposites yet halves of one whole. Though their personalities contrast, the two seem to be the top and bottom of one body. The strange and paradoxical relationship of Shem and Shaun to each other is discussed by two critics. Edmund Epstein notes that Shem and Shaun are two halves of an integrated body and he discusses the related top-bottom motif (Starchamber 85-88). Rabaté discusses Shaun's "devouring oral drive" and tendency to wear his food, as well as Shem's related tendency to eat his clothes. Shem's "borrowed brogues, reversible jackets, blackeye lenses, family jars, falsehair shirts, Godforsaken scapulars, neverworn breeches, cutthroat ties" (185.26) all go into "an Irish stew which will very soon be transformed by subsequent defecation into anal ink" (Rabaté 185). Shaun eats, Shem excretes; this is similar to the paradoxical relationship between the cows and horses in a hosshin koan: "When the cows of Eshu are well fed with grain, / The horses of Ekishu have full stomachs" (Miura and Sasaki 48).

The experiences of satori and of reading Finnegans Wake bring about a transformation of identity; one consequence of this is a transformation of our relationship to the universe. The universe is no longer separate from us. This division is artificial and there exists

rather nothing but a continuum, a web to which everything is connected. Just as koans are often "an endless circular series of "Who?"s, ultimately leading to what seems to be like a kind of infinite regression back into the boundless source of consciousness itself" (No Barrier184), so the answer to all questions of "who?" in Finnegans Wake is: "HCE" or Everybody. The answer to all questions of "what is going on?" is: "HCE's rise and fall." HCE is the reader, all men, the world, and the universe. All the characters in the book are part of him, all stories are versions of his rise and fall. This does upset traditional notions of character/identity, setting/place, plot/event and narrative/time, but these traditional notions start to seem arbitrary as we get used to the Wakean universe. Just as in satori there is no distinction between knower and known, so in Finnegans Wake there can be no absolute distinction between reader and characters. HCE is every man, the dreamer and the reader. We are HCE; his fall and resurrection cannot be separated from the act of reading Finnegans Wake. Moacanin connects the Jungian idea of synchronicity to Fritjof Capra's idea in The Tao of Physics that both theoretical physics and Eastern religions "reveal a universe that is a harmonious, unified process, a dynamic web of interrelated elements" (Moacanin 41). The universe of Finnegans Wake is a similar web. HCE's dream contains all of history in the same way that from "the Tantric point of view each being contains the whole universe. There is no separation of the individual and universal mind, the mind not being subject to time and space limitation" (Moacanin 79). In response to those who see Finnegans Wake as a dream, I would suggest that it resembles instead a spiritual

emanation, a universe which unfolds from mind (the mind of HCE who is us) and which is identical with mind. Thus the problem of where dreamer ends and where the dream begins is dissolved along with the traditional subject-object opposition.

The reader's experience of time in Finnegans Wake is another transformative experience. One cannot begin to understand Finnegans Wake until one has revised one's notions of time. Wakean time resembles the view of time put forth by Dogen, the thirteenth century Soto Zen monk who wrote that:

The time-being has the quality of flowing. So-called today flows into tomorrow, today flows into yesterday, yesterday flows into today. And today flows into today, tomorrow flows into tomorrow.

Because flowing is a quality of time, moments of past and present do not overlap or line up side by side. (Tanahashi 78)

Joan Stambaugh's analysis of this passage shows that Dogen's way of communicating his view of time resembles Joyce's method of composing Finnegans Wake: "He reverses subject and predicate, making the subject reflexive, acting upon itself, and the predicate reflexive, acting upon itself; and he traverses all the possible permutations and combinations of the elements of the sentence" (Stambaugh 43-44). Joyce also traverses many "combinaisies and permutandies" (284.12-13) in Finnegans Wake. Just as Joyce's language makes the reader experience a new kind of time which Finn MacCool and a Chapelizod publican inhabit simultaneously, so in reading Dogen, "the reader is left with nothing to hold on to; all static

elements of the sentence have been overturned, displaced and set in motion" (Stambaugh 44). Just as in Finnegans Wake death and rebirth are simultaneous, it

is the most radical kind of change, generation and extinction, that comes closest to characterizing Dogen's conception of the passage of time. Again, however, this is not generation in the sense of having a beginning in time . . . but generation and extinction, birth and death at every moment . . . within each and every moment, life and death can be seen. (Stambaugh 45-46)

Any reader who has succeeded in penetrating Finnegans Wake can describe moments in which several disparate things suddenly come together. These are not moments in which something is understood, but rather in which the reader perceives or perhaps even creates connections to form a pattern that does not make rational sense. One such moment occurred when I encountered "Homard Kayenne" (351.9-10). At first I only saw the Persian poet as a spicy lobster (a "homard" with cayenne pepper). But "Homard Kayenne" is also HCE both in the hidden initials (Homard KayennE) and in the fact that elsewhere in the book, HCE is associated with lobsters: "Then were the hellscyown [Hec] days for our fellows, the loyal leibsters"; he is "lobstertrapping honest blunt Haromphreyld" (31.8-9) and he is called a "Lobsterpot Lardling" (71.23); HCE is scattered like cayenne pepper over Finnegans Wake: "all those red raddled obeli cayennepeppercast over the text" (120.13-15); HCE as Omar (Khayyam) blends into red-haired ALP: "the fine ooman, rouge to her lobster locks, the rossy, whang, God and O'Mara has it

with his ruddy old Villain . . . K.M. O'Mara where are you" (122.15-19); a clue to the identity of Finn MacCool/HCE in one of Shaun's questions to Shem is "the lobster pot that crabbed our keel, the garden plot that spoiled our squeezed peas" (138.3-4); the Rainbow girls say to Chuff that if he could look behind him he would see his father HCE: "But if this could see with its backsight he'd be the grand old greeneyed lobster" (249.2-3); HCE is "hummer, enville and cstorrap" (310.19-20) and "hummers" ("hummer" is German for lobster with an echo of Khayyam humming his "song") associated with HCE occur elsewhere: "humour of a hummer, O, howorodies through his cholaroguled" (341.10-11), "hummers in their ground all vociferated echoing: Shaun!" (414.6-7), "sludgehummer" (439.23); "hemmer and hummer" occurs at 368.15.

HCE "sought with the lobestir claw of his propencil the clue of the wickser in his ear" (311.10-11); in Butt and Taff's Version of Buckley and the Russian General "three longly lurking lobstarts" (337.20-21) are mentioned, linking HCE to Dublin (Dear Dirty Dublin) and to the Russian General (Oedipal father figure) and all soldiers (lobster is slang for soldier; Mark, viewing HCE, cries out: "lobsters barbed. Call halton eatwords!" (569.27-28); ALP reminisces about HCE as "The only man was ever known could eat the crushts of lobsters" (624.35-36).

On further reflection, Omar Khayyam is a creator (of the Rubaiyat, a poem ruby-red as a lobster in name, and as red as Khayyam's "Wine! Wine! Wine!" and his rose "That yellow cheek of hers to incarnadine"), as is HCE, creator of cities; 368.24-26 is written with the "rhythm and rhyme scheme of Omar Khayyam stanza"

(McHugh, Annotations 368), which can be rearranged as poetry from the page of prose:

And thus within the tavern's secret booth
 The wisehight ones who sip the tested sooth
 Bestir them as the Just has bid to jab
 The punch of quaram on the mug of truth.
 (368.24-26)

Everything in Finnegans Wake returns circularly and centripetally to HCE. Just as any koan can bring about satori, any word in Finnegans Wake can provide an entry into the book. Clark writes:

every point of human knowledge, every pun and portmanteau word in the Wake, is related to every other via a proliferating and multidimensional network of connections. In life we rarely see these links except at moments of heightened insight in which lines of significance (places, things, people known) cross and coincide; the text of the Wake, however, makes such experiences of insight (epiphany) far more frequent, indeed constitutive of sensitive reading itself. (746)

Coincidentally, Case 35 of the Mumonkan, as translated by Thomas Cleary in No Barrier: Unlocking the Zen Koan, concerns lobsters as a Buddhist symbol: "Wuzu asked a monk, 'A woman split her soul; which was the real one?'" Women's comment is:

If you can understand the real one here, you will know that leaving a shell and entering a shell is like lodging at an inn.

If not, it is essential that you do not run off at random. When the material body disintegrates all at once, you will be like a lobster in hot water, frantically thrashing about. At that time, don't say I didn't tell you.
(161)

The lobster in the koan symbolizes the body as a temporary dwelling. HCE is symbolically a lobster in the same way; he is a man of many shells.

Finnegans Wake seems to embody all the qualities that define Zen Buddhism: it is special kind of transmission of ideas outside of orthodox traditions; it is not a sacred text in the sense that it proffers no theories and professes no doctrines; it points directly to the mind and leads to the reader's awakening to unmediated perception of reality. By its special use of language, it embodies the larger goal of all forms of Buddhism, which is to end suffering by dispelling deluded notions of reality.

All forms of Buddhism seek to end suffering by correcting deluded notions of reality. Finnegans Wake teaches the Buddhist lesson that we are all alike, that we can escape the family role we are born into and end our suffering only by learning, like HCE, that our sons are not enemies, but part of ourselves. As in Tibetan meditation, in which one visualizes a deity in order to obtain the qualities of that deity, we partake of HCE's qualities as well as of his sins. We become HCE through reading Finnegans Wake. HCE's guilt and capacity to commit evil is ours. Keiji Nishitani, the contemporary Japanese philosopher of the Kyoto school who seeks to reconcile Zen

Buddhism and Western philosophy, explains in Religion and Nothingness how this is possible:

Modern theologians, with their modern notions of personality, even assert a radical distinction between evil and sin, the latter only being possible in a "personal" relationship with God. But in a relationship grounded on absolute affirmation as absolute negation, an evil act and an involuntary reflex action like sneezing are the same. They both depend on the createdness of man, that is, on the nihility at the ground of his very being. (44)

By contemplating the koan of Finnegans Wake, we come to understand that once one has become awakened, samsara, the world of desires and illusions, is no other than nirvana, liberation from suffering.

Though the principles of many forms of Buddhism are similar, the forms Buddhist practice has taken differ greatly. To demonstrate how deep the affinities between Finnegans Wake and Buddhism are, I will show how Finnegans Wake can fruitfully be read as a Tibetan Buddhist mandala.

CHAPTER ELEVEN

Finnegans Wake and Tibetan Buddhism

Zen Buddhist koans are relatively simple and short; Finnegans Wake is a long, complex book. Though components of Finnegans Wake can be detached and pondered as one would ponder a koan, what are we to make of the interconnections that make of Finnegans Wake a unified work of art? What does mastering the complexity of Finnegans Wake do to the reader? These questions can be elucidated by means of another Buddhist meditation device. The Tibetan mandala is an intricate and complex circular image of the universe and the soul. Meditation on the mandala begins with a gradual mastery of its complexity through progressive memorization. When the complexities have been mastered, the unity of the mandala can be experienced. This experience of unity through complexity brings about enlightenment in the Tibetan practitioner.

Finnegans Wake's circularity, comprehensiveness, universality, and tendency to unite opposites bring to mind the Tibetan mandala. The experience of reading Finnegans Wake also resembles the effect of contemplating a mandala. Like Joyce's reader, the Tibetan adept must first familiarize himself "with the paintings and detailed textual description of the deity and his mandala-world. He then gradually learns to build up a mental image of the deity till it is seen in full technicolour reality as a living, moving being" (Harvey 266-267). Joyce's reader must likewise slowly build up a knowledge of the intricacies of the structure of Finnegans Wake before being able to make connections. When the reader progressively begins to see the

interconnectedness of everything in Finnegans Wake, he can begin to see how his life fits the same pattern, how his life merges with the archetypal and timeless pattern of HCE's recurrent rise and fall. When he identifies with HCE, Joyce's reader has an experience of loss of identity and of a one-ness with the forces of the universe that parallels the experience of adepts of Tibetan Tantric visualization when they meditate on a mandala.

Clive Hart writes that Finnegans Wake can be seen as a mandala:

The symbol of the circular universe with its timeless center is also found in the figure of the Buddhist mandala which is of such importance to Jung. This is the symbol



which in the MSS, Joyce gave the highly important ninth question in I.6. His use of it to designate a passage dealing with the structure of Finnegans Wake suggests that in one structural sense the whole of the book forms a mandala. (77)

The mandala, like Finnegans Wake, is a world:

[The] mandala or "(sacred) circle" is a device developed in India between the seventh and twelfth centuries. . . . Its basic function is to portray the luminous world, or Pure Land, of a specific holy being, with other holy beings particularly associated with it arrayed about it. (Harvey 264)

While Finnegans Wake has been compared in passing to a mandala no one has investigated whether the use of mandalas in Tibetan Buddhism resembles the way in which readers approach Finnegans Wake. I will consider the many ways in which Finnegans Wake resembles a mandala and also how the experience of reading Finnegans Wake resembles the experience of meditating on a mandala.

Like Finnegans Wake, the mandala represents something and transforms its beholder. Both Finnegans Wake and the mandala represent the universe and the soul; both are also experiences. Tucci describes the mandala as a "twofold process" which uses symbols to bring about a transformative experience in the initiate (22). Identifying with the center of this world transforms the initiate (25). When the mystic stands in its center, "he identifies himself with the forces that govern the universe and collects their thaumaturgical power" (23-24).

Like Finnegans Wake, the mandala is simultaneously a representation of the psyche and of the universe. This is possible due to the Vajrayana doctrine that the microcosm and macrocosm are constructed in the same way (Blofeld 103). A mandala is a "map of the cosmos" (Tucci 23); it represents the universe not only as a "spatial expanse" but as a "temporal revolution" and as a vital process. A mandala also "a geometric projection of the world reduced to an essential pattern" (25). But it is also a map of the psyche, a "psychocosmogram, the scheme of disintegration from the One to the many and of reintegration from the many to the One" (25).

A mandala represents the drama of disintegration and reintegration of the psyche (22).

Because Finnegans Wake simultaneously represents the psyche and the world, HCE can be a pub-keeper and a mountainous landscape, ALP a mother and a river. Mountains and rivers, in Finnegans Wake and in mandalas, represent of the entire physical world synecdochically. The mandala contains a "Mountain of Fire" (Tucci 39). The eight forms of consciousness are represented by eight graveyards each with "its own mountain, its own stupa, river, tree and ascetic who sits there absorbed" (41). These coincide with HCE as mountain, as well as with the the tree-stone motif. There are also "rivers and lakes" in mandalas which echo ALP's connection with rivers and the sea. A line which bisects the mandala from north to south corresponds to the axis of the universe and to man's spinal column. This is similar to HCE recumbent as the Irish landscape and with ALP as the river Liffey flowing out to sea. The center of the mandala is a mountain, Mount Sumeru, but the mandala also corresponds to the ground plan of the royal city. The "pattern of a mandala, together with the emblems which decorate it" was also thought of as a palace (44). This central mountain/palace can be seen as the midden-heap/museyroom that is Finnegans Wake.

Both mandalas and Finnegans Wake represent the universe as a wheel. Tucci mentions an ancient Indian text in which the notion of the universe as a wheel is first imagined. The passage is from the Brhad-aranyaka Upanishad (II, 1, 15): "As all the spokes are connected both with the hub and with the rim, so all creatures, all Gods, all worlds, all organs are bound together in that soul" (26). The

image of a wheel is one Joyce used himself in describing Finnegans Wake:

I am glad you liked my punctuality as an engine driver. I have taken this up because I am really one of the greatest engineers, if not the greatest, in the world besides being a musicmaker, philosopher and heaps of things. All the engines I know are wrong. Simplicity. I am making an engine with only one wheel. No spokes of course. The wheel is a perfect square. You see what I am driving at, don't you? I am awfully solemn about it, mind you, so you must not think it is a silly story about the mooks and the grapes. No, it's a wheel, I tell the world. And it's all square. (Selected Letters 321)

Just as HCE is the central to Finnegans Wake, so mandalas have at their center a deity. This deity is sometimes depicted as split into male and female components. When split, the deity is said to be depicted in yab-yum (father-mother) form. In yab-yum form, masculine and feminine deities are depicted in sexual embrace (Blofeld 110). At the center of Finnegans Wake is the HCE-ALP coupling and the presumed future union of Shaun and Issy. The embrace of the deities called Jinas is symbolic of the union of opposites, as is the embrace of HCE and ALP. The embrace of the Jinas in yab-yum form represents "the five kinds of energy (Jinas) interacting with the five kinds of wisdom (their partners)" (Blofeld 110); the coupling in Finnegans Wake has symbolic resonances.

HCE can be split into himself and ALP just like a deity in yab-yum form, but HCE can also be split into five components: himself, ALP, Shem, Shaun, and Issy. In the same way, the mandala's central

deity, the Buddha-figure called the Jina of Pure Absolute Wisdom, is often depicted as emanating four Jinas. Just as ALP, Shem, Shaun and Issy represent facets of HCE, each of the four Jinas symbolizes a type of energy wisdom emanating from the undifferentiated wisdom-energy of the central Jina (Blofeld 105). Each of the Jinas, like each of HCE's emanations, is associated with specific features. The Jinas are distinguishable through "colors, symbols and the positions of arms, hands and fingers" (Blofeld 105-106) but are, like HCE, ALP, Shem, Shaun, and Issy, also "equated with many sets of concepts" (Blofeld 106). Just as HCE is associated with stammering, Phoenix Park, building, the phallus, and so on, the Jinas are associated with certain "bijas (seed-syllables), realms of existence, types of evil to be remedied, elements, seasons, times of day, tastes, bodily functions, kinds of symbolical offering--there is no end to the list, for the Tibetans love to fit as many concepts as possible into the mandala" (Blofeld 106-107).

Joyce likewise associated as many concepts as possible with each member of his archetypal family. The five points of the mandala "correspond to the five structural elements of the human personality" (49) in Finnegans Wake there are five roles: father, mother, son, and daughter; these come together in HCE who encompasses all four roles to make a fifth. This division of HCE into five family members can also be read as HCE surrounded by the Four Old men. Campbell and Robinson picked up on this:

The four Evangelists coalesce with four Irish annalists, whose chronicles of ancient times is known as The Book

of the Four Masters. These four again coalesce with four old men, familiars to the tavern of HCE, who forever sit around fatuously rechewing tales of the good old days. These four guardians of ancient tradition are identical with the four "World Guardians" (Lokapalas) of the Tibetan Buddhistic mandalas, who protect the four corners of the world--these being finally identical with the four caryatids, giants, dwarfs, or elephants, which hold up the four corners of the heavens. (45n)

Joyce's four old men, like Buddhist deities, have many associations. To each of Joyce's four old men corresponds a pronoun (thou, she, you, I), an Evangelist (Matthew, Mark, Luke, John), an Irishman (Matt Gregory, Marcus Lyons, Luke Tarpey, Johnny MacDougall), one of the Four Masters (Peregrine O'Clery, Michael O'Clery, Farfassa O'Mulconry, Peregrine O'Duignan), an ore (gold, silver, copper, iron), a symbol (lion, calf, angel, eagle), a color (blueblack, moonblue, red, black), a day (Palm Sunday, Holy Tuesday, Spy Wednesday, Good Friday), a province (Ulster, Munster, Leinster, Connacht), and an accent (Belfast, Cork-Kerry, Dublin, Galway-Mayo) (McHugh, Annotations 398). The placement of Joyce's Four Old Men corresponds exactly to the layout of the mandala. At the periphery of the mandala are "four gates open on to the four cardinal points" (Tucci 58). These gates are watched by "[a]rmed, awe-inspiring and monstrous" guardians who keep watch (58). These guardians occupy the same positions as the four old men posted at the four cardinal points who describe the action in Book III of Finnegans Wake.

Five and four are key numbers in the mandala and in Finnegans Wake; twelve is likewise significant. Finnegans Wake tells

of the endless cycle of usurpation of the parents role by their own children. One section of the mandala illustrates the twelve links in the chain of causation, a similar cycle:

- | | |
|-----------------------------------|--|
| 1. A blind man | Primordial ignorance |
| 2. A potter | Fashioning: ignorance giving rise to elemental impulses |
| 3. A monkey playing with a peach | Tasting good and evil: impulses giving rise to consciousness |
| 4. Two men in a boat | Personality: consciousness giving rise to name and form |
| 5. Six empty houses | Six senses (including mind): personality giving rise to sense perception |
| 6. Love-making | Contact: the senses giving rise to desire for contact with their objects |
| 7. Blinded by arrows in both eyes | Feelings of pleasure and pain: contact giving rise to blind feeling |
| 8. Drinking | Thirst: feeling giving rise to thirst for more |
| 9. A monkey snatching fruit | Appropriation: thirst giving rise to grasping |

10. A pregnant woman	Becoming: grasping giving rise to continuity of existence
11. Childbirth	Birth: birth giving rise to rebirth
12. A corpse	Decay: rebirth giving rise to renewed death and further rounds of birth and death for ever and ever (Blofeld 121)

Not only are there five buddhas corresponding to HCE and his family, and four guardians corresponding to the Four Old Men, but the twelve hands in the mandala, which have to do with "twelve-fold causal concatenation" (Tucci 71), are of the same number as the customers in the bar.

The action depicted in mandalas is similar to the action of Finnegans Wake which is the story of a struggle between the generations which cannot be prevented or suppressed; any disruption of this necessary violence would disrupt the universe. Finnegans Wake changes our attitude towards this struggle by showing us how it is not just between generations but within ourselves. The mandala maintains a similar balance between conflicting elements. Buddhism does not seek to repress passions but to transfigure them; suppressing them "would provoke their more violent and inflexible reawakening" (Tucci 53). Many of the deities of the mandala "assume a pugnacious and terrifying appearance suited to the powers which must be combatted" (60). The deities of

the superior plane issue from themselves a "terrifying emanation, a 'wrathful' one" which symbolizes the battle between conscious and unconscious forces (60). Like Shem and Shaun at their most violent or Bloom and Stephen in the "Circe" chapter of Ulysses, these deities seek to "cut at the root of the rival, or decompose it and to lead it, submissive and docile, towards the realms of light" (60). Just as Ulysses and Finnegans Wake can be read as battles between the conscious and unconscious, so the deities of the mandala can be interpreted as engaging in the same kind of conflict.

Finnegans Wake tells of the death of HCE and his replacement by Shaun. Certain Tibetan rituals mentioned by Tucci deal with a similar event:

The three syllables are the three Diamond Seeds which introduce the divine essence into the officiant or into the object. At this moment a transfiguration takes place, that is to say, a change of personality . . . there occurs at the moment of death the transference of a father's personality into that of his son so that into the latter is carried over the secret vitality of the former, so that the father may continue to live again in the son. (89-90)

The human body is a central concern of the mandala, and of Finnegans Wake. Mandalas on one level represent the human body. Finnegans Wake, can also be read from beginning to end on a physiological level as the battle of a penis and two testicles (Shem and Shaun as tree and stone or Tristan) with two labia (ALP and Issy). Sex in Tibetan Buddhism and in Finnegans Wake is not obscene, but a sacred reflection of cosmic energies. In Buddhism, the

"primordial union, moved by an inevitable interior impulse to multiply itself, splits in two" (114). HCE is likewise broken down into HCE and ALP; Shem and Shaun are a divided unity, and even Issy has a mirror image, her opposite.

Sex plays a part in Tibetan ritual and is crucial in Finnegans Wake. Why does HCE "never wet the tea"? Tantric Buddhist practice offers a possible explanation. In certain schools a sixteen-year old girl is placed at the center of the mandala to represent "shakti, the creative phase, the female aspect of the original unity" (123). What Tucci calls "conjugation" takes place, "in reality or allegorically" between the initiate and this woman at the center (123). In plainer words, the practitioner has sex with the girl in the center of the mandala. The egg formed of the union of seed and ovum during this sex act "is consciousness which at that very moment flares up . . . as a splendid light to dissolve in the upper extremity of the canal" (123). The canal here is not the one a Joycean might first think of but one which "opens at the summit of the head--in the plane of nirvana, beyond the illusory appearance of becoming" (123). HCE and ALP represent masculine and feminine principles, and as Mr. and Mrs. Porter they have sex in book III. HCE does not have an orgasm though; he doesn't "wet the tea." When the mandala ritual is performed physically with a woman,

the sexual act is not carried to its natural conclusion. The act is controlled by prana so that the seed instead of descending, goes upwards and rises to the "lotus of a thousand petals" on the top of the head and there dissolves itself into the uncreated Source of All. (124)

There is physiological level to this practice which involves breath control: "[t]he breath is held in the phase called kumbhaka, that is 'retention of breath greatly prolonged'" (124). The practitioner is actually able to block the seminal ducts; this is an ancient practice that goes back to the Upanishads which mention "urdhvaretas" who know how to "'lead the semen upwards'" (124). Buddhist scriptures explain that descent of the seed must not be allowed because "'the descent of seed causes the end of passion and the end of passion is the cause of sorrow'" (124). Where then did HCE's seed go on the basis of all this? One may conceive of it as ascending out of the top of his head and out to sea, into the riverrun. Sex in this Buddhist ritual, as it does in Finnegans Wake, reproduces "by the active participation of man and woman purified by gnosis--the drama of the universe" (126). Joyce, like Tantric Buddhists, sees sex as an instrument of salvation: woman

is the other part of ourselves and when she is detached from us we feel sorrowful at the loss. She is our completion: psyche and intellect, yin and yang which anew seek one another so as to re-establish themselves in the primordial equilibrium. (131)

In Tibetan Buddhism, anything can serve as a means towards liberation, even sex:

in countries where the Tantras are revered, sex is seen as a wholesome function productive of power that can be transmuted to serve lofty ends. Furthermore, as the term

Yabyum (Father-Mother) implies, representations of deities embracing are treated with profound respect; they symbolize the union of the forces of wisdom and compassion by analogy to a physical union which is the source of the highest bliss next to spiritual ecstasy. (Blofeld 72)

In Finnegans Wake, as in Tibetan Buddhism, sex is symbolic: HCE's interest in Issy expresses every human being's fear of death and desire to be young and part of the reproductive cycle. HCE's sexual union with ALP is likewise symbolic on a grand scale. The sexuality of Tibetan Buddhist gods is also symbolic on a large scale. Tibetan Buddhists see the human body as a microcosm of the universe and they meditate on images of specific gods in order to become one with them. Tibetan Buddhism holds that "the human body is the microcosm that embodies the truth of the macrocosm" (Moacanin 18). Within their own bodies, practitioners of Tantric Buddhism unite polar principles such as prajna, the female principle, and upaya, the male principle, to transcend the mundane, phenomenal world and experience non-duality through their bodies (19). Moacanin writes that "bliss, nirvana, enlightenment become synonymous in Tantric Buddhism"; she explains that "the sexo-yogic spiritual practices, especially the erotic mysticism which is so often misunderstood in the West, are based on the principle that sexual bliss can become divine bliss and a means of enlightenment" (18).

"The Tibetan Buddhist symbol of the Two-in-one is yab-yum, the father-mother divine couple in embrace, seen repeatedly in Tibetan sacred art." In it there is "no association whatever with

physical sexuality. They portray only the union of male and female principles" (19). In fact, the whole point of Tantric Buddhist practice is to overcome polarities such as male/female and unite both principles within the body of the practitioner. Sex in Finnegans Wake likewise symbolizes cosmic forces.

Just as the symbols of Finnegans Wake interpenetrate in infinite ways, making leaps between levels, so do the symbols of Tibetan Buddhism. Ritual objects such as the Vajra-scepter, sacred monuments such as stupas and chorten, mandalas, and mantras all interpenetrate symbolically. The deities of the mandala are sometimes represented by metal statues, and the pattern of the mandala is based on that of the circular stupa, a temple consisting of a circular dome and a square base; mandalas can be seen as two-dimensional Stupa-temples (Harvey 264).

These temples are symbolic in themselves: the four entrances placed at a crossroads indicate the universality of Buddhist teachings; the dome is a "vase of plenty" that symbolizes how enlightened beings are "full" of the sacred teachings; the parasol disks on top go back to the Bodhi-tree, a symbol of enlightenment; the base of the spire on later stupas represents levels of spiritual attainment (Harvey 78-79). The form of both mandalas and stupas is related to the idea of each physical world as a circular disk with a mountain in the center as home of the gods (Harvey 264). But the rings of the mandala also represent the adept's unfolding spiritual vision as he enters the "temple of his own heart" encountering subsequently a "Dharma-wheel and two deer, representing the teachings of Buddhism" (Harvey 264). Like a mandala, Finnegans Wake is

circular in form and everything in it is connected centripetally to HCE. Just as the four Buddhas surrounding the central one can be seen as emanations or divisions of the central one, ALP, Shem, Shaun, and Issy can be interpreted as emanations or divisions of HCE. Shaun, who is associated with space, symbolizes Finnegans Wake as pattern, or mandala; Shem, who is associated with time, symbolizes Finnegans Wake as a book read in time or as mantra.

A seemingly insignificant ritual object, the Vajra-sceptre has a shape which "conveys the concept of "the One becoming two, of the non-dual revealed in countless pairs of opposites From each lotus rise five prongs which spread out and then curve round so that the tips meet. These prongs are another way of symbolizing the five energy-wisdoms of the mandala" (Blofeld 118). The correspondences continue:

The vajra-sceptre can be held to represent the jewel, and the vajra-bell the lotus. Thus, besides having their own significations, they relate to the core of the mandala and also to the famous mantra [the two middle words of Om Mani Padme Hum mean "jewel" and "lotus"]. Tantric symbols invariably interpenetrate; again and again one comes across symbols which hint at the meanings of other symbols and yet others, thereby symbolizing the interpenetration of every aspect of the universe. . . . One gets an impression of meanings within meaning and, above all, of the presence of the whole in each of its parts. This result deserves consideration by those who are at first repelled by the intricacy of Tantric symbolism. (Blofeld 118-119)

This interpenetration of symbols in Tibetan Buddhism is analogous to the interconnectedness of the various elements that make up Finnegans Wake. The stories of Finnegans Wake interpenetrate, as do its landscapes, characters, voices, even words.

The language of Finnegans Wake has functions similar to that of Tibetan Buddhist mantras. Clive Hart mentions that the Brahmans' AUM or OM is a "symbol of the whole visible and invisible universe" and Hart shows how Joyce uses AUM in Finnegans Wake (96). The language of Finnegans Wake, like that of the mantra, works supra-rationally:

mantric sound is a more efficient means of communication than prayer. The meaning of a prayer distracts the mind and limits its thought content to whatever is said; whereas if, say, the sacred sound Om is repeated over and over again in a deep (but not loud) voice, concentration on what lies beyond the limitations of thought and speech is marvelously promoted. (Blofeld 89)

Mantras are not propositions, ostensive indicators, or referential signs. They operate under a cosmic law of sympathetic magic that includes the very structure of reality. Om does not "say" something, does not "tell" something, but it does something. (Katz, "Mystical Speech" 10)

The hundred-letter thunderwords of Finnegans Wake resemble the Hundred Syllable Mantra of Vajrasattva which is used

in an ejaculatory manner and the meaning of the words, unrecognizable from the pronunciation, is of no consequence at the level of conscious thought The way it is recited is of great importance; the sound is held to produce certain vibratory effects to which the mind responds at a deeper level of consciousness. (Blofeld 160).

The mantra Om Mani Padme Hum has so many meanings that attempts to explain them have run to three hundred pages (Blofeld 194). Key phrases of Finnegans Wake are similarly inexhaustible.

Each deity of the mandala is associated with a syllable which is "the secret essence or 'seed' of the Divinity" (Tucci 60). These two are so closely connected that merely thinking of the syllable calls up the image of the deity. The syllables of Finnegans Wake are not quite this potent, but the "abnihilisation of the etym" that Finnegans Wake effects does make language work in ways that could be called mystical or magical. Because of the magical power of seed syllables, there is "no necessity for the presence of images on the surfaces of mandalas. Instead of representations, it is enough to have the symbolical syllable" (64). These mantras are in a way close to Joyce's sigla:

the mantras are more real than such images, since those are appearances suited to our karmic limitations, they are figures by means of which that which has no form becomes, through artifice, accessible to us, a cloak (imagined by ourselves) under which is hidden an invisible essence although it is, so to speak, immediately perceptible in the concentration of meditation which may make us sharers of that essence. (64)

The sigla and their combinations resemble the images of deities used in Tibetan meditation:

The sigla only stand in for mysterious identities, and their extensions, the normative initials, seem wrapped in Kabbalistic significances, within rules that affect initials and the letters composing words. The riddle of identity remains closed and locked behind the "dreamadory" (377.2). (Rieke 37)

Joyce's interest in magic syllables is evident in his fascination with Rimbaud's "Voyelles" which he could recite by heart. Rimbaud's poem assigns colors to the five vowels:

Voyelles

A noir, E blanc, I rouge, U vert, O bleu: voyelles,
Je dirai quelque jour vos naissances latentes:
A, noir corset velu des mouches éclatantes
Qui bombinent autour des puanteurs cruelles,

Golfes d'ombre; E, candeurs des vapeurs et des tentes,
Lances des glaciers fiers, rois blancs, frissons d'ombrelles;
I, pourpres, sang craché, rire des lèvres belles
Dans la colère ou les ivresses pénitentes;

U, cycles, vibrations divins des mers virides,
Paix des pâtis semés d'animaux, paix des rides
Que l'alchimie imprime aux grands fronts studieux;

O, suprême Clairon plein des strideurs étranges,
Silences traversés des Mondes et des Anges:

--O l'Oméga, rayon violet de Ses Yeux!
(Rimbaud 53).

Tucci cites guides to meditation on the mandala in which colors and syllables are mystically connected:

he must think of the solar (that is red) mandala placed upon a lotus-flower of eight petals in the midst of his own heart. There arises the syllable HUM black in colour. (30)

the yogin should . . . meditate that the letter A is transformed in to a lunar (white) mandala in which there is the seed TAM of yellow colour. (31)

Then from the syllable YAM forms the mandala which corresponds to the wind in the form of a bow and of grey colour and marked on the two extremities by two pennants; from the syllable RAM, that of fire, triangular and red, marked in the corners with the letter R; from the syllable VAM, that of water, round, white, marked with a bell and from the letter LAM, the mandala of the earth, square, yellow and marked in the corners with a three-pointed vajra. (34)

This kind of symbolic linkage resembles the sigla of Finnegans Wake which link together a more disparate group of elements than most literary symbols. The sigla for HCE corresponds to HCE and all his avatars, a mountainous landscape, city-building; that of Shem to creation, the bottom half of the body, time; that of ALP to mothers, rivers. Just as there are five main sigla in Finnegans Wake, the main division of the mandala is into five parts which correspond to "the

five elements . . . the five colours, the five objects of the senses, the five senses themselves" (50). The mandala features a "quinary scission" (55) with five Buddhas, the first associated with the color white, with matter and with darkness, the second with yellow, sensation, and pride, the third with red, notion, and concupiscence, the fourth with green, karma-coefficients, and jealousy, the fifth with dark blue, cognizance, and wrath (53). Consider in this context what Joyce wrote to Harriet Shaw Weaver:

The complete eclipse of my seeing faculties so kindly predicted by A.M.'s young friend from Oxford, the ghost of Banquet [sic], I am warding off by dressing in the three colors of successive stages of cecity as the Germans divide them; namely green Starr; that is green blindness, or glaucoma; grey Starr; that is, cataract, and black Starr, that is dissolution of the retina. This therefore forms a nocturnal tri-color connected by one common color; green, with Shaun's national flag of peas, rice, egg yolk. The grey of evening balancing the gold of morning and the black of something balancing the white of something else, the egg probably. So I had a jacket made in Munich of a green stuff I bought in Salzburg and the moment I got back to Paris I bought a pair of black and grey shoes and a grey shirt; and I had a pair of grey trousers and I found a black tie and advertised for a pair of green braces and Lucia gave me a grey silk handkerchief and the girl found a black sombrero that completed the picture. (Selected Letters 338)

This kind of bizarre linkage also brings to mind the charts Joyce made for Ulysses.

While mystics make use of language in unusual ways. Joyce shares with mystics a position at "the outer limits of the sayable" and the use of language "in a variety of amazingly imaginative ways":

Whatever else the world's mystics do with language, they do not, as a rule, merely negate it. Pressed to the outer limits of the "sayable" by the transcendental objects/subjects of their concern, yet often assisted by the resources of positive revelation and/or the content of their (and others') "noetic" experience (including states of consciousness reached through various forms of meditation) and, as a rule, urgently desirous of sharing these extraordinary truths and experiences, they utilize language to convey meaning(s) and content(s) in a variety of amazingly imaginative ways. (Katz, "Mystic Speech" 33)

The same question arises concerning the mandala and Finnegans Wake: why do the deities/characters appear in such diverse forms? Tucci asks this of mandalas and his answer is that these diverse deities are

symbols by means of which consciousness fixes, so to speak, the restless turmoil of forces that succeed each other and battle in the psyche. Only by means of these symbols can the psyche focus these forces, take cognizance of them and eliminate them in a definitive process of lusis or deliverance. (68)

These symbols are not "objective realities" but "provisional figurations" which make it possible for an individual consciousness to

understand Absolute Consciousness (68). When these deities are "recognized for what they are, that is to say reflections of Being" they dissolve by degrees into "luminosity" (68). They indicate degrees of insight which must be interpreted; the

different colours of the faces, the variable number of hands, the implements grasped, are so many translations into visible signs of the truth which the mystic must relive in the spiritual drama which . . . regenerates him. (68)

Analogously, the endless avatars of HCE and his family are so many translations into visible signs of the spiritual drama within each reader, a drama relived during the regenerative experience of reading Finnegans Wake. The mandala and HCE assume an "infinite number of aspects" because "truth, in order to be operative and penetrate into men's hearts, must be refracted into a thousand modes" (77). Finnegans Wake contains hundreds of redundant stories about HCE's rise and fall for the same reason: "to be operative and penetrate into men's hearts."

Tibetan Buddhists do not object to substituting divinities in mandalas: "some followers of the Shingon sect have attempted to incorporate even Christian symbols into their mandalas" (83). Blofeld writes that the "names and pictures" of mandala deities "could be changed to suit the meditational needs of people of other faiths" (Blofeld 109). And while "the essential fivefold basis of the mandala might be more difficult to fit into a Christian framework" (Blofeld 109), it fits perfectly into the framework of Finnegans Wake.

Tibetan Buddhism offers a wide assortment of aids towards liberation and takes the attitude that any means is acceptable as long as it leads to enlightenment. Joyce uses a multiplicity of stories and characters in Finnegans Wake for the same reason Tibetan Buddhism uses a variety of "skillful means": what counts for both is not so much the means as the attainment of a certain experience. Different readers are attracted to different elements in Finnegans Wake; there is something for everybody. The reader uses what he can as "skillful means" towards getting inside the book and the universe that it embodies. All paths, in Buddhism and in Finnegans Wake, lead to enlightenment.

We now come to the use of mandalas in Tibetan Buddhism and the experience this use brings about, an experience analogous to that brought about by reading Finnegans Wake. In The Theory and Practice of the Mandala, Giuseppe Tucci uses primary texts to elucidate how mandalas are used in Tibetan Buddhism and in earlier religions. Mandalas originated in India; they are used in many different traditions to help initiates escape from maya, the world of appearances, and to bring the psyche, fragmented by maya, back to unity of consciousness (Tucci 21).

The way mandalas function in Tibetan practice is relevant to a discussion of the experience of reading Finnegans Wake. Mandalas are used in visualization, a form of meditation in which the adept must conjure up detailed, colorful mental images of deities. By visualizing a deity which corresponds to one of the forces in the universe, the adept becomes that deity; subject and object, worshipper and worshipped, become one (Blofeld 85). The mandala

is not only "recognized as a valid diagram of the interlocking forces which in their extended form comprise the entire universe"; these forces are believed to "fill the mind and body of every individual being" in their contracted form (Blofeld 84-85). In just this way, Finnegans Wake is not just a diagram of the universe but of the inner world of the individual human being. Held in the mind in one moment and contemplated spatially (the Shaun/space perspective, just as important as the diachronic Shem/time one), the complexities of Finnegans Wake equal those of the most intricate mandala. The same concentration is required for the contemplation of both: visualizing "requires more than a feat of memory and concentration; indeed it is scarcely possible without entry into a deeper than normal state of consciousness" (Blofeld 134).

Mandalas are more than a map, they "are intended to reveal the pattern of secret forces that operate in sentient beings and in the universe at large; they express the emanative nature of existence" (Blofeld 104). Mandala study, like that of koans, goes on for years:

When a neophyte is initiated into a great mandala drawn upon the ground, he is led step by step towards the centre and instructed more deeply in its mysteries as he goes. Perhaps at intervals of a few years he will be reintroduced to the mandala so that the whole mystery can be revealed to him at a higher level of understanding. (Blofeld 108-109)

The five Buddhas of the mandala "do not remain remote divine forms in distant heavens, but descend into us. I am the cosmos and

the Buddhas are in myself" (51). HCE and the entities he is divided into are not characters. We are HCE. His divisions are divisions within each of us: masculine/feminine, artist/worker, father/son. Tibetan monks are told that deities are "images simply emanating from thyself . . . they are solely the fabric of thy mind" (Tucci 27). HCE and ALP, father and mother, as well as the Four Old Men, are archetypes that the reader of Finnegans Wake must likewise recognize as emanations of his own psyche. The strange way in which the reader merges with HCE in Finnegans Wake is paralleled in Tibetan Buddhism by the way the adept's body itself merges with sacred elements:

The adept's five skandhas (form, sensation, discernment, mental discrimination and cognition) and his five dhatus (solids, liquids, heat, energy and space) are the five Jinas and their consorts. His senses (sight, hearing, etc.) and their objects are the mandalas of the eight Bodhisattvas and their consorts. His four limbs are the Four Fierce Gatekeepers and their consorts . . . (Blofeld 175)

Meditation on a mandala can work in two directions. Either the meditator focuses on a deity until it descends into his heart, transforming and in effect deifying the meditator (29) or the meditator "evokes, from the infinite possibilities of consciousness mysteriously present in his own heart, the divinity with whom he desires to identify himself" (30). These two directions can be merged:

In both, the God who is evoked or who descends is visualized in the centre of the lotus-flower miraculously arisen in the space within the heart. This space is then changed by meditation or magic into primordial space, into the very point where the ideal history of the Universe eternally develops. In this process the Ego and God coincide in seminal synthesis and the illusions of time, space, and the individual psyche disappear. (34-35)

In just this way, the reader of Finnegans Wake can either make the link between HCE and himself or can look within himself to find HCE. He can also do both simultaneously as the mystical experience of reading Finnegans Wake breaks down the barriers between reader and character, book and world.

The moment of breakthrough in mandala meditation is described by Tucci in daedalian style as an "epiphany":

It is rather an epiphany, a manifestation which appears to the initiate when at the end of his spiritual preparation he comes to be identified with the centre of the mandala, the point from which all goes forth and to which all returns and from where the archetypal essences stream forth in luminous rays which pervade the world, arousing it from nothing and reabsorbing it. From the spirit of the mystic who is absorbed in the contemplation which transports him on to the plane of eternal existence, there blaze forth, shining round about, the divine matrices of things. He sees them issue from him and re-enter him in that symbol which religious experience has fixed in definite forms. Only thus can he imagine himself as the actor in the cosmic drama and from the experience of life rise up once more to the Origin. (105)

The moment of arrival at the center can take place physically, as the neophyte, having studied the various parts of the mandala, finds himself at its center and "experiences the mandala's catharsis in himself" (106). This would correspond to the reader of Finnegans Wake making a breakthrough as he buckles the loop and begins the book at its beginning, or experiencing a breakthrough at some other central part of the book, at the moment, for example, when HCE is found at the bottom of Shaun. The breakthrough for the mandala initiate can also take place "mentally when by concentrating his mind on the pattern of the mandala he realizes in himself the truth which this pattern typifies" (106). This would correspond to a reader suddenly seeing in himself the rise and fall of HCE.

Meditation on mandalas produces a transformative experience (Moacanin 70-71). Pondering Finnegans Wake is similar in many ways to the practice of meditation on mandalas; both exercises call for a reconciling of opposites and an integration of the self:

In Tantric Buddhism the disciples, after being initiated, are given specific instructions on how to visualize the mandala, which portrays the peaceful and wrathful deities, the clashing forces of existence, the primordial impulses and passions, as well as the spark of divinity--all lying in the depths of the psyche. By mentally entering the mandalas they explore the gross and subtle workings of their minds, their unconscious, and gradually approach their own innermost nuclear center where all opposites are united. The whole process is expressed by means of complex symbols, recapitulating the drama of psychic fragmentation, disintegrations and reintegration:

from duality, multiplicity, psychic fragmentation after the primeval unconscious oneness, to psychic reintegration, non-duality, pure consciousness. (Moacanin 70)

This experience is fleeting. Mandalas are created temporarily for a specific rite out of colored sand painstakingly dropped onto a raised horizontal platform or can be painted onto a scroll (Harvey 264). They are constructed for specific ceremonies using string and colored powder. They must be constructed in "a place near a river's bank or the seashore" (Tucci 85). Each rereading of Finnegans Wake is similarly ephemeral and, because the rules of grammar and common sense cannot be used to correct errors, its textual uncertainties make it as physically unstable as a design made of dust.

Finnegans Wake and mandalas are creations issued from a mystic impulse. The mandala is not a map whose iconography was worked out; it is rather a vision which occurs "through some mysterious intrinsic necessity of the human spirit" (37). The mandala was created through a mystic impulse and subsequently became a support for meditation (37). Tucci describes the Tibetan artist who creates a mandala as representing "in a particular manner, the very drama of his soul" (132). This is not a calculated act:

He does not depict on a mandala the cold images of an iconographical text, but he pours out upon it the phantasms of his subconscious ego and thus knows them and liberates himself from them. He gives form to that world he feels surging within him and he sees it spread out before his eyes, no longer the invisible and

unrestrainable master of his soul, but a serene symbolic representation which reveals to him the secrets of things and of himself. This complicated juxtaposition of images, their symmetrical arrangement, this alternation of calm and of menacing figures, is the open book of the world and of Man's own spirit. (133)

Likewise, Finnegans Wake was constructed intuitively. Its power lies not in the quantity of erudition it assembles but in how this mass of information is ordered. Born of an intuitive impulse, Finnegans Wake cannot be analyzed in terms of rational intentions.

Finnegans Wake is often said to be the dream of HCE. Tibetan Buddhist practice extends to dreaming. Ritual practices extend even to the position one sleeps in. Just as the reader becomes the dreaming HCE, the Tibetan dreamer becomes the Buddha. The "postulant must lie down and assume the position of the Buddha at the moment of Supreme Nirvana" (91). He must be "stretched out at full length on his right side and with his head cupped in the palm of his hand" (91). Adepts are said to be able to control their dreams through a special yoga (Blofeld 174 and Harvey 267). In the morning, he must tell his dream to his master; it is a bad sign if the dream is of a fall (91). Finnegans Wake is a dream of a fall.

Joyce suggested that one could not understand Finnegans Wake without some knowledge of the Egyptian Book of the Dead, a guide to the underworld. Mandalas are a guide to the afterlife:

when a man dies, he spends forty-nine days in the bardo or intermediate state which precedes rebirth; during that time he will encounter thought forms emanating from his

own consciousness which will have the appearance of the wrathful deities. Familiarity with the mandala will help disperse his fear of them. (Blofeld 111)

A few other aspects of Tibetan Buddhism are of interest.

Tibetans, like Zen Buddhists, have a sense of humor:

Tibetan humor is irrepressible. Even at the height of a moving ceremony attended by breathless awe, if something laughable occurs, the sacred surroundings will not constrain them to smother their laughter. (Blofeld 133)

as it might in Catholicism. Joyce's mystic book is likewise full of humor.

CHAPTER TWELVE

Getting Personal: Zen, Joyce, Pedagogy

What are the consequences in human terms of this exploration of mystical experience in the works of James Joyce? Whence this juxtaposition? Of what use are these insights? These questions can only be answered by a personal narrative. I will, therefore, tell how I came to connect Joyce and mystical experience and discuss how I use this discovery as a teacher.

Studying Chaucer and Joyce simultaneously in graduate school caused me to make some unusual connections. It seemed obvious to me that Chaucer's overriding theme was the limitations of human knowledge. The unresolved quality of the House of Fame, The Parliament of Fowls, The Book of the Duchess, the murky ambivalence of Troilus and Criseyde, the perspectivism of the Canterbury Tales, all suggested to me that Chaucer was fascinated with how man's fall had left him stranded in a world of conflicting, irreconcilable interpretations.

Something similar seemed to be going on in Dubliners: a closer reading of a story would often lead to an interpretation that contradicted the initial one. The first time we read "Araby," we are moved by the boy's "anguish and anger." Subsequent readings undercut this sympathy. If the boy is so upset, why does he use schoolboy rhetoric to alliterate? Joyce's readers are made to feel the "fallen-ness" of their perception. Similarly, in A Portrait of the Artist as a Young Man, just about everything can be taken two ways. Is Stephen a hero or a prig? Is the villanelle poetry or junk? Ulysses

can be read in this context as a Canterbury Tales of Dublin life. The pilgrims are the narrators of the various chapters. Each strives to win the story contest, but the outcome is unclear. As in The Canterbury Tales, readers of Ulysses are constantly confronted with their inability to attain certainty. Everything in Ulysses can be read in one way or the opposite. Bloom is heroic or ordinary; the meeting of Stephen and Bloom is significant or insignificant; Stephen and the Blooms go on to have a fruitful relationship or Stephen walks off into the night for good. Finnegans Wake undercuts the reader's semantic security as well. Everything in Finnegans Wake is subject to debate, even what language is being spoken. There are no characters, plots or themes in any traditional sense, much less certainty of any kind.

Chaucer and Joyce seem to be saying one thing over and over again: we cannot know anything with certainty because of man's fall. There are no facts, only interpretations. This seems to be the only fact that does not get undercut. Yet this fact must itself necessarily be just another interpretation. It occurred to me (suddenly) that this "one" point in Chaucer and Joyce was not other but the same as Buddhism's "one point": non-duality. Buddhism confronts us with our inability to know. What is the sound of one hand clapping? Language and reason are traps which lead us into paralysis. The only way out is to see how language entraps us. When we begin to analyze and divide (much as the Canterbury Tales and Ulysses divide experience into tales, pilgrims, morals, chapters, styles) we are on our way towards getting lost in the maze of reason.

Chaucer, Joyce, and Buddhism offer us a way to escape: Do not enter the maze! Clearly no pilgrim can be right or can win the

contest. Clearly, no style can get at the truth of Leopold Bloom. But a catalogue of failures, a junkyard of linguistic failures to grasp truth, teaches us with humor that we should not try to get at truth with language, that certainty is an unattainable ideal.

Once one has seen this, Chaucer, Joyce, and Buddhism become much less perplexing and a great deal more entertaining. In our initial readings of Chaucer and Joyce we are like someone who believes that Bouvard et Pecuchet is a tragedy. When we get the joke, these works become, like Flaubert's novel, epics on the theme of human stupidity, our own relentless stupidity. The man in the Macintosh, for example, is a blatant taunt to literary critics. He is a red herring and nothing else. To attempt to track him down is to sit down at a desk and get down to work with Bouvard and Pécuchet.

Zen Buddhism has applications in teaching. Spontaneity, "letting go," "just don't pick and choose," "first thought, best thought" are all techniques that have made me into a better teacher. I have also modified the Zen practice of assigning students koans to meditate on. True koans are to be found, I have argued, in works of literature such as the works of Joyce. I frequently use readings as a hunting ground for unanswerable questions with which to baffle my students. To create spontaneity, I occasionally enter class with no more preparation than my students. Then together we scrutinize, say, a story from Dubliners. During these occasions, I free-associate out loud to anything that comes to mind. I also pause at anything that I myself do not understand and use this as a question to ask the class. In this way, I am asking "real" questions to my students, not

condescending ones; the best question a teacher can ask is one to which he himself does not know the answer.

What happens to students when they are set on a wild goose chase after something they can never find? What happens when you ask them "What really was wrong with Father Flynn?" They are not bored. Students have thanked me for teaching to them at my level rather than being condescending. They become extremely careful readers, finding things I never saw. Debate rages as they reach irritably after fact and reason. Finally, they discover what Joyce wanted them to be able to see: that while we can know some things (in his stories, in life) for certain, there are many other things that remain, and will forever remain, mysterious. That is what Joyce, literature, Zen, and all forms of mysticism are about.

GLOSSARY

ZEN BUDDHISM

hossen: "dharma contest"; exchange of words, questions, answers, gestures and responses between two enlightened people. Can be extended.

koan: (Japanese, literally "public notice") a phrase from a sutra, an episode from the life of a master, a mondo, or a hossen on which Rinzai Zen monks in training meditate during zazen as a "means" to satori. Monks present their response or "solution" to the koan to their teacher in a daily interview called sanzen or dokusan. Koans are not statements of doctrine nor are they symbolic; they are often absurdly concrete. Koans cannot be solved by reason; rather, they make clear the limitations of rational thought. "Solving" a koan requires a leap to a level of comprehension beyond dualistic modes of thought. The "solution" to a koan is called a wato (a koan may have several watos).

mondo: question and answer (one question, one answer).

Rinzai: Zen sect characterized by the use of koans.

satori: sudden awakening to unmediated perception of reality.

Soto: Zen sect which emphasizes sitting meditation.

zazen: sitting meditation.

TIBETAN BUDDHISM

bardo: one of the six states in between death and rebirth. In the present life, there are bardos of of birth, dreaming and meditation. The forty-nine day long process of death and rebirth includes bardos of the moment of death, of supreme reality and of becoming.

chorten or chöten: (Tibetan meaning "offering container" corresponds to the Sanskrit stupa) The stupa is the typical form of Buddhist architecture. Indian stupas were domes containing relics of the Buddha and others. Stupas can also be symbolic: Borubudur in Java and the three-dimensional mandalas of Tibet. The different levels of the Tibetan chöten, which range in size from small to monumental, represent levels of spiritual attainment.

dorje: (Tibetan, literally "lord of stones"). Originally the thunderbolt (vajra) of the Hindu god Indra, the source of the name of Tibetan Buddhism (Vajrayana). The dorje or indestructible diamond is the symbol of the immaculate transparency of reality which nevertheless gives rise to a profusion of manifestations. The dorje-sceptre is a ritual object, the masculine symbol of the path to enlightenment (upaya) to which corresponds the drilbu, or ritual bell, the feminine symbol of wisdom (prajna).

Sarvastivada: (Sanskrit) school of the Hinayana which holds that past, present, and future exist simultaneously.

tantra: (Sanskrit, literally "system," "context," "continuum") refers to texts and practices of Vajrayana.

Tibetan Buddhism or Lamaism: the form of Mahayana Buddhism practiced in Tibet and the Himalayas which combines the monastic rules of Sarvastivada with the practices of Vajrayana.

Vajrayana: (Sanskrit, literally "diamond vehicle") a school of Buddhism which originated in northern India. It incorporates into Buddhism various magical practices and rituals as well as elements of yoga. Features initiation into meditative practice, connected with a specific deity, consisting of recitation of mantras, contemplation of mandalas, and ritual gestures (mudra).

Yabyum or yab-yum: male and female deities depicted in embrace at the center of the mandala.

SANSKRIT TERMS

bodhisattva: (Sanskrit, literally "enlightenment being") in Mahayana Buddhism, one who renounces enlightenment in order to liberate all beings.

dharma: (Sanskrit, literally "carrying," "holding") cosmic law of rebirth determined by karma; the teaching of the Buddha; norms of behavior; manifestation of reality.

karma: (Sanskrit, literally "deed") law of cause and effect in which the consequences for acts committed in one lifetime are felt in subsequent rebirths. One must avoid both good and bad deeds to escape the cycle of rebirth.

karuna: compassion, oneness with all beings.

mandala: (Sanskrit, literally "circle," "arch," "section") symbolic representation of cosmic forces in two or three dimensional form which synthesizes distinct elements into a unified scheme and simplifies chaos and complexity into a pattern.

mantra; syllable or series of syllables that manifest cosmic forces. Repetition of a mantra is a form of meditation practiced in connection with visualizations and mudras.

maya: (Sanskrit, literally "illusion") the continually changing, impermanent phenomenal world of appearances and illusion which the unenlightened mind mistakes for reality.

mudra: (Sanskrit, literally "sign") symbolic gesture or posture.

nirvana: (Sanskrit, literally "blowing out") liberation from the cycle of birth and death (samsara)

prajna: (Sanskrit, literally "consciousness" or "wisdom") immediately experienced intuitive wisdom; insight into shunyata; cannot be conveyed by concepts.

samsara: (Sanskrit, literally "journeying") cycle of birth and death.

shunyata: (Sanskrit, literally "void" or "emptiness") impermanence and insubstantiality of all things.

sutra: (Sanskrit, literally "thread") discourses of the Buddha.

upaya: skillful means of attaining liberation.

Mahayana: (Sanskrit, literally "great vehicle") branch of Buddhism which focuses on the use of many approaches to liberate all beings; Zen and Tibetan Buddhism are Mahayana sects. The other main branch is called Hinayana ("small vehicle") and focuses on the liberation of the individual.

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