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Joyce's Mandala

by

Colm O'Shea

submitted for the degree of Ph.D at Trinity College, Dublin, January 2005

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Summary

The term "mandala" is a Sanskrit word which can be translated as meaning "sacred circle". The "circle" in this instance typically encloses a highly structured icon which represents a microcosm of the universe and/or consciousness. Today, mandalas are produced by a variety of people from a multitude of backgrounds but these sacred circles were originally constructed by spiritually adept artists from aboriginal cultures in order to represent the experience of subject-object dissolution or even to help actively initiate such a dissolution. Indian and Oriental civilisations developed this spiritual-artistic practice to its zenith in terms of technical sophistication; here multitudes of icons within the design create layers upon layers of esoteric meaning for both the mandala artist and the spectator.

This thesis aims to explore the iconographic system of mandala construction and to assess to what extent Joyce's *Finnegans Wake* can be understood as such a mandalic construct. Because Joyce's whole body of work is interconnected, and each work marks a clear progression from one phase of spiritual and artistic maturity to another, this thesis will incorporate examples of Joyce's writing prior to the *Wake* which show him to be not only moved by issues of rigidified ego and spiritual paralysis (problems the mandala attempts to dissolve) but also an artist inclined to a fascination for geometric imagery and symmetry (technical devices employed in mandala construction).

Chapter 1, "Joyce and the Infinite *Bardo*", is an introduction to the Tibetan concept of the *bardo*, the existential space of 'between-ness' that is neither subjective nor objective but marks a place where great ontological freedom or terror can be experienced. It argues that this *bardo* gateway to the direct intuition of non-duality can be seen as the site where mandalas are produced, in response either to an *amor infiniti* or *horror vacui* or both.

Chapter 2, "Introduction to the Mandala", displays various different theorists' opinions of what defines a mandala and briefly examines ideas about the symbolic significance of the mandala's main structural features.

Chapter 3, "*Dubliners* and the Samsaric Wheel", explores a specific variant of the mandala which depicts paralysis: the Tibetan Wheel of Life and Death. This chapter presents the characters of *Dubliners* as characters located on the Wheel and argues that the origin (or hub) of circular paralysis that haunts Joyce's short fiction and the Wheel icon is one and the same.

Chapter 4, "Psychic Architecture", is a lengthy cataloguing and analysis of both two and three-dimensional mandalic architectural devices (as defined partially by architectural historian William Lethaby and psychologist Carl Jung) which comprise *Finnegans Wake*.

Chapter 5, "'Mystic' or 'Morbid'?: Geometrical Art", considers whether the impulse to transcend the experiential subject-object division is more predominantly "mystic" (i.e., a radical ontological uncertainty which fragments the ego function and destroys the craving and aversion which produces suffering) or "morbid" (i.e., the same ontological uncertainty which *increases* suffering) in nature. It shows the elaborate linear-geometric designs produced by schizophrenic artists (most notably Louis Wain and Adolf Wolfli) and compares them to Joyce's linear-geometric *Wake*. This final chapter establishes the thesis's 'twin-pole' view of the mandala as both a 'breakthrough' and 'breakdown' of the personal sense of self and how that breakthrough-breakdown manifests itself in the "ordered chaos" of mandala construction.

Although other writers (discussed below) have briefly related Joyce's *Finnegans Wake* to the mythic structure of the mandala, this is the first full-length examination of such a comparison, using Joyce to shed light on the opacities of the mandala principle as much as it uses the mandala to illuminate Joyce's book of the night.

Contents

Acknowledgements.....i

Textual note.....ii

List of Illustrations.....iii

(Plates: *figs.*1-14)

Chapter 1: Joyce and the Infinite *Bardo*.....1

Chapter 2: Introduction to the Mandala.....38

Chapter 3: Samsaric Dubliners.....59

Chapter 4: Psychic Architecture.....110

Chapter 5: "Mystic" or "Morbid"?: Geometrical Art.....203

Conclusion:.....283

Bibliography 287

Acknowledgements

My thanks go to:

My supervisor John Nash, without whose criticism this thesis wouldn't be *about* orderly chaos, but rather just *be* chaos.

Marie Glancy, for the warm support and cool-headed advice.

My brother Eoin, for the late-night conversations.

My close friends, for their intellectual and emotional presence.

Finally, and most importantly, I want to offer my sincerest gratitude to my parents, Patricia and Gerard, for all the gifts that I am still unwrapping.

Textual note

The following abbreviations have been used in the text:

CW *Critical Writings*, eds. Ellsworth Mason and Richard Ellmann (New York: Viking, 1959; reprinted Ithaca: Cornell University Press, 1996)

D *Dubliners* (London: Grant Richards, 1914; reprinted New York: Viking Press, 1967)

FW *Finnegans Wake* (London: Faber and Faber, 1939; reprinted London: Faber and Faber,1986)

LI *Letters of James Joyce,* Vol.I, ed. Stuart Gilbert (New York: Viking Press, 1957)

LII *Letters of James Joyce,* Vol.II, ed. Richard Ellmann (New York: Viking Press, 1966)

LIII *Letters of James Joyce,* Vol.III, ed. Richard Ellmann (New York: Viking Press, 1966)

P *A Portrait of the Artist as a Young Man* (New York: B.W.Huebsch, 1916; reprinted London: Minerva Edition, 1992)

SL *Selected Letters*, ed. Richard Ellmann (New York: Viking, 1975)

SH *Stephen Hero* (London: Jonathan Cape, 1944; reprinted London: Paladin, 1991)

U *Ulysses* (Paris: Shakespeare and Co., 1922; reprinted London: Penguin, 2000)

List of Illustrations

"What is the use of a book without pictures..." - *Alice In Wonderland*, p.1.

*Fig.*1 Basic version of a vajra mandala. www.jyh.dk.indengl.htm

*Fig.*2 Bija (seed syllable) mandala. www.geocities.com/Athen/Delphi/6245/index33.html

*Fig.*3 Yab-Yom mandala. www.dzogchen.org/library/photos/pix960502/untitled78.jpg

*Fig.*4 Nairatma mandala. www.asianart.com/mandalas/mandimage.html

*Fig.*5 "Rosalia Walther", mandala by Adolf Wolfli, repr. in Elka Spoerri, *Adolf Wolfli* (Ithaca: Cornell University Press, 1997), p.108

*Fig.*6 "Julia", advertising and manuscript collage by Adolf Wolfli, repr. in Spoerri, *Adolf Wolfli*, p.180

*Fig.*7 Yama holding Wheel of Life. www.geocities.com/lesliebarclay/wheel/html

*Fig.*8 Tessellated device on the floor of John Nolan's pub. Repr. in John Wyse Jackson and Bernard McGinley, *James Joyce's Dubliners: An Illustrated Edition* (London: Sinclair-Stevenson, 1993), p.137

*Fig.*9 Sri Yantra. Repr. in John Barrow, *The Book of Nothing* (London: Vintage, 2001), p.41

*Fig.*10 (a) Dharma Wheel (b) Buddha Footprint (c) Bodhi Tree
(a-c) www.buddhamind.info/leftside/arty/feet.htm
(d) Great Stupa of Dharmakaya Which Liberates Upon Seeing.
www.shambhalamountain.org/stupa_symbolism.html

*Fig.*11 Two deer from the park at Sarnath kneel at the Wheel.
www.buddhamind.info/leftside/arty.htm

*Fig.*12 Michelangelo's preliminary plans for San Giovanni de'Fiorentini.
www.rogershepherd.com/WIW/solution12/symbol.html

*Fig.*13 (a-e) Louis Wain's geometric cats.
www.epub.org.br/cm/gallery/gall_leonardo/fig1-a.htm

*Fig.*14 (a, c, d) Wolfli mandalas. www.artbrut.ch/artbrut/collection/wolfli/artist.html
(b) "Countess Saladine", repr. in Spoerri, *Adolf Wolfli*, p.99.

Fig.1: Basic version of a vajra mandala. Note the four T shapes set at cardinal points and bearing witness to the "vajra" icon in the centre. The vajra is a stylised mandalic image of a thunderbolt.

Fig.2: Bija mandala. The syllables represent aspects (or attributes) of Vairocana (buddha) and are set on an unfolding lotus. The receptive lotus is the void to the vajra's adamantine activity. The non-dual opposites of the lotus and vajra are represented again in the yab-yom symbol.

Fig.3: Yab-Yom mandala.

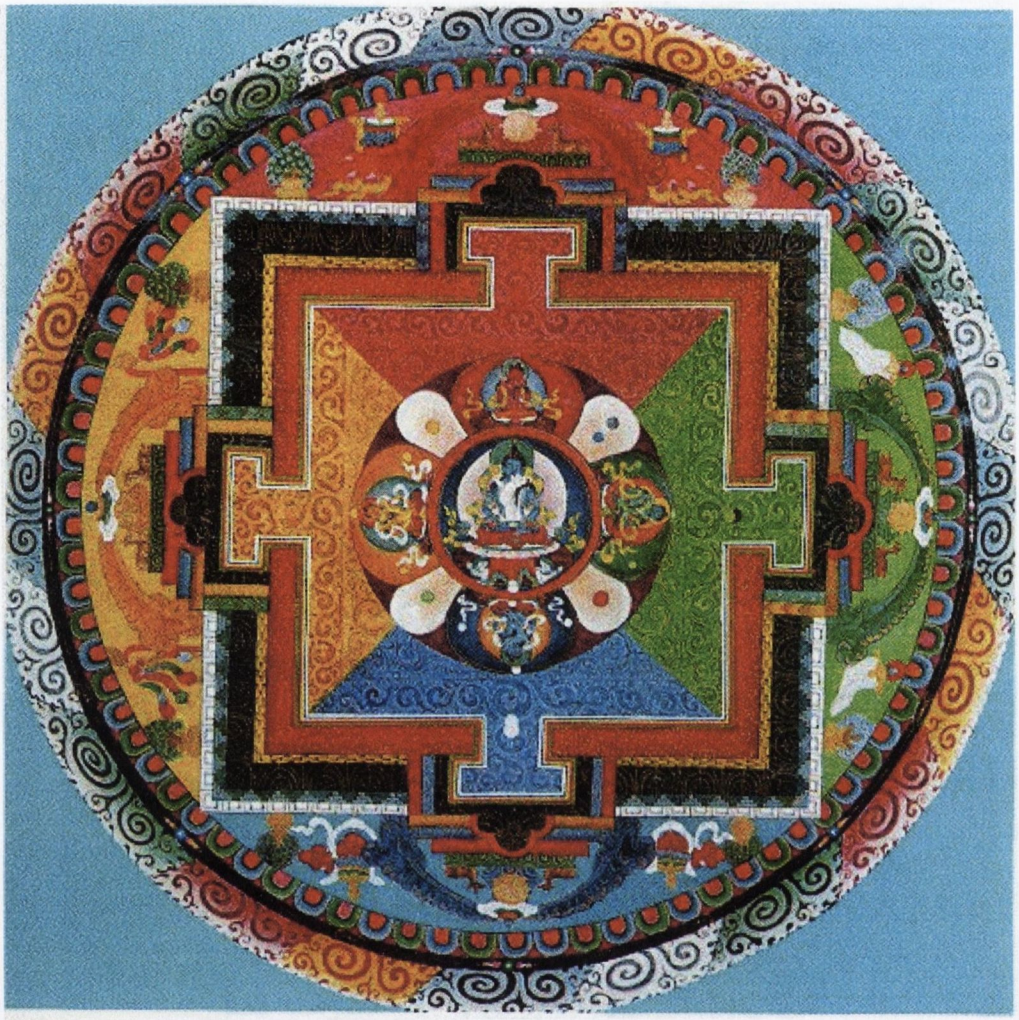


Fig. 4: Nairatma ("she without selfhood") mandala. Tibet, circa 13th C. Nairatma is central, dancing on a male corpse. She is immediately surrounded by two concentric circles of 12 dakinis (female celestial dancers), 4 at the cardinal points of the first circle and 8 in the second tier. Beyond this central precinct the quincunx is the basic form although a multitude of figures are woven into the detail of the quincunx structure.

Fig. 5. ***Rosalia Walther, Owner of the Grand Hotel on Mount Neveranger, 1911.***

Fig. 6. Julia, 1918

Fig.7: Yama holding Wheel of Life.

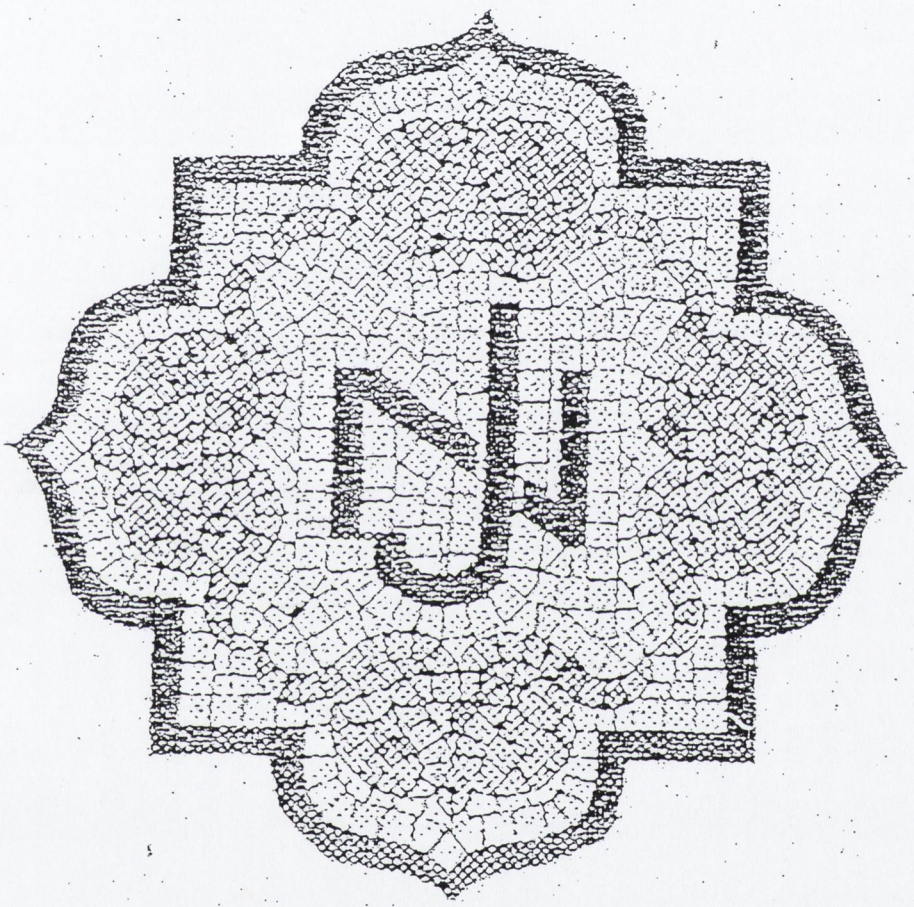


Fig.8: The tessellated device on the floor of John Nolan's pub.

Fig.9. Yantra. Nine interlocking triangles, pointing both up and down, function as a more geometric version of the yab-yom embrace and focus the attention on the centre point, i.e., the "bindu" or "void-drop". Basic mandalic traits (squared circle, T-structures and lotus petals forming a circumference) are still present.

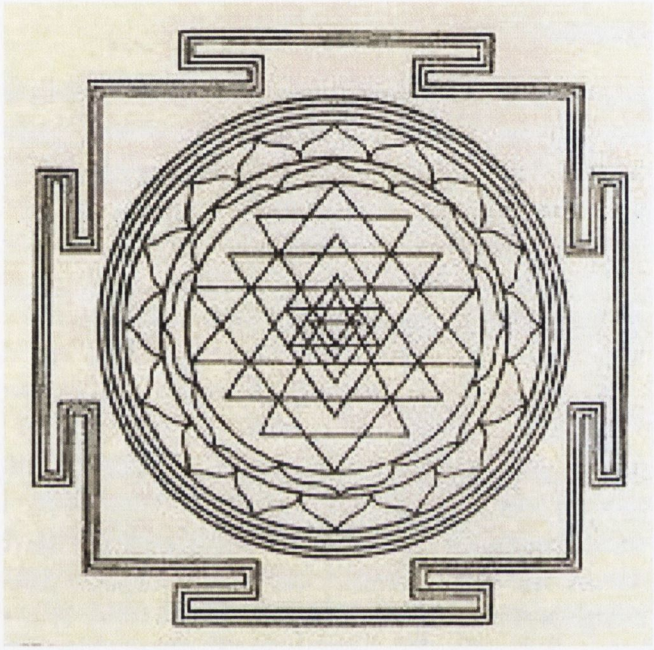


Fig.10.a: Dharma wheel.

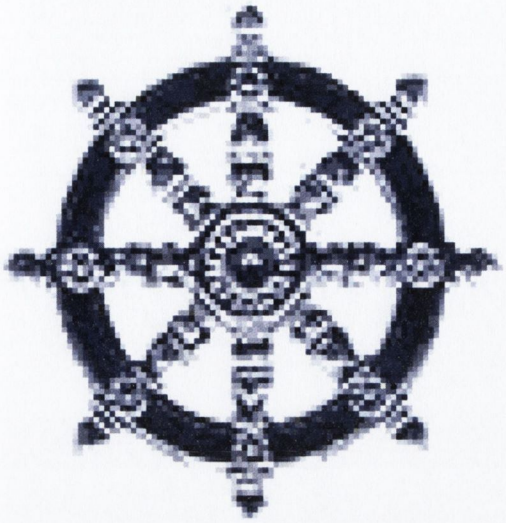


Fig.10.b: Footprint. Note grid of mostly geometric symbols set within the icon and dharma wheel at the very centre.

Fig.10.c: Bodhi Tree. This is an early frieze (c.100-200). The Buddha rupa (human form) is absent, instead three men worship the tree icon that represents the enlightenment principle.

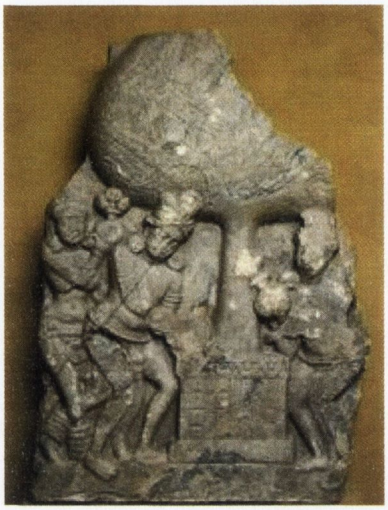
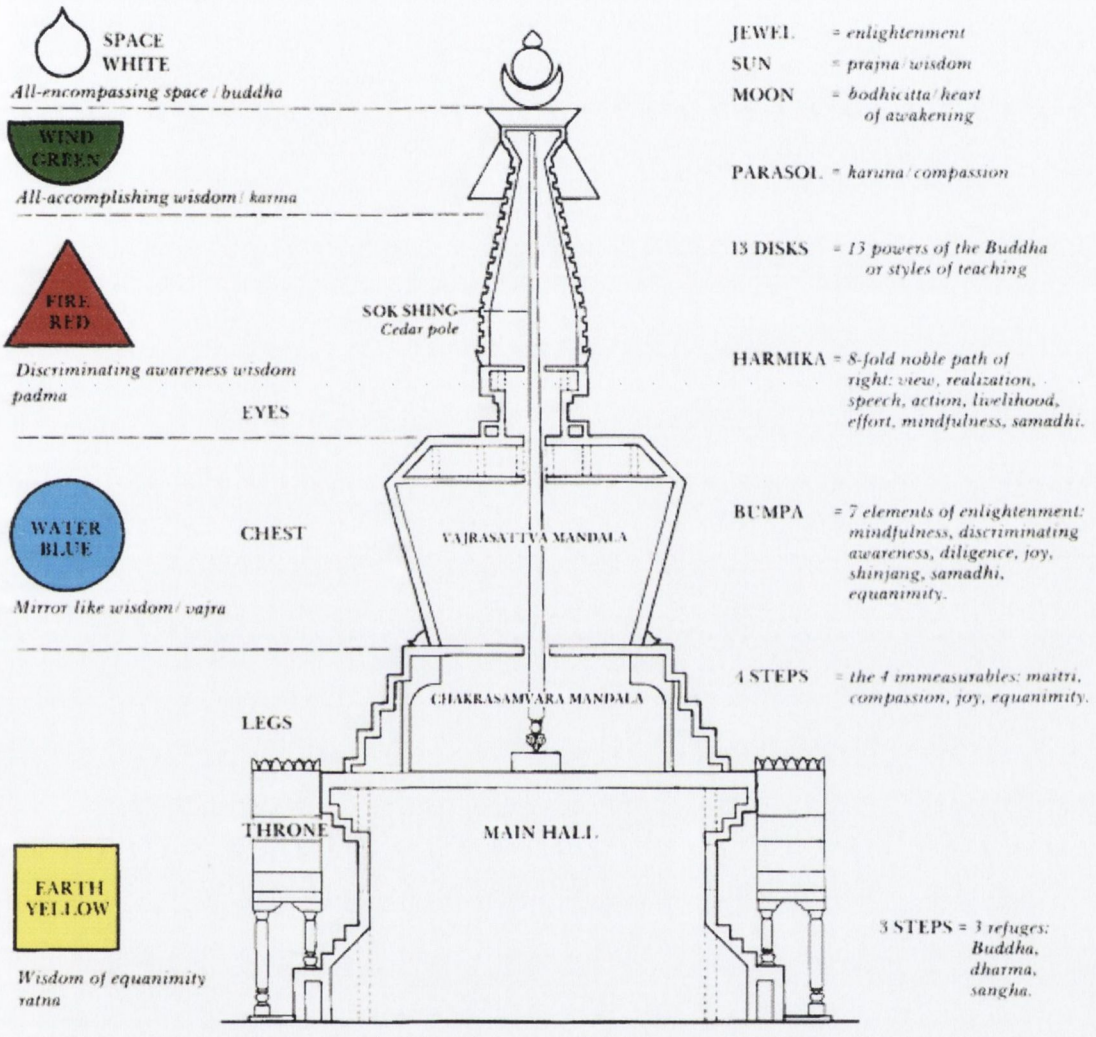


Fig.10.d:

The Great Stupa of Dharmakaya Which Liberates Upon Seeing



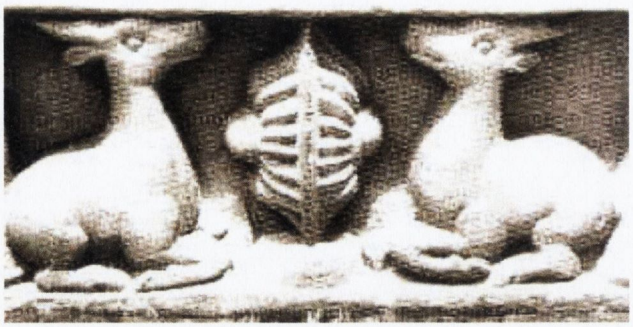


Fig.11 Two deer from the park at Sarnath kneel at the wheel.

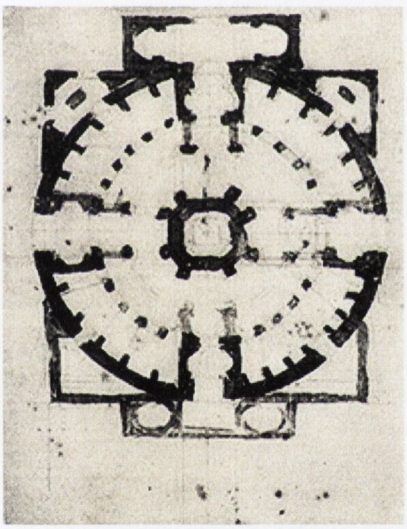


Fig.12 Michelangelo's preliminary plans for San Giovanni de' Fiorentini (Florence), 1559. Note large T-structures.

Wain's cats. Note the progression from background patterning to the foregrounded figure's geometricization.

Fig.13.a

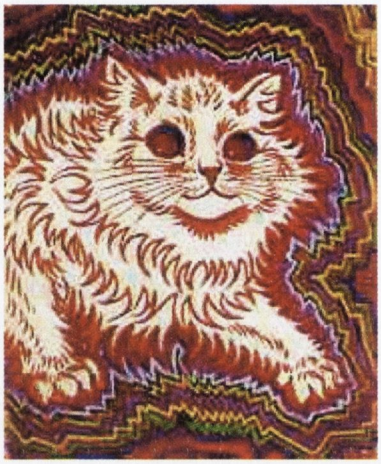


Fig.13.b.

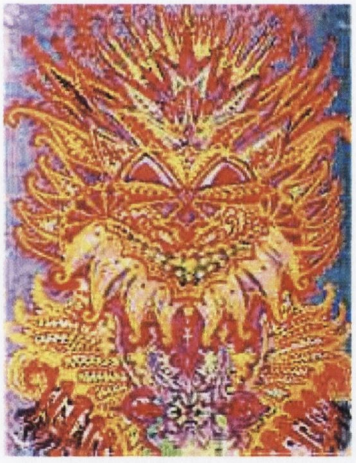


Fig.13.c

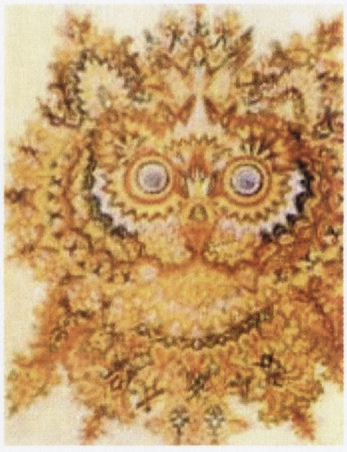


Fig.13.d

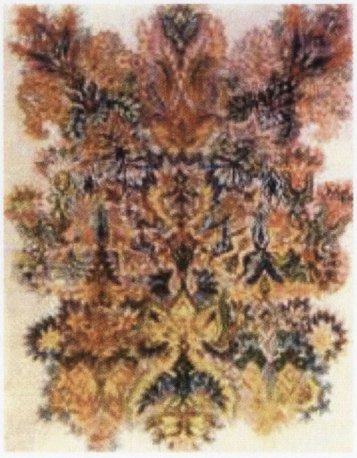


Fig.13.e

Wofli's mandalas:

fig.14.a

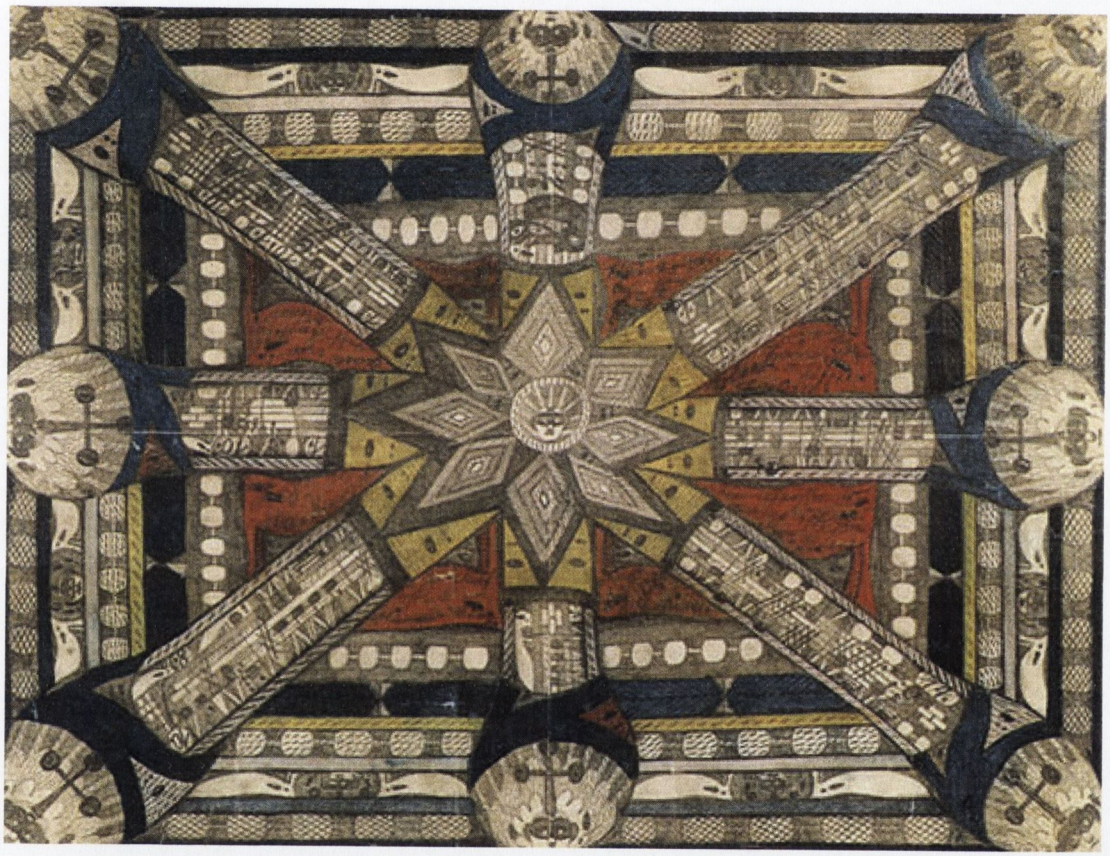


Fig.14.b ***Countess Saladine, 1911***

Fig.14.c

Fig.14.d

Chapter 1: Joyce and the Infinite *Bardo*

Thomas Connolly, in the introduction to his descriptive bibliography of Joyce's library, comments that:

> ...during the winter of 1938-39 James Joyce, then planning to move from the Paris apartment which he had occupied for many years, drastically reduced his personal library. It is to be presumed that the books he kept were those to which he attached either an intellectual or emotional importance.[1]

Connolly goes on to further specify which books stand out as most marked or well-read:

> The really important items...are those which clearly show Joyce's interest: Matheran's book on marriage, Tolstoy's essays[2], Zimmer's study of Maya.[3]

This thesis will examine Joyce's work (and in particular the kaleidoscopic *Finnegans Wake*) through the various aspects of the mandala. Different approaches to explaining what a mandala is will be considered presently; for now it is enough to note that the Tantric concept of the conjugal mandala (the *yab-yom* or "father-mother" sexual union image) is located at the centre of many Eastern mandalas. Given the yab-yom's relationship to *maya* (a psycho-cosmological concept which the mandala aims at exploring) perhaps it is fitting that we select Tolstoy's essays, neatly sandwiched by Connolly between sexual union and cosmology (Matheran and Zimmer's books), to state the central problem, as I see it, addressed by Joyce in his major works. The passages

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[1] Thomas E. Connolly, *The Personal Library of James Joyce: A Descriptive Bibliography* (New York: University of Buffalo Press, 1957), p.5.

[2] Tolstoy, Joyce's favourite novelist {Richard Ellmann, *James Joyce*, 2nd ed. (Oxford: Oxford University Press, 1982), pp.4-5, hereafter referred to as Ellmann}, was described by Joyce as an "excellent writer" with a "genuine spiritual nature" (Ellmann, pp.209-210). Joyce stated that Tolstoy's "How Much Land Does a Man Need?" was "the greatest story that the literature of the world knows" (*LII*, p.106).

[3] *Maya* is a synonym for *samsara*, a concept I will attempt to explain throughout this chapter and the next.

below from Tolstoy's essay, "Religion and Morality", have been set off by Joyce with pencil marks in the margins. My italics denote lines underscored with red ink:

> For man's consciousness of his finiteness amid an infinite universe...has always existed and will exist as long as man remains man....And understanding this...no reasonable man can help pausing to ask himself '*What is the meaning of my momentary, uncertain and unstable existence amid this eternal, firmly defined and unending universe?' Entering on truly human life, a man cannot evade that question.* That question faces every man and, in one way or another, every man answers it. *And in reply to that question lies the essence of every religion. The essence of every religion consists solely in the answer to the question 'Why do I live, and what is the meaning of my relation to the infinite universe around me?'*[4]

To reiterate, "in one way or another, every man answers it". This thesis concerns itself with Joyce's particular response to the enigma of man's relationship to the infinite. While we may not infer, from his act of textual highlighting, a direct line straight to the *soul* of Joyce's work, thereby raising to primacy a psycho-cosmological reading of him over, say, a post-colonial or a feminist reading, still his evident interest in the above passage does serve, if nothing else, a role of convenience. Tolstoy expresses the complex and compelling problem addressed by the practice of religion and - in the modern era - by philosophy and psychology (though implicitly, ultimately, by the *individual's personal introspection*), by encapsulating it in a single definition: what is (finite) man's relation to the infinite? The convenience is that of a direct question. After all, if the problem is to be difficult, at least let us state it simply.

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[4] Leo Tolstoy, *Essays and Letters,* trans. by Aylmer Maude (London: Henry Froude, 1904), Chapter VII, "Religion and Morality", p.132-133. The list of writers who have approximated Tolstoy's summation is long. To name but a few, consider Carl Jung's statement: "The decisive question for man is: is he related to something infinite or not?" in *Memories, Dreams, Reflections* (New York: Pantheon, 1963), p.325. This answer need not be strictly "religious". Thomas Carlyle asserts: "...the thing a man does...know for certain, concerning his relations to this mysterious Universe, and his duty and destiny there, that is in all cases the primary thing for him, and creatively determines all the rest. This is his *religion*; or, it may be, his mere skepticism and *no-religion*...and I say, if you tell me what that is, you tell me to a great extent what the man is, [and about] the things he will do..." *On Heroes, Hero Worship and the Heroic in History* (Chicago: A.C.McClurg, 1891 [1841]), pp.8-9. That Tolstoy's challenge is at least partially a search for mystic self-knowledge seems borne out by Evelyn Underhill, who defines "mysticism" as the art of establishing one's conscious relation with the Absolute. See her *Mysticism* (London: Methuen, 1912), p.97.

My choice of reading strategy for the *Wake*, and one which has retroactively influenced my reading of *Dubliners*, *A Portrait* and *Ulysses* (not to mention the way I view reality itself), is based on the belief that Joyce's response to the enigma of man's relationship to the infinite can be explored using the mythic structure of the mandala. The mandala is an ancient psycho-spiritual device, the origins of which may arguably be traced back to Palaeolithic man but which has certainly been employed formally in ritualised/religious art by Indic, Chinese, Tibetan and Celtic peoples for thousands of years. The concept of the mandala (and its ubiquity throughout world culture) was brought to the modern western world's attention in no small part through the writings of Carl Jung, a man whose work tends to produce extreme reactions of attraction or dismissal from its readers. Initially enjoying a widespread acceptance amongst literary circles as a new and exciting alternative to Freudian attempts to read art psychoanalytically, Jung's major concepts have fallen from grace in the academic world over the past few decades, so much so, in fact, that in the first line of Sheldon Brivic's review of a Jungian analysis of *Ulysses*, Brivic opines that

> Carl Jung's ideas are so far out of fashion with Joyce's critics today that they may be said to be repressed. The description of the unconscious in terms of mythic structures is anathema for the current focus on poststructuralism and cultural criticism.[5]

As Brivic goes on to point out, the examination of mythic structures is a neglected starting point for inquiries into the Joycean text and one which is still capable of producing insights. Brivic adds that it is probably closer to Joyce's own view of his last work (given that Joyce made such extensive use of mythic patterns and tropes) than any other single reading strategy that one might adopt. Although not specifically or

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[5] Sheldon Brivic, review of Jean Kimball, *Odyssey of the Psyche: Jungian Patterns in Joyce's Ulysses* (Carbondale: Southern Illinois University Press, 1997) in *James Joyce Quarterly* vol. 35, no.4 (1998) p.900 (hereafter *JJQ*). It is interesting to note that a Jungian article appeared in the very first issue of that quarterly but recent years have seen a dominance of neo-Freudian theory, e.g., Lacan or Deleuze and Guattari.

exclusively Jungian, my reading of *Finnegans Wake* will use the concept of the mandala (which was so commonly referred to by Jung throughout his life's work) to examine the "mythic structure" of *Finnegans Wake*.

The language of myth, effortlessly producing as it does paradoxes, labyrinths of associations and connotations, and irreducible images and structures, is the language of spirituality - provided one reads the term "spirituality" as meaning the expressive attempts of a mind trying to address the question of its relationship to the infinite. Despite Joyce's proud assertion, albeit still as a young man, that "the Irish are the most spiritual race on the face of the earth" (*LI* 63) such an apparently esoteric role for Joyce seems removed from the commonly held post-structuralist view of Wakean Joyce as nothing less technical and straightforward than, in Joyce's own words, "an engine driver". With deliberate incongruity, my presentation of an esoteric, mandala-producing Joyce should be preceded by looking at this mechanical image in more detail.

The "engine driver" reference comes from a postcard he sent to Harriet Shaw Weaver from Paris on the 16th of April 1927:

> ...I have finished my revision and have passed 24 hours prostrate more than the priests on Good Friday. I think I have done what I wanted to do. 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 beside being a musicmaker, philosophist, and heaps of other 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 a silly story about the mouse and the grapes. No, it's a wheel, I tell the world. *And* it's all square. (*LI* 251)

Psycho-spiritual insight and its sense of universal significance is cogently expressed here by an older, more mature Joyce. His tone is superficially jovial and yet the prose carries with it, particularly towards the end, the ecstasy of a scientist in the midst of a great discovery or the proselytising zeal of a missionary. Indeed, his first phrase proper, barring

my omission of his opening pleasantry to his addressee, carries in it just such fervent religious imagery.

By any standard this is a remarkable postcard message. The language hops from image to image, some explicitly incongruous with one another. With the exception of the long sentence in which he emphasises his solemnity for his work, many of the lines are short and choppy; there is an element of a manic street preacher in the two closing lines. Such euphoric rhetoric could not but be seen as a brief yet emphatic statement of purpose.

Leaving aside for the moment the important incongruity of the circle/square image(s) so common to mandala construction to which I will return later, consider the word "engine" as post-structuralist writers seem to weigh it. The metaphor of the engine, or machine, for *Finnegans Wake* seems to have been broadly embraced by post-structuralist critics; Jean-Michel Rabaté's treatment of it in his essay in *Post-structuralist Joyce*, in which he quotes the above postcard, focuses and elaborates on such a "mechanical" interpretation of Joyce's image of himself and his work. Rabaté simplifies Joyce's "heaps of other things" down into a "triple profession", that of "musician, philosopher and engineer". Rabaté suggests that the role of "combinator, the co-ordinator (engineer) caps the other two" and that the engine produced "has no other aim than that which it accomplishes itself in running." Such a mechanistic model seems to describe "not only [the *Wake's*] theoretical functioning, but also the labour with which it was constructed". Because there is "recurrence and invariance" Rabaté sees the text as drawing readers to a "structuralist point of view".[6]

Though it may seem a jarring step, I want to use the above postcard, which seems so comfortable with its mechanistic terminology, as a lead into the relatively *un*mechanistic world of, to use a necessarily vague label, spiritual thought. The reason for this tactic is founded on the belief that the key phrase of Joyce's statement above is not

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[6] Jean-Michel Rabaté, "Lapsus ex Machina", in *Post-structuralist Joyce,* eds. Derek Attridge and Daniel Ferrer (Cambridge: Cambridge University Press, 1984), pp.80-81.

"engine". After all, Joyce seems to refute such an inference by stating that "All the engines I know are wrong." As such, the engine analogy, while easily grasped and certainly applicable to Joyce's method of Wakean composition, may prove more misleading than heuristic in the long run. After all, if the *Wake* is a machine, it is a machine *unlike* any other; as Joyce says himself it only has one wheel and that wheel is a squared circle. This is the language of paradox, of the mystic masquerading as an engineer, wielding the engineer's methods and schematics but never holding the pragmatic, objective mind-set that is the "engineer" role's final distinction. Instead of "engine", I believe that the key phrase stands alone: "Simplicity". How can such a label be applied to a "machine" as complex as the *Wake*, much less the progeny of post-structuralist criticism it has sired? It seems it cannot.

This is not to say that one might arrogantly contend that post-structural analyses are in some way invalid or erroneous readings of Joyce. To use Joyce's terms again, neither the "engineer" nor the "philosophist" can consider the other's role invalid despite their apparent incompatibility. If we consider an engineer's work as that of the understanding of a complex "structure", where "structure" is an entity functioning independently of those who study it, then the philosopher questions that very belief in the division of the student and his object of study, the belief in structure and its implicit connections to a contentious objective reality. Such questioning of the *ground* of structure would have to emerge from a *non*-structure, that which might be termed "profound simplicity" in that there is no division and hence no possibility for the articulation necessary for complexity to take place. For an exploration of the *simplicity* and, to coin a phrase, "one-wheeledness" which takes as its main metaphor the conundrum of the squared wheel, I will look at the non-dualising meditation "machine", the mandala, which displays both technical complexity and esoteric insight into the essential emptiness of all phenomena.

Jung used the word "mandala" to describe two different types of art. Because of his belief in a collective unconscious, he was certain he had encountered the same basic ordering structure, the same archetype, in both the ritualised, geometric art of various cultures (i.e., the mandalas of the Native Americans, Mexicans, Asians and Indians) and in those individual, idiosyncratic art productions of his patients which tended towards a similar marked use of geometric structures. So Jung refers to both traditional (ritual) and personal geometric artwork (which creates a quaternity and/or circle and emphasises the centre) with the term "mandala". His belief in the collective unconscious would have him see no substantial difference between these two types of mandala, however, as both types had, in his opinion, the same *raison d'être*. For Jung, whether the mandala artist in question had constructed the geometric design under tuition from a master steeped in a mandalic tradition or had privately intuited the structure of their artwork in the confines of a hospital or *maison de santé* oblivious to any mandalic tradition, the function of the mandala was the same. That function, in Jung's view, was to represent a psychic situation (be it collective or personal) and, in cases where the mandala was explored deeply enough, to function not only as a diagnostic device for any psychic disturbance but also as a coping measure for such a disturbance. Such a shamanistic view makes for a blending of the ritual mandala (the production of which would have been influenced entirely by tradition) with the idiosyncratic mandalas of Jung's western, twentieth century acquaintances.

In Jung's collection of paintings, which he claims were spontaneously produced by patients in the course of analysis, he has catalogued an extensive list of mandalas. These, he asserts, were produced "as a rule" by "educated persons who were unacquainted with the ethnic parallels" of the Eastern world to their work.[7] Mandalas, Jung notes:

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[7] Carl Jung, "Concerning Mandala Symbolism", *Archetypes and the Collective Unconscious* in *Collected Works,* Vol.9 Pt.1, trans. R.F.C. Hull (London: Routledge and Kegan Paul, 1959), p.360. The same chapter contains a 54 page compendium of these patients' drawings from p.356.

> mostly appear in connection with chaotic psychic states of disorientation...[and] have the purpose of reducing this confusion to order, though this is never the conscious intention of the patient.[8]

He prefaces his presentation and analyses of these 'unintended mandalas' with a list of common features, perhaps the most important of these being the general character of the pictures:

> Usually the mandalas express religious, i.e., numinous, thoughts and ideas, or, in their stead, philosophical ones. Most mandalas have an intuitive, irrational character and, through their symbolical content, exert a retroactive influence on the unconscious.[9]

Jung identifies nine formal elements as being typical in his patients' paintings:

> 1) *Circular, spherical,* or *egg-shaped* formation.
> 2) The circle is elaborated into a *flower* (rose, lotus) or a *wheel.*
> 3) A centre expressed by a *sun, star,* or *cross*, usually with four, eight, or twelve rays.
> 4) The circles, spheres, and cruciform figures are often represented in *rotation* (swastika).
> 5) The circle is represented by a *snake* coiled about a centre, either ring-shaped (uroboros) or spiral (Orphic egg).
> 6) *Squaring of the circle*, taking the form of a circle in a square or vice-versa.
> 7) *Castle, city*, and *courtyard* (*temenos*) motifs, quadratic or circular.
> 8) *Eye* (pupil and iris)
> 9) Besides the tetradic figures (and multiples of four), there are also triadic and pentadic ones, though these are much rarer.[10]

Jung's list of mandala traits is hardly definitive but it is useful for any examination of the sort of European mandalas being produced during the early twentieth century. The list claims to describe nothing but the elements of mandalas produced by modern European

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[8] Jung, "Concerning Mandala Symbolism", pp.360-361. Jung does not mention that as an interesting side note to this absence of "conscious intention", although the mandala is probably one of the oldest icons produced by man, its ritual usage by Buddhists did not occur until circa 2nd century C.E. during a period of fervent scholarly activity. Huge monastic centres produced treatise after treatise on logic, semantics, metaphysics and the expansive psychological detailing of the abidharma. As if in reaction to such an intellectual approach to contemplation, mandalas were suddenly produced by these centres of learning, later to reach great formal elaboration in the *Vajrayana* or "adamantine-thunderbolt vehicle".

[9] Jung, "Concerning Mandala Symbolism", p.361.

[10] Jung, "Concerning Mandala Symbolism", p.361. Italics in original.

minds with little or no knowledge of Eastern culture or metaphysics/psychology and acting independently of each other. This ignorance of Eastern culture cannot be wholly ascribed to Joyce; he did have at least some knowledge of both Buddhist and Hindu thought.[11] Connolly's descriptive bibliography reproduces at length some pencil-marked passages and notes in Joyce's copy of Zimmer's book on maya. Some of the more interesting ones relate to non-dual concepts and terms such as "transcendentiality of Maya",[12] "Sense of *tat twam asi*",[13] and a passage about an individual consciousness which comes to realise that

> For eternities I have been going astray in the circle of this *samsara*, I am overcome by the fire of all sufferings, and nowhere could I find cessation's rest.[14]

Jung has emphasised his European subjects' ignorance of Eastern metaphysics and art to add credence to his theory that it is the same archetypal form spontaneously arising in the psyches of his patients as in the adept constructors of the ritual mandalas. His stance on the issue is certain: the mandala is intuited directly from its timeless form in the collective unconscious. The idea that psychic or ontological insecurity can be reflected by (or even countered by) a structuring of pictorial artefacts or physical (e.g., dance) forms was brought to my attention by Jung and it is something in which I believe, but I should say from the start that I do not hold with Jung's thesis that there is a collective unconscious that holds archetypal images like a psychic bank which can be tapped into by anyone because they are equipped with "the *a priori*, inborn forms of 'intuition'..." to

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[11] For example Heinrich Zimmer's *Maya der indische Mythos* (Berlin: Deutsche Verlags-Anstalt, 1936). See Connolly, *Personal Library of James Joyce*, pp.42-47. Admittedly, Zimmer's book has a rather late publication date for any claim to having had a major effect on Joyce's conception of *Finnegans Wake* but it demonstrates that Joyce was certainly familiar with certain shared Buddhist and Hindu concepts before the end of his writing career. He had probably come across bastardized versions of such concepts years before during his brief association with the Dublin theosophical circle.

[12] Zimmer, pp.37-42. Noted in *Personal Library,* p.46.

[13] Zimmer, p.340. *Tat twam asi* is Sanskrit for "Thou which art" or an awareness of the self being non-dual with the reality that is the Absolute. Noted in *Personal Library,* p.47.

[14] Zimmer, p.91. Noted in *Personal Library*, p.44. For these lengthier passages Connolly uses Kurt Tauber's translation. I will have cause to discuss the concept of the "circle of this samsara" in more detail later in the chapter on *Dubliners*.

reproduce them.[15] That is to say, I do not believe that the mandala-as-structure exists, like an eternal Platonic form, prior to man, independent of him and waiting for him to discover it. The ubiquity and similarity of mandalas strewn throughout human culture does not necessarily mean that they are metaphysical archetypes emanating from a collective unconscious. On the other hand, I do not think that a rejection of the "metaphysical-archetype" concept necessitates that all producers of mandalas have been consciously influenced by a direct exposure to other individuals or cultures that employ such forms, i.e., that they have all seen mandalas and deliberately (or at least semi-consciously) set out to reproduce them. The problem of a mandala artist working independently of any mandalic milieu would seem to present us, initially anyway, with an influence/intuition problem. If the mandala form is not innate in the artist, nor have they necessarily been exposed to a mandala, what are the odds of their producing an artwork that displays so explicitly these typical mandalic traits that Jung has briefly outlined above? Jung suggested that a radical structuring in the act of design may be used to bring order to chaotic psychic experience. Regarding this spontaneous response to chaos and uncertainty, consider this unusual passage from the art historian Ernst Gombrich as he discusses Jung and the ordering mechanism of the mandala:

> I have never found it easy to come to terms with Jung's psychology with its mixture of mystical and scientific pretensions. All the more do I find it necessary to put on record that I have myself experienced the vision [of the mandala].[16]

Gombrich describes having to make a difficult decision about whether or not to move to a different "academic cloister". He describes the night before his final decision as a "crisis".

> [That night] I vividly saw in front of my eyes what is called a hypnogogic image, the visual experience that can precede sleep. I remember it as a regular bed with a group of tulips in the centre. It was certainly accompanied by [a] feeling of harmony and peace... I still would not be inclined to concede that this experience provides evidence for Jung's interpretation of a collective psyche. ...Order can serve

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[15] Jung, "Instinct and the Unconscious", *Collected Works,* Vol.8, p.270.

[16] Ernst Gombrich, *The Sense of Order: A Study in the Psychology of Decorative Art* (Oxford: Phaidon Press, 1984 [1979]), p.246.

> as a metaphor for order ...My explanation would appeal to the psychology of metaphor... What may be a part of our psychological make-up is rather the disposition to accept degrees of order as potential metaphors of inner states.[17]

Granted, the *Wake* is a considerably more elaborate tissue of techniques and concepts than Gombrich's single "hypnogogic image", and its germination and construction was spread out over nearly two decades rather than a momentary apparition. That said, I believe the principle remains the same. Whether or not Joyce encountered either a ritual mandala or an idiosyncratic mandala during his life I cannot say; I have found no record of his having done so. However, if having read this thesis, one allows that *Finnegans Wake* does indeed conform to the typical characteristics of a mandala then one is *not* faced with an either/or choice between direct cultural influence or archetypal intuition. Gombrich's suggestion is that highly structured art (or at least mental images) emanating from chaotic life situations (such as Joyce felt troubled by throughout his construction of *Work In Progress*) can represent an unconscious attempt at the relief of a psychic sense of order. Certainly, some basic knowledge of radically different cultural viewpoints (such as the Hindu or Buddhist conception of a cyclical existence over a more Christian-like teleological one) may have potentially enormous influence over what viewpoint gets espoused in a microcosmic model such as *Finnegans Wake* (as I believe it does) but the ratio of influence to intuition can, in the final analysis, never be accurately determined. Such an artwork may have its highly wrought frame fleshed out, in the manner of a vast collage, with elements from both the artist's life and from far-flung alien cultures but such an artefact may be neither personal (like a romantic lyric) nor impersonal (like an epic) but rather be a transpersonal attempt at presenting order and chaos simultaneously as two aspects of the same basic existential situation. I offer Gombrich's viewpoint (that the mandala is a metaphor or microcosm of that basic existential fluctuation between order and chaos) as an intermediate point between Jung's conception of the entirely intuited archetype and the traditional or ritualised mandala which describes, at least in the

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[17] Gombrich, *The Sense of Order*, p.247.

Buddhist tradition, a non-dual psycho-cosmological matrix or void and which is learned by the trained mandala artist. As such, I believe that Joyce's construction of his last work reflects neither an emanation from a collective unconscious nor a reproduction of an ancient artform which he consciously chose to emulate. However, in order to explore more fully this middle position suggested by Gombrich, chapters 4 and 5 will examine Joyce's mandala from the double viewpoints of Buddhist tradition and Jung's (and other psychologists') study of idiosyncratic art production from those experiencing psychic distress.

A mandala is both the map *and* the territory (as well as the consciousness reading the map and walking the territory). This is difficult to explain because it is quite an alien concept to modern western culture. If one works from a subject-object division of experience then there is posited at least two things: the objective situation (or environment) and the subjective observer/experiencer within that situation/environment. Any representation of the situation, such as the construction of a map or a model, is a third entity. On a superficial level one could say that the mandala is just that third, representative entity. It has a fixed, finite structure and a purpose, i.e., representation of a psychic situation. However, the mandala proper is perceived when the subject-object division is transcended and all three "entities" above (the knowing subject, the known environment and the representative model or microcosm) vanish and are replaced by what Tibetans call the *bardo*. I will attempt to explain the mandala principle both in its conventional structural aspect as that third, representative entity and also in its non-dual aspect as an entrance into that bardo state where there is no mandala separate from the situation that is the perceiving consciousness and the perceived object. Chogyam Trungpa defines "bardo" as *bar* meaning "in between" and *do* as an

> island or mark; a sort of landmark which stands between two things. It is rather like an island in the midst of a lake. The concept of bardo is based on the period between sanity and insanity, or the period between confusion and the confusion just about to be transformed into wisdom; and of course it could be said of the

> experience which stands between death and birth. The past situation has just occurred and the future situation has not yet manifested itself so there is a gap between the two. This is basically the bardo experience.[18]

The *bardo*, like St. Kevin's island on the lake at the centre of the Wakean universe, is not a heaven like Yeats's mystical Inishfree, not an ideal that one aspires to reach through various means (such as Kevin's pious actions) and which lasts forever like the monotheistic religions' concept of heaven or hell. The Tibetan Buddhist view of existence, like the riverflow of the *Wake*, is cyclical, comprised of a series of phases (or bardos - "betweens") which connect each to each. In the Tibetan scheme there are six of them. Life is seen as the period between birth and death and is called the "life-between". Dream is the existential state between deep sleep and wakefulness: the "dream-between". There is a "trance between" which is the transitional state between dualistic consciousness and enlightened non-dual awareness. There are three more "betweens" which may seem unfamiliar to many readers: the death-point, the reality-between and the existence-between. The death-point is the period between life and the "reality-between" and can last an instant or several days. The "reality-between" is a conscious state of mental wandering between the death-point and the "existence-between." The "existence between" is another conscious state where the bardo traveller seeks out various birthplaces through which to be reborn such as a womb, an egg, a lotus or simply moisture (like Issy). This series of "betweens" may seem baffling or confusing to those unfamiliar with such a worldview. However, the purpose of this schema of "betweens", where there is no final or fixed state, is to create a vivid awareness of the unstable, fluid and transformable nature of being, a viewpoint constantly posited by each page of *Finnegans Wake*. Each position or state defines or creates the other. A dream is only a

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[18] Chogyam Trungpa and Francesca Fremantle, trans. *The Tibetan Book of the Dead* (London: Shambhala, 1992), pp.25-26. I have decided to cite Trungpa as a guide to the non-dual mandala because he was a twentieth century lama and poet who, like Joyce, married and had children; I feel that his spiritual insights (his focus on confusion and uncertainty for example) are in sympathy with Joyce's own. Having received his tantric training in Tibet he was then forced into exile in India. Later moving to England, he studied comparative religion at Oxford University and went on to establish a contemplative college, the Naropa Institute, in Colorado.

dream by virtue of one's waking and considering the previous experiential field, which seemed so emotionally real and compelling at the time, to be a 'mere fantasy'. Conversely, waking consciousness is only considered 'wakeful' by virtue of our remembering that we have dreamed and that the dream state has temporarily ended. So the view of existence as a series of interdependent bardo states creates a vast phenomenological gestalt, with no one position (no one "between") gaining absolute dominance or ontological superiority over the others. Life does not get considered more "real" than the death-point, for instance, nor is the dream-between less experientially "true" than the waking, intersubjective world. Despite the fact that there are six bardo states, one of which is everyday waking life, in general parlance the word "bardo" tends more often than not to be applied to the between states that seem most radically fluid and unstable: the dream, trance, reality and existence betweens. The people who would habitually fail to view their waking life as a "between state" do so, I think, for one of two reasons. The first is that they consider existence as linear; existence is presumed to start from, and end in, oblivion (or start from nothing and end in a permanent and final afterlife state). The alternative reason is that, even if they do accept a cyclical or metempsychotic worldview, they see the other states (or betweens) as being mere diversions or short-term psychic holding-pens before rebirth into a new, ontologically stable, long-term waking life. However, anyone who can remember their dreaming experience, for example, knows that the sense of normalcy and stability of waking life brings no influence of stability to any alternative state. Put another way, whilst one is dreaming there is rarely any sense that the experience will end soon and be replaced by another state of a completely different order. Whilst dreaming, there is rarely any intimation that one need not take the experience as anything other than intensely compelling and "real". As Joyce said in his postcard about his apparently absurd dream book "I am awfully solemn about it, mind you..." If one accepts any state (dream, trance or otherwise) as a temporary ground or island in the experiential flux of being then one

should accept waking life as just another bardo, *apparently* stable but not. Having said that, in keeping with the Wakean context, from here on I will use the term "bardo" to describe the relatively greater instability of the rapidly changing psychic environments that occur during dreams, visions and, according to Tibetan belief, after death/before rebirth.

While I have found no compelling evidence to suggest that Joyce was personally enamoured (or even familiar) with this Tibetan schema, I would suggest that the *Wake* is, by definition, a charting of bardo awareness. Just like the traditional understanding of the bardo state, the *Wake* is about both the interconnectedness of being and the fluidity and instability of existence (i.e., seeing the "world" as a temporary experience of a stable meaning of meaning which ultimately must break down). *Finnegans Wake* explicitly locates its focus as being *between* wakefulness and sleep, between night and day, male and female, land and water, youth and old age, good and evil, backwards and forwards, death and rebirth and just about any other major binarism one can suggest.[19] The focus of the *Wake* completely eschews any fixed position or viewpoint in favour of being "between" in order to show the interdependence of all states, their essential emptiness. The entire *Wake* is famously cyclical and its "characters", if such they can be called, not only exchange characteristics and interchange as the dominant and marginal narrative voices (just as the various "betweens" take turns usurping centrality in the circle of conscious "reality") but the family members are also reborn through an eternal-return process. As such, I believe a comparison between the Tibetan bardo concept and the *Wake* can prove profitable for a better understanding of both. Instead of attempting to answer whether the action of the book is a dream (and whose dream), or an afterlife or a

[19] Connolly, *Personal Library,* p.46, has found scribbled notes in Joyce's copy of Zimmer's *Maya der indische Mythos* pp.44-48. Connolly transcribes them as follows: "Water-stream. Water = unconscious, night. Earth = Conscious day." With regards the circular bardo context Connolly reports a scribbled note in what looks like Joyce's handwriting on p.110 of Zimmer's *Maya*. It reads "death-birth".

madness, one can address all of these settings at once without reducing it to any particular one by using the term "bardo".

If the various non-waking-life bardo states are seen as the breakdown of the complacent sense of ontological stability, of clearly defined ego-parameters, if the bardo is seen as an entrance into a state of extreme confusion as to who is acting and what is happening, then it is interesting to note that the Tibetans depict this confused state with the highly ordered icon of the mandala. Joyce's final work can, to a great extent, be read as a vast mandalic charting of the bardo state's disorientating flux. Tibetan art has employed the mandala as a structuring device when depicting this state of ontological uncertainty and Joyce has composed a very structured and highly ordered work to transmit the maelstrom of uncertainty and confusion that is *Finnegans Wake*, a work which shares to a great extent (as I will demonstrate), the key features of the typical mandalic structure.

During *Work In Progress* Joyce threw himself open to coincidences, letting random finds from his life and reading (and the reading of his assistants and amanuenses) present him with much material that went into the text. Such an opening up to randomness (and what is randomness but chaos?) in place of more traditional writing techniques could be looked at as a relinquishing of the reins of ego-centric control over the composition of the text. If such it was, though, then this free-playing selection process was matched by a scrupulous sense of formal control over where each piece of material was placed and in what combinations and patterns with the others. A similar ordered presentation of chaos is what the Tibetan mandalas convey because their paradoxical ordered chaos is the infinite nature of awareness of the bardo, a psychological insight apparently intuited by both Joyce and the Tibetan "psychonauts".[20]

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[20] The term "psychonaut" is used by Robert Thurman. See his translation of *The Tibetan Book Of The Dead* (London: Thorsons, 1995), p.10. He uses the term to describe spiritual adepts who, through meditations such as mandala construction, wilfully voyage into the radical uncertainty of the disconcerting bardo states. Such a term could be coupled to Joyce's "engine driver" role-play.

Of course, whether something is considered ordered or chaotic is entirely a matter of perception. If one feels one can comprehend a situation and operate within it then there is some "order", if one cannot understand or manipulate the situation then there is a sense of "chaos". Joyce had underlined Tolstoy's challenge to his reader to investigate his relationship to the infinite. Inasmuch as there is a sense of articulation between the self and the infinite (to the extent that one can talk about the self's "union with" or "alienation from" the truth of existence) that relationship is egocentric. The ego continually tries to manipulate its situation, with varying degrees of success and failure; the ego's role is to construct itself, to be. It constructs itself through manipulation and reaction, a subject operating on objects within a field of activity that fluctuates between degrees of order and chaos, i.e., degrees of comprehension and manipulability. The ego believes itself rock-solid but really it is a linguistic act suspended by the void. As Joyce has it, "In the buginning is the woid" (*FW* 378.29). The non-dual void is not divided against itself, there is no *thing* to operate on anything else so the terms "order" or "chaos" have no meaning in non-duality because they are functions of a manipulating ego. The void is the origin and true nature of all things, the fretting ego is an experience the effortless void has, opinions like chaos and order come into being through the ego and so the confusion/chaos mandala (which is non-dual with the wisdom/order mandala) comes into being and dances, then the ego and its order-chaos (or wisdom-confusion) categories dissolve upon death: "In the buginning is the woid, in the muddle is the sounddance and thereinofter you're unbewised again" (*FW* 387.29-30). Without a discriminating ego (a sense of grasping after "comprehension", "control", "sanity" and ultimately even "existence") the void is a free gestalt, infinitely ordered, infinitely random. Chogyam Trungpa, discussing the experience of breaking through (or "breaking down" depending on your perspective) into the awareness of such a paradoxical bardo state between infinite order and chaos, likens the experience to being bombarded by hot and cold shower-streams at the same instant. One gives up trying to identify the two extreme opposites, the

hot and cold points of contact. It is a sense of giving up control (or the illusion of control) that has developed, like mental plaque, throughout decades of waking life.

> The dualistic struggle of trying to *be* something is completely confused by the two extreme forces of hope for enlightenment and fear of becoming insane. The two extremes are so concentrated that it allows a certain relaxation; and when you do not struggle any more the luminosity presents itself naturally.[21]

The twin streams here are "hope for enlightenment" and "fear of becoming insane". The relationship between fear of insanity (which I understand as a sense of ontological insecurity, a sense that "I", the stable linguistic entity with set rules of emotional grammar, am slipping away into a meaningless babble) and mandala construction will be looked at in more detail in later chapters. For now, I will attempt to clarify the concept of the "hope for enlightenment", understood as a positionless, or non-discriminatory, non-duality and its relation to the nightmare of history.

> - History, Stephen said, is a nightmare from which I am trying to awake. (*U* 42)

Non-duality means waking up. Non-dual experience is a waking from the nightmare of incessant storyline-consciousness (personal and world history) which binds us to a sense of "Self" and "World" and essentially maintains an experience of the mundane. *Finnegans Wake* represents, I believe, an attempt on Joyce's part to fully wake up.

Who is dreaming in *Finnegans Wake*? The question is nothing less than the ultimate riddle of enlightenment.[22] Any attempt to provide oneself or others with a verbal,

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[21] Trungpa and Fremantle, *Tibetan Book of The Dead*, pp.10-11. The "luminosity" is the free play of the non-dual void, the open, neutral, is-ness quality of space.

[22] Some readers still conclude with Edmund Wilson's 1939 *New Republic* review of the *Wake* - reprinted as "The Dream of H.C. Earwicker" in *The Wound and the Bow* (New York: Galaxy Books, 1965) - that it is the dream of the publican H.C.E. This view is shared by Campbell and Robinson's *A Skeleton Key to Finnegans Wake* (New York: Harcourt, 1944), Bernard Benstock's *Joyce-again's Wake* (Seattle: University of Washington Press, 1965). Hugh Kenner considers the multiple narrative voices to be "disintegrated portions of H.C.E.'s dreaming mind" in *Dublin's Joyce* (Bloomington: Indiana University, 1956), p.285. Alternate single-dreamer theories include Ruth von Phul's Shem-as-dreamer in "Who Sleeps at *Finnegans Wake*?" in *James Joyce Review* 1 (June 1957), 27-38. An approximate view can be found in Francis Thompson's "Portrait of the Artist Asleep", *Western Review* 14 (Summer 1950), pp.245-53. Alternatively, Clive Hart suggests that it is the giant Finn MacCool's dream in *Structure and Motif* (London: Faber and Faber, 1962), pp.81-83. No less competent a reader than James Atherton feels the theory "that Joyce is the

comprehensible "answer", an object we can hold in our consciousness as separate from "me", as a unit of information divided off from the total experience of here and now, as something to do with Joyce Studies or hermeneutics or an aesthetic exercise, results merely in a reinscription of the delusion. By "delusion" I mean the belief in an essential duality of grasping subject and graspable object. Thus the confident answerer is thrown, with ego intact and riddle unanswered, right back into the nightmare of history within which he or she continues, like Stephen Dedalus, to squirm.

One might argue that the above quote is merely Stephen voicing a distaste for the intrigues and stupidities of partisan rhetoric and national conflicts. I think, however, that while that is certainly a valid reading, a mind such as Dedalus's, that asks when it is walking on Sandymount strand if it is in truth walking into eternity, is unlikely to operate on such a non-metaphysical level, particularly when it speaks in such a pronounced pithiness. The question of who is the dreamer of either the *Wake* or the world's history (and how that dreamer might wake up) is the very same as Tolstoy's questioning of the relationship of the individual to the infinite.

> The essence of every religion consists solely in the answer to the question "...what is my relation to the infinite universe..."

In an attempt to distill various mystic viewpoints to their "essence", David Loy, in his study of comparative religions entitled *Non-duality*, suggests that the basic insights of the various eastern religions and Gnostic thought systems are potentially the same:

> ....are these philosophies based upon, and trying to point to, the same non-dual experience? During the experience itself there is no philosophising, but if and

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dreamer has a great deal to recommend it." *Books at the Wake* (London: Faber and Faber, 1959), p.12. More recently, John Bishop has cited Ole Vinding quoting Joyce: "If one were to speak of a person in the book, it would have to be of an old man, but even his relationship to reality is doubtful." Of the four categories (1.Single unidentified dreamer; 2.Joyce; 3.Universal Mind; 4. A finite number of minds at once) Bishop opts for the first. See John Bishop, "The Identity of the Dreamer" in Patrick McCarthy, ed., *Critical Essays on James Joyce's Finnegans Wake* (New York: Macmillan, 1992), p.162. One may agree with John Gross's assertion that in critical circles "as crucial a question as the identity of the Dreamer still remains unresolved." *James Joyce* (New York: Viking Press, 1970), p.81.

> when one "steps back" and attempts to describe what has been experienced, perhaps a variety of descriptions are possible. Maybe even contradictory ontologies can be erected on the same phenomenological ground.[23]

Loy's argument is that the difference between these various systems is not one of different *core insights* at all but of expression of those insights and the psychological/aesthetic effect that such expression has on the listener, reader or spiritual practitioner who has not yet experienced the awareness of non-duality. For instance, if one is to speak of an experience where the sense of subject and object no longer has meaning, no experiential reality, then eventually one's repeated reference to this experience will take on a certain uni-form. Loy is, I believe, correct in asserting that all mystical schools are describing the same basic experience, their choice of terms to describe the nature of reality varies due to a simple choice offered them by the necessities of grammar: all-self or no-self.

As would be the case with left and right, we cannot remove one term, say "left", without removing the other as well. We cannot claim to have experienced pure *leftness*, uncontaminated by any proximity to rightness. The thought of sole leftness is absurd because left is defined by right, their existence is co-dependant. The fact that left and right exist is obvious, but because their existence is not self-inherent (i.e., we can't list the qualities that "left" has independent of "right"), they are described as "empty" by non-dual thought. The Sanskrit term *shunyata* is better employed here because instead of "empty", which of course has its opposite, "full", the term *shunyata* carries a specifically non-dual paradox, that of empty fullness, or existence through non-self-inherence.

The need for such a paradox, when mystic silence is rejected in favour of representation of the non-dual experience, stems simply from the logical certainty that if one term in a pair of opposites is removed, then so too must the other. With regards to the Self/Not-Self opposition, found in the grammar of all languages in the subject/predicate format and subject/object divide, the problem of communication of non-dual experience

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[23] David Loy, *Non-duality* (New Haven: Yale University Press, 1984), pp.4-5.

without pollution or even negation of that experience becomes difficult, if not, as some thinkers maintain, impossible.[24] Since subject and object are interdependent, the subject cannot be eliminated without transforming/eliminating the object and vice-versa. Linguistic commitment to dualistic ontology becomes an obstacle in such a scenario and has to be used in pronounced metaphorical tones in non-dual assertions about the nature of reality.

Definitions for what might be the essence of religion (fear of God[s], love of God[s], identity with God[s]) are impressively wide-ranging and hard fought over in the world of theology. However, that awareness to which Tolstoy refers, "the essence of every religion", cannot be religion itself. "Religions" are mutually exclusive systems of creed, code and cult which order or assimilate the mystical impulses into the richly diverse social, aesthetic and psychological practices known as Judaism, Christianity, etc. If we are to avoid simple tautology we must allow that that which *informs* religion is not religion. One might further define a religion as a conceptual system occurring, or being invoked, after the fact of (or in place of) the mystic experience. A conceptual system, in this context, is that which attempts to stabilise the intuitive, or infra-conceptual, revelatory aspect of an individual's mystic experience into a linguistic or imagistic (and therefore socially communicable) set of ideas which, ultimately, attempt to construct a comprehensible and comprehensive worldview.

The very term "mystic" or "mystical" tells us nothing about the actual state of that type of thinking. The term is merely a socially recognisable labelling of a deviant state of consciousness from the pragmatic, goal-orientated (or in fiction, plot-orientated) state of

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[24] Heidegger's entire later body of work might be read as a critique of metaphysics as speculative language instead of the consciousness-transforming ("shattering") experience he felt it could and should be: "Thus to 'philosophise' about being shattered is separated by a chasm from a thinking that is shattered. ...Man is never first and foremost man on the hither side of the world, as a 'subject,' whether this is taken as 'I' or 'We.' Nor is he ever simply a mere subject which always simultaneously is related to objects, so that his essence lies in the subject-object relation. Rather before all this, man in his essence is ek-sistent into the openness of Being, into the open region that lights the 'between' within which a 'relation' of subject to object can 'be.'" Martin Heidegger, "Letter on Humanism", trans. Frank Capuzzi, in *Martin Heidegger: Basic Writings*, ed. David Farrell Krell (New York: Harper and Row), pp.223, 229.

consciousness. I refer here simply to the subject/object divide employed in an unexamined manner by the majority of people during waking hours, hence the age-old mystic's device of referring to unexamined life as a "dream", a delusional or unreal state, just as the bardo scheme of existence dethrones everyday waking consciousness from the position of ultimate or primary reality. In the same vein Joyce, defending his *Wake*'s disconcerting style in a letter to Weaver, used the dream-analogy as a critique of 'normal' waking consciousness:

> One great part of every human existence is passed in a state which cannot be rendered sensible by the use of wideawake language, cutanddry grammar and goahead plot. (*SL* 318)

The unexamined subject/object division (or commonly used consciousness-grammar) allows for the "goahead plot" and "cutanddry" narrative *feel* of day-to-day living, a sense of being a subject acting on objects or being acted upon by other subjects. The egocentric mode of being collapses any sense of space which might allow for an awareness of multivalent perspectives on the nature of existence and/or release from the fear of death. Waking consciousness is composed of thoughts which are usually - but mistakenly - considered as given to straightforward or direct linguistic expression because of a circular definition which runs basically as follows:

1) 'Normal' consciousness is characterised by an adherence to a shared logical framework, that of non-contradiction. With this move, (a) normal consciousness and (b) non-contradictory logic become equivalent. (a) = (b)

2) This logical framework (or thought-system) is mirrored in the structure of 'everyday language'. With this second movement the (b) non-contradictory logic system becomes equivalent with (c) the structure of language.

3) If (a) = (b) = (c) then (c) = (a) and language is equivalent to the structure of ordinary consciousness.

All human societies (even silent monastic settlements) are ordered through the communal realm of linguistic capability. The unexamined subject/object divide calls into being the self, city, nation states and their respective "others" and these entities then go to war with each other and weave the nightmare of history. If the mystic wishes to induce the experience of a different state of consciousness in another person, i.e., reproduce the supra-linguistic experience via a linguistic one, then they cannot use language in a simple or prescriptive manner. They need recourse to the contradictory logic of paradox. Paradox, or seeming contradiction, is the attempt by the mystic to render his experience transmittable without fully entering into the realm of mundane thought or language.

The paradox, employed in this context, defies definitive answer to whether it is all-Self or no-Self. The oxymoronic use of terminology regarding the Self's expansion to encompass the universe or its dissolution into the void-as-universe is perfectly reflected in Joyce's non-committal "higherdimissional selfless Allself" (*FW* 395.01-02). The linguistic quandary leads to a personal, and paradoxical, response.

Mandalas (such as those of Tibetan Vajrayana) present a vividly complex and concept-saturated alternative to the accent on linguistic paradox and artistic minimalism favoured by Zen schools. John Blofeld explains my point:

> The choice between Zen and Vajrayana is not a choice of goal but of method and even the methods are alike in that both deal with the mind at a level that transcends conceptual thought; but the Vajrayana caters to people who find it easier to use symbols and concepts as the very weapons with which to do away with concepts instead of trying to banish them from the first.[25]

Joyce is that elaborate symbol-using type. Verbal paradox alone is not enough for him. Regarding the arduous climb out of complacent, mundane experience Blofeld also states:

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[25] John Blofeld, *Way of Power* (London: Allen and Unwin, 1970), p.48.

"the power generated by emotion and by aesthetic satisfaction is a force too valuable to waste."[26]

In the course of presenting a mandalic reading of *Finnegans Wake* I am not arguing that Joyce was a "secret Buddhist", in the sense of his feeling more affinity for the myth of Siddhartha over, say, the myth of Christ or Mohammed. Certainly Joyce was familiar with Buddhist thought and the *Wake*, in particular amongst his work, is strewn with Buddhist references some of which will be explored in this examination of Joyce's writing. However, this is not to suggest that Buddhism plays a major role in Joyce's conscious sense of priorities. I am using Buddhist theory for this introduction to the mandalic architecture that I believe is immanent in *Finnegans Wake* (and whose foundational principles are latent in Joyce's earlier work) because Buddhism explicitly considers the question of "waking up" as the main objective for someone who wishes to apprehend their relationship with the infinite universe. Rather than accenting belief or "faith" it tends to accent doubt (or our capacity for doubt and investigation into what we believe) and has a heuristically detailed iconographic system for understanding the trials of trying to wake up. I think that that iconography system will prove helpful in better illuminating both Joyce's radical Wakean scepticism (as a spiritual scepticism rather than simply a scepticism of spirituality) *and* his depiction of those characters who most certainly have not "woken up" as they populate the body of his earlier work, particularly *Dubliners*. Reading Joyce through oriental mysticism is hardly an arbitrary approach. Consider his thoughts on the western mystic Blake:

> 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. (*CW* 222)[27]

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[26] Blofeld, *Way of Power*, p.42.

A major study of Joyce's interest in Blake has not yet been produced, though such a project could be enlightening for its examination of Blake's influence on Irish writers such as Yeats who in turn affected Joyce's own work. My point in quoting the above, however, is simply to assert that Joyce's philosophical sympathies are far from Eurocentric, he even demotes occidental ontological thought in favour of oriental cosmology.

Waking Up

Buddhists have a word for the nightmare of history. They call it *samsara*, and it is all in which they are ultimately interested. Even the word *Buddhism* comes from the Sanskrit root, *buddh*, "to awaken." Samsara, or *maya*, is a term used by both Hindus and Buddhists to denote the complex and powerful web of delusion that creates an experience of the mundane world and which is based on a "gross" dualistic viewpoint, i.e., that the self exists, in an absolute and self-inherent sense, independent of the "things" that "it" senses and vice-versa. This confusion is believed to be the source of all suffering, manifesting itself as discord in both the personal and political spheres.

One could say that the opposite of samsara is *nirvana*. Nirvana probably has the distinction of being one of the western world's most commonly misunderstood philosophical terms. This is certainly because the simplicity of the term (literally "blow-out" or "no-wind") hides an extremely paradoxical meaning. Typically nirvana is conceived of as a blissed-out experience of earth as heaven. From a psychological perspective, nirvana is blissful once the enlightened mind enters more deeply into the non-dual experience. But in terms of the absolute, nirvana *is* samsara. To put it another way, the ontic range of nirvana is identical to samsara. Samsara is, to simplify and put it in psycho-philosophical terms, the experience of logocentric opposites which create

[27] From the incomplete manuscript of Joyce's Italian lecture on Blake, March 1912. See in this regard Anita Gandolfo, "Whose Blake Did Joyce Know and What Difference Does it Make?" *James Joyce Quarterly*, vol.15, no.3 (1978), pp.589-599

affective reality. One perceives "self" and "other" and engenders a conflict; one perceives "desirable" and "undesirable" and runs towards the former whilst fleeing the latter. The samsaric mind *creates* nirvana by perceiving its own binary division of every perception[28] and postulating an opposite to that state. But nirvana, if it *is* nirvanic, is the cessation of the experience of ontological opposition, it is the extinction of attribution of essentiality to "this" and "that". To the nirvanic perspective there is no nirvana, and no samsara either. There are no beings to save and no one required to save them. Nirvana exists only from the point of view of samsara, or put another way, samsara *is* samsara because one believes in nirvana as an objective reality separate from one's experience - "that and not this". The mandala is the eradication of that reference point, the dissolution of that discriminating ego that craves or rejects aspects of experience. The mandala icon is the use of mythology and symbol not as ends in themselves but to break through into that state where meaning has no meaning, or where meaning-as-object no longer inheres. In that respect, I will argue that the *Wake* is and is not a text. As a text, it is an object with various properties, involving various technical devices such as structure and symbols which represent concepts which can be shuttled about our cognitive processes with varying degrees of success or pleasure. As a mandala, however, it disappears completely, the symbols and the very objective structure used to swallow the subjective mind so that there is no-thing left. The psychic wandering of the bardo state is a dramatised or exaggerated version of that radical uncertainty, or unanswerability, of "who" is experiencing experience. The bardo is the no-where (all stable reference points evaporated) where the subject/object division remains tenuously intact but can dissolve in an instant to be replaced by a new mode of being.

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[28] The very word "perception" carries with it the metaphysical presupposition that there is a percept separate from a perceiving self and also an act of perceiving, basically a tripartite relationship between two nouns (subject, object) and a verb (perception).

Perhaps the most famous text (from a western perspective) to come out of Tibet describing the bardo is known as the *Tibetan Book Of the Dead.*[29] This title for the English translation was propounded by William Evans-Wentz, the editor also of a translation of the *Egyptian Book of the Dead.*[30] However, Robert Thurman, in his more recent translation of the Tibetan text, considers "book of the dead" a misnomer and one clearly hard to dislodge (Thurman's own translation bears the same title as Evans-Wentz's and what is proposed as the correct title is included as a sub-heading).[31] The purpose of the Tibetan text was to provide guidance and a reference point for the confused mind as it passed into death and started to let go of the mental habituations we call "sanity". Just as in a nightmare, all the demons that may be chasing the dreaming subject, the unnerving and unfamiliar terrains he or she may happen upon, and the guilt-inducing judges and jeering crowds that litter the action of the *Wake*, do not have an independent existence. They are projections, the dream objects being ontologically indivisible from the dreaming subject. But, according to Tibetan belief, during dying (as during an intense nightmare or ecstatic dream) it is difficult to recognise the non-dual nature of the experience so the *Bardo thos grol* was recited in an attempt to remind the confused mind of the dying (or dead) person to recognise the bardo as a set of projections. To put it another way, the purpose of the *Bardo thos grol* is to call out to the dead Finnegan in question to wake up

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[29] The text is attributed to the sage Padma Sambhava circa 8th Century C.E.; William Evans-Wentz edited Kazi Dawa-Samdup's English translation. Evans-Wentz noted such strong parallels with the paranoiac judgement scene in both Egyptian and Tibetan books that he postulated a common origin to the terrific judge-figures of Yama and Osiris. See his *Tibetan Book Of The Dead* (Oxford: Oxford University Press, 1980 [1927]), p.35. Yama as a judge seems to be referred to in the phrase "Judgity Yaman" (*FW* 386.36). Of course, Yama-as-judge is just a mirror or memory of the self during life; Yama is the enduring perception of guilt held by the deceased in the bardo, an insight reflected in Joyce's rendering of jury members as "juremembers" (*FW* 557.15). My reading of *Dubliners* will return to this figure of Yama.

[30] Critics have written on the Wakean connection with the *Egyptian Book of the Dead* but this is beyond the scope of this inquiry. See John Bishop, *Joyce's Book of the Dark* (Wisconsin: Wisconsin University Press, 1986).

[31] Thurman explains that the original title is *Bardo thos grol. Thos grol* means the book "liberates" just by being "comprehended". His rendering of the text's title thus becomes the ungainly but more accurate *The Tibetan Book Of The Dead: Liberation Through Understanding in the Between.* For note on translation see Thurman's introduction, xx-xxi.

to the reality that they find themselves in, to recognise the projective, non-dual nature of the action enshrouding them.

The Tibetan text suggests three different stages of the bardo after the death-point. The first is the mild deity reality-between. Here peaceful and beatific buddhas present themselves to the mind and are often represented in Tibetan mandalas in the form of a quincunx. The dead person is still holding onto a sense of "self". If the intellect can recognise that it is empty of inherent self-existence then it attains enlightenment and the pattern of conditioned emotional responses ceases, the sense of self and the turmoil of confusion caused by trying to control the situation ceases - liberation is attained. This experience of encountering the five buddhas can be intimidating. Trungpa elaborates:

> You discover that there is the possibility of losing your ground...losing your identity as yourself, and dissolving into an utterly...harmonious situation... This state of absolute peacefulness seems to be extremely frightening..., even the possibility of union is not applicable any more.[32]

From the point of view of ego the cessation of ego is not an attractive prospect at all. If the "self" shies away from dissolution in the "peaceful realm" then it continues on into the "fierce deity realm", where terrifying demons torment and repeatedly devour the dream-body of the deceased. Tibetan Buddhism sees these terrifying deities as ultimately compassionate, attempting to destroy the residual tendency of the deceased to hold onto memories, to hold onto guilt, and - most perniciously - to hold onto a sense of incarnation or physicality. The deceased's situation in this fierce deity realm is similar to that of Tim Finnegan as he tries to regain life in the pub and is restrained by the four old men as they cry to him "Repose you now! Finn no more!" (*FW* 28.33-34).

The peaceful and fierce realms make up the two phases of the "reality-between", i.e., the wandering place after death. The third phase and final section of the Tibetan text describes the "existence-between": the subject's attempt to find a suitable womb (or egg,

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[32] Trungpa and Fremantle, *Tibetan Book of the Dead*, p.33.

flower or moisture) and get reborn. The bardo has been presented as a twilight world but towards the end (the existence-between) there is the dawning of the light of the six *lokas*. The six lokas are like a roulette wheel of planes of incarnate existence. Into one of these planes the subject will be reborn for the next waking-life bardo stage. I will describe these six lokas in detail in the chapter on *Dubliners*. For now it is enough to note that although getting reborn is presented as an unfortunate missing of the opportunity for liberation from the rounds of samsara offered by the twilight bardo state, the wandering subject sees the morning light of the lokas as compulsively attractive, given the experiences they are running from in the shadowy reality-between:

> Then...gusts of wind, and icy blasts, hail-storms and darkness, and the impression of being pursued by many people will come upon thee. On fleeing from these [hallucinations], those who are unendowed with meritorious karma will have the impression of fleeing into places of misery; those with meritorious karma...of arriving in places of happiness.[33]

There occurs in this "dawning" period, incipient rebirth, a remarkable passage containing a Freudian Oedipus/Electra scenario as the bardo subject is presented with images of copulating couples.

> If [about] to be born a male, the feeling of itself being a male dawneth upon the knower, and a feeling of intense hatred towards the father and of jealousy and attraction towards the mother is begotten. If [about] to be born a female [the opposite occurs].[34]

The text admonishes the deceased to ignore the thunder blasts, the threatening voices and the inviting father-mother image as they are all illusions, mere phenomena of the void, as Joyce puts it, "a mirage in a merror" (*FW* 310.24). If enlightenment does not come now then rebirth occurs and the "rivverrun" round of samsara goes on. Both divine and demonic visions are encountered in this bardo and form a series of mandalas comprising

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[33] Evans-Wentz, *Tibetan Book of the Dead*, p.175. Thurman includes "dense fogs" amongst the confusing atmospheric background, p.182.

[34] Evans-Wentz, *Tibetan Book of the Dead*, p.179. Thurman, p.185. Cf. the final pages of the *Wake* where ALP re-enters and renews the cycle of text by dissolving into the arms of her "cold mad feary father" (*FW* 628.02).

in total 110 principal deities[35] but all are dismissed as being empty of ultimate reality; they are just the chatter of the conceptual machinery of samsara that refuses to settle. I believe that the bardo vision described above is a representation of the same chatter and restless beatific and brute (or ordered and chaotic) fluctuations of the *Wake*'s twilight world. The Tibetan bardo is a disconcerting and disorientating maze and the same charge has been levelled against Joyce's final text.

> Nothing would be worth plowing through like this, except maybe the Divine Vision - and I gather it's not that sort of thing.[36]

Certainly the *Wake* is difficult to understand. But then, whether this disqualifies it from being "worth plowing through", to address Pound's logic, surely depends on how you define the term "Divine Vision", and what "sort of thing" one may consider that to be.

Pound's exclamation quoted above serves well as an inverse definition for what is being argued in this thesis. His unabashed frustration suggests two things: firstly, that reading through the *Wake* is a "plowing" chore, presumably due to the absence of any convention to make sense of it, and secondly that it is very much removed from any sense of the "Divine" which one can assume means a sense of order and graceful respite from the uncertainty of being. My project, on the other hand, will consider the questions of artistic convention and ontological insight as being both present in the *Wake* and addressed by the single concept of the mandala, whose structured design centres usually around an icon, symbol, syllable or geometrically ordered cluster of same (typically arranged at the four cardinal points of the compass with a fifth at the centre).

Much work has been produced examining the *Wake*'s structure. As Margaret Solomon points out, "any discussion of content apart from structure is impossible" and she asserts that:

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[35] It is presumably only a coincidence that ALP's three children are alternately numbered 111.

[36] Ezra Pound to Hilaire Hiler, March 10, 1937. *Letters of Ezra Pound,* ed. D.D.Paige (London: Faber and Faber, 1950), p.292.

> The human paradox which is Joyce and which, in [*Finnegans Wake*] he shows to be every man, cannot be wholly communicated except through form.[37]

Clive Hart's pioneering work of Wakean criticism, *Structure and Motif in Finnegans Wake,* published in 1962, explicitly uses the word "mandala" in reference to the *Wake*'s design:

> The symbol of the circular universe with its timeless centre 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 1.6. 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*...in which the four four-part cycles make the Wheel of Fortune, [Hart divides Book I into two four-part quadrants, Books II and III make the 3rd and 4th quadrants] while Book IV lies at the "hub" [making the fifth and middle point of the mandala].[38]

Despite Solomon's awareness of structure's obvious importance to meaning or "content" in the *Wake*, and even Hart's noting of the mandala symbol as potentially integral to the work's structure, neither of these critics, nor any other, has developed a full examination of the non-dual mandala and its relationship to the various central, though apparently disparate, aspects of the *Wake*.

A full length analysis of Joyce in relation to Zen Buddhism can be found in Hoi Fung Cheu's work.[39] However, his approach, as well as the scope of his inquiry, differs significantly from mine. Cheu's work examines Joyce's slippery ambivalence and (self) mocking voice as a method to evoke politically marginalised voices and to deconstruct social ideology. As such, it remains focused on the apparently undogmatic and apolitical formlessness of Zen thought and Zen's relevance to a political reading of Joyce. The focus of that study is, in terms of literary form, on the epigrammatic anecdotes and *koans* of Chinese and Japanese Channa or Zen schools. "Koan", roughly translated, means

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[37] Margaret Solomon, *Eternal Geomater* (London: Southern Illinois University Press, 1969), ix.

[38] Clive Hart, *Structure and Motif in Finnegans Wake*, p.77. The manuscript he refers to is British Museum Add. MS 47473, f.132. Later I offer an alternative to Hart's division of the *Wake*.

[39] Hoi Fung Cheu, *Zen and the Art of James Joyce*, unpublished Ph.D thesis, University of Western Ontario, 1997.

"precedent" not unlike in a law case. They are brief poems, riddles or anecdotes which record a certain person's grasping of a paradoxical insight. Often confusing or even unintelligible at first hearing, the degree to which one understands Zen thought is reflected by the level of paradox or non-dual insight one may perceive in a koan and how one responds to it. The minimalist style of the Zen school, considering itself a teaching beyond words, emphasises not getting caught up in conceptual models or considered metaphysical positions. Such models and intellectual positions are considered hiding places from the experience of waking to the instantaneousness of the enlightenment body. Frequently the neophyte is presented with a koan as a test to see how well they will eschew any focusing on the "meaning" (i.e., trying to "solve the riddle") and respond with a totally unpredictable and spontaneous, yet curiously appropriate, "answer". Sometimes koans consist solely of successful answers to koans. Below is an example to illustrate. It regards a sixteen-year-old girl who 'woke' whilst studying with the Zen master Hakuin:

> A monk asked her, "What is the meaning of breaking the white rock within the rubbish heap?" She immediately threw down and shattered the tea bowl she was holding.[40]

Cheu sees a similarity between the enigmatic riddle making of Zen, which often proves highly recalcitrant to any sort of straightforward exegesis, and Joyce's strategy in the *Wake*. Then Cheu accentuates the *Wake*'s and the koan's very formlessness (its resistance to being pinned down to any final logical position) as a flexible means of rejecting official culture through irony. Cheu's argument is very interesting; I think there is a strong resemblance between the koan and the *Wake*. However, such an approach is problematic. Certainly, mastery of the koan form is one famous technique for getting out of rigidifying dualistic ontological thought. However, the mandala is perhaps equally widely used throughout the world today and the *Wake* has at least as much (if not more)

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[40] Kazuaki Tanahashi and David Schneider (eds.), *Essential Zen* (New Jersey: Castle, 1996), p.15. The book's introduction, "Graffiti on perfectly good paper", draws attention to the double absurdity of presenting a *book* on zen and calling it "essential" (xii.).

in common with the mandala as it does with the koan. A mandalic reading of the *Wake* both complements and completes Cheu's interpretation of it as a koan. *Finnegans Wake* is a highly structured and elaborately detailed artefact unlike koans which were originally only oral and are always very short. The sheer enormity of the *Wake*'s form is a major drawback to seeing it as just a long koan. Furthermore, its large structure is embroidered with (or composed of) established symbols and points of reference (typical of a mandala but unlike many koans which frequently only skirt traditional use of symbols). Where Cheu has written on the *Wake*'s (and the koan's) formlessness as masking its imperturbably solid political recalcitrance, I am taking what might be considered the reverse path, concentrating on the hidden flexibility behind the Joycean text's (and the mandala's) superficially *fixed* structure, its unchanging set form. As I will discuss in more detail later, the mandala involves something akin to a gestalt awareness, a perceiving of how all entities (even the primary dichotomy of self and other) come into being through an existential reference point. The mandala is then a tool to illuminate the 'emptiness' (or *shunyata*) of that reference point. Even though the mandala is a formal structure, and often an elaborate one at that, its use as an entrance into a 'gestalt shift' for consciousness renders it as potentially politically subversive as, but more formally apposite than, Cheu's koan reading of the *Wake*.

A mandalic reading of Joyce does not necessarily have to give a *specifically* Buddhist, Taoist or Hinduist reading of him, despite those thought-systems' conspicuous use of mandalas. To do so would be to forget Fritz Senn's warning that:

> ...anything systematised to any great extent stumbles into the kind of dogmatism that Joyce's works seem to counteract, especially the *Wake* with its built-in scepticism.[41]

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[41] Fritz Senn, *Inductive Scrutinies: Focus on Joyce,* ed. Christine O'Neil, (Dublin: Lilliput Press, 1995), introduction, xviii.

It is the perversity of Joyce's symbiosis with academia that he should need such an advanced reading community in order for his work to be fully appreciated and yet for the methods of that reading community to be necessarily reductive towards Joyce's work. By that I simply mean that Joyce scholarship can only proceed by focusing on one aspect of his work at a time and by focusing on that aspect other aspects are ignored or even contradicted. A mandalic reading of Joyce, reductive though it may appear, escapes the narrow or dogmatic "forced" readings, to which I imagine Senn is referring, because of the essential fluency of its approach.[42] The mandala's ubiquity in world cultures, manifesting itself throughout many historical periods and geographical locations, in various different rituals and structures, both religious *and* secular, suggests that, like the *Wake*, the mandala represents a flexible unifying principle *behind* various different (sometimes incompatible) events, practices and schools of thought rather than being those things themselves.

By first tracing a (necessarily) broad definition of just what a mandala is, I then hope to show that a mandalic reading of Joyce's text grows in cogency with the chronological development of his books' structures and import.

This, of course, may not be enough to assuage the sense of "So what?" that one may feel if concurring with Hart's skeletal claim that "in one sense the whole of the [*Wake*] forms a mandala". Supposing we allow that the *Wake* is indeed a mandala, or at least shares to a striking extent certain features with the mandala: what is the significance of this? In answer to this question, after explaining what a mandala represents and how to recognise one, the final part of my argument will attempt to address the relationship between the mandala as a *breakthrough* (to a liberating experience of non-duality) and the mandala as a psychological defence against *breakdown* (i.e., an ego-based experience of ontological insecurity). By a specifically "psychological defence" I mean the use of

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[42] Senn is also jokingly referring here to his "sour grapes" difficulty in writing a book-length study of the *Wake*.

mandala construction to prevent or contain the sense of ontological insecurity (that some psychologists such as Ronald Laing have considered a form of schizoid psychosis) that I believe may have intermittently threatened Joyce. As will be explained, the threats of extreme psycho-spiritual uncertainty (ontological insecurity) and schizophrenic psychosis are in large measure inextricable from a phenomenological viewpoint. In arguing that one aspect of the *Wake*-as-mandala is a response to psychic distress I do not wish to reduce the mandala completely to the status of just another psychotherapeutic device nor the *Wake* to that of a neurological oddity. On the contrary, I wish to demonstrate how great art (and the mandala) is a creative response to the profound psycho-spiritual conflict all must face, as Tolstoy puts it, "entering on truly human life".[43] John Weir Perry states that:

> If one cares to drop into the psychiatric framework of symptom-hunting, one can find in mystic experiences every manner of psychotic and hysterical manifestation...

Perry immediately goes on to point out that many of those artists and mystics who might be labelled with the language of psychopathology can also be seen to emerge "as the giants of their age".[44] I will introduce the psychiatric term "schizoid" into my later analysis of Joyce's mandala. This is done not because I feel that the quasi-scientific language of psychiatry has the final say, the final evaluation, on what might be termed mystic thought. Perhaps it is unfortunate that we live in an age where radical deviations from the norm (in any field) are often glossed to varying degrees by the language of psychopathology. There is one advantage to such a situation though. The negativity implicit in the "psychiatric framework of symptom-hunting", as Perry puts it, reduces the possibility of an overly romantic view of the artist or mystic held by the non-artist or non-mystic. It draws the question of personal suffering into focus and presents it as the real starting point for the radical or revolutionary work. Hopefully the twin-pole reading of the "psychopathological" mandala through the "mystic" mandala and vice-versa will

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[43] See p.2.

[44] John Weir Perry, *The Far Side of Madness* (London: Prentice Hall, 1974), p.95.

result in a balancing of the extreme negative and positive receptions of a work as challenging and provocative as *Finnegans Wake*. Just because there is value in a thing does not mean that there should be a denial that it comes from a sense of personal suffering if there is evidence to suggest that it does. Conversely, because there are signs of damage or "malfunction" (to use a loaded mechanistic term for temporary flirtations with "insanity") behind the origins of an artefact does not mean there is necessarily a total negation of the artistic, psychological or spiritual insight rendered by it. *Finnegans Wake* is an awe-inspiring work of art, but it is not a flawless one. Although it may border on blasphemy to the 'Joyce Industry' to suggest as much, to an extent the *Wake* represents a communication failure on the part of Joyce, evidenced by his great surprise when the book was poorly received initially. His surprise and disappointment at how unpleasant many of his closest supporters found his latest literary experiment (a distaste still very common to readers today) is something which needs to be addressed by this "psychopathological" pole of the mandalic reading of his work. Both 'poles' (the positive 'breakthrough' to a liberation from the narrow confines of single persona and the negative defence against a 'breakdown') derive from egocentric, or samsaric, perception. Inasmuch as the ego consciously strives to transcend itself, its weaknesses, ignorance, and limitations generally, it aspires towards nirvana. Conversely, to the extent that the controlling ego secretly is *terrified* of transcending itself, of actually breaking into a state of non-grasping, uncontrollable, non-dual Being, it tries to defend itself against such a 'breakdown' or loss of self. The positive *amor infiniti* and negative *horror vacui* are really two sides of the same confused (samsaric) construction of the mandala.[45] A step towards the positive *amor* is also, from the egocentric viewpoint, a step towards the negative *horror*.

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[45] I have taken the Latin terms from Gombrich's *The Sense of Order*, p.80.

One objective of the mandala and, I will argue, the *Wake*, is to reintegrate aspects of the psyche, that which is indivisible yet seemingly fallen into separateness. By linking these disparate aspects of the *Wake* together, the mandala will perform a unifying function by providing a theory as to why Joyce saw fit to produce such a taxing final text and, more importantly, why it should be worth "plowing through". The answer, as I will argue, is that the void, experienced sporadically by Joyce from his youth, demanded nothing less than his defence against its *horror vacui* and his ecstatic reaching out for *amor infiniti*.

Joyce's allegiance is not to a Christian church but rather to the mystical impulse on which that church was built:

> All things are inconsistent except the faith of the soul which changes all things and fills their inconstancy with light. And though I seem to have been driven out of my country as a misbeliever I have found no man yet with a faith like mine. (*LI* 53)

As the mandala ultimately reflects a recognition of non-duality between man and the infinite, my reading of Joyce is therefore a conceptual rather than an historical one. The argument can be summarised by saying that if the spiritual, though thoroughly apostatical, Joyce wished to live in a "creedless church"[46] then a mandalic reading examines his surrogate creed, non-duality, and the vast cathedral (the large body of his life's work and in particular the mandala of his final text) that he constructed in his movement towards a "churchless freedom".[47]

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[46] Ellmann, p.66.

[47] Ellmann, p.142. Cf. Stephen's view of the church in "Scylla and Charybdis": "...the church is founded...like the world, macro- and micro-cosm, upon the void. Upon incertitude, upon unlikelihood" (*U* 266).

Chapter 2: Introduction to the Mandala

> The Tantric tradition...talks about preparing the mandala with the five ingredients of a cow. The five ingredients are the snot of a cow, milk of a cow, shit of a cow, piss of a cow, and so forth. Clean up the holy ground with these, going beyond discrimination. Clean the ground completely with the five ingredients of a cow, then you can build a mandala on it...It's a tremendously powerful thing to smear it over the whole phenomenal world, the snot and milk and piss and shit and everything. It's fantastic! It evens out the whole thing. It's beautiful![48]

Thus Chogyam Trungpa introduces the mandala principle. This pungently anti-sanctimonious imagery is reminiscent of Shem's style of living at "The house O'Shea...known as the Haunted Inkbottle, no number, Brimstone Walk, Asia in Ireland" (*FW* 182.31-32) where the reader is treated to "a stinksome inkenstink" (*FW* 183.06) of, amongst many other unpleasantries, "blasphematory spits" (183.24), "worms of snot" (183.29), and "synthetic ink and sensitive paper [made] for his own end out of his wit's waste" (185.07). "Talk about lowness! Any dog's quantity of it visibly oozed out thickly from this dirty little blacking beetle..." (171.29-31) "...while all over up and down the four margins of this rancid Shem stuff the evilsmeller" smears his "inartistic portraits of himself" (182.16-19). Two brief parentheses in a block of pig Latin notify the reader that Shem has, respectively, shit on his own hand and urinated (185.17-23). Clearly, the sacred area described by a mandala has little in common with, to paraphrase Trungpa, a purely love-and-light view of sanctity. But what exactly *is* a mandala? The more examined it is, the more elusive a simple dictionary definition proves to be. Broadly defined, mandalas are

> ...geometric designs intended to symbolise the universe ... The Sanskrit noun *mandala* means any circle or discoid object...In etymological studies, it is

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[48] Chogyam Trungpa, *Orderly Chaos: The Mandala Principle* (Boston: Shambala, 1991), pp.9-10. One might contrast this view with Yeats's verse "Crazy Jane talks with the Bishop": "But Love has pitched his mansion in/ The place of excrement;/ For nothing can be sole or whole/ That has not been rent." In *Selected Poems* (London: Penguin, 1991), p.183.

> sometimes divided into *manda* - cream, best part, highest point - and *la* – signpost..."[49]

Giuseppe Tucci puts it even more succinctly: "It is a geometric projection of the world reduced to an essential pattern."[50] Allowing this latter as a contingent definition of a mandala, what is the nature of this "geometric projection", this "essential pattern"? How does it get realised by the mandalic artist? The first step in producing a mandala is to give up (or have shaken into question) the "ground" of one's personal being, i.e., one's ontological certainty in "I", "me" and "mine". Incertitude is the first step to producing a mandala. One simply does not know where the reference point is that allows one to speak sensibly about self as opposed to other. One cannot find the reference point on which the self's separation from the world is based. Without this ground one is lost and everything takes on an alien quality. The world and its homely feeling, as one unquestioningly knew it as a child, is gone. A model of the whole world or universe in the mandala is a formal recognition that its operation *as a whole* is now the source of confusion and also object of contemplation. Trungpa talks about a mandala as sometimes being

> a portrait of the world with the continents and oceans and everything. Making that offering represents giving up your ground [or certainty] so that you have nowhere to live. That is the ultimate sense of "refugee".[51]

Joyce often and famously played on his status as a refugee or "exile", a role explored since his early conception of Stephen as Hero. He perceived Europe as his "spiritual father"[52] so his self-imposed physical/geographical exile should be symbolically identified with his flight from what he perceived to be the theistic certainties of the Catholic Church to the metaphysical incertitude that fuelled the corpus of his writing.

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[49] Denise Leidy and Robert Thurman, *Mandala: Architecture of Enlightenment* (London: Thames and Hudson, 1997), p.17.

[50] Giuseppe Tucci, *Theory and Practice of the Mandala,* trans. Alan Broderick (London: Rider and Company, 1961), p.25.

[51] Trungpa, *Orderly Chaos*, p.89.

[52] Ellmann writes: "When Gorman [Joyce's first biographer] wrote a rhetorical question 'Of whom was he the spiritual son and where would he find the Mystical Father' Joyce inserted with evident impatience 'His spiritual father is Europe, to which his natural father constantly urged him to go'" (Ellmann, p.725).

Incertitude is not the sole aim or goal of the mandala but it is the entrance point. Having given up the false ground of delusion, mandala symbolism becomes an attempt to see the real ground of activity, to intuit how the vast gestalt of the self/world comes dancing into focus. I suggested in the previous chapter that the mandala (as presented in this thesis) can be seen as bi-polar. These two poles can be reduced to a "positive" (or "enlightenment") pole representing an insight into the non-dual void that allows the self-world gestalt to manifest, and a "negative" (or "psychopathological") pole which is the unnerving breakdown, or dissolution, of the controlling ego with its sense of the stable, set meaning of meaning. These poles are inseparable; nirvana is not the ultimate victory of the mind over matter, it is the ultimate defeat of the ego by the ordered chaos - free play - of the void. The reader might perceive my treatment here of the terms "ordered chaos" and "free play" as synonyms to provide an unbearable oxymoronic clash. Surely "free play" (not to mention "chaos") lacks a sense of "order". Yet it is that very sense of unbearable oxymoron which lies at the heart of the paradox that the mandala represents, or more accurately, of which the mandala is a manifestation. As long as there is a sense of personal self there is only that self's relation with the field of activity, be that field's focus the interpsychic relation with other people and objects or the intrapsychic world in internal chatter, plans for the future and retrospection. There are only two categories the ego can lump experience into, a sense of relative predictability (order) or unpredictability (pejoratively termed "chaos" or favourably entitled "free play"). The cessation of a coherent sense of personal self eradicates the two categories because they are both functions of the ego. The oxymoron's function here is to explode the categories of order or chaos/free play lest these dualities infect our sense of what nirvana is. Nirvana, literally a "blow out" or cessation of the egocentric hurricane which constantly attempts to steer experience towards desired objects or away from feared or hated objects, might sound like an unending sense of unpredictability, of free-floating through a universal chaos of meaningless sense experience. But, as any logician will know, to remove one

term in a binary opposition is to dissolve the other also (e.g., no "being" means no "nothingness"). And to make infinite one partner in the binarism is to make infinite its opposite also (e.g., infinite being is the same as infinite emptiness precisely *because* "infinite being" swallows the reference point "nothingness"/"emptiness" which allows "being" to claim an ontological reality). If nirvana is a dissolution of the ego's twin illusions of selfhood (i.e., "being" as opposed to "emptiness") and self-control (i.e., "order" as opposed to "chaos"), then there is no chaotic vacuum waiting beyond the confines of delusion but it is an equally infinite sense of order, a sense that no snowflake ever falls in the wrong place. I mentioned the bi-polar nature of the mandala in this respect. The "positive" pole of the mandala could be understood as the perception of a gestalt that eliminates the dualistic act of perception itself, i.e., there is no ultimate subject that perceives and no ultimate object to be perceived. Yet the enigmatic gestalt functions smoothly, uninterrupted: at dinner time we eat, at nighttime we sleep, come morning we wake. No subject, no object, no problem. The "negative" pole can be seen as the action of a fragmenting (but not yet dissolved) analytical ego running from one extreme to the other, fearing an oppressive infinite order by trying to hide in chaos and meaningless babble, and running from an infinite chaos by constructing highly wrought, symmetrical designs and observing the elaborate network of rules that have to exist (say, in language) for play (say, punning) to exist at all. Chapter 5 will explain my specific use of both the (respectively) spiritualistic and psychiatric terms 'mystic' and 'morbid' to denote a radical ontological uncertainty which oscillates between the twin poles. For now it is enough to note that penetration to an experience of either pole of the mandala cannot be caused by appeal solely to the analytical part of consciousness, which is by its very nature logocentric and which, on its own, cannot apprehend non-duality.

Symbolism and the Tantra

Conscious penetration from a strictly intellectual or theoretical attitude to a direct awareness of reality cannot be achieved through the building up of convictions, ideals or discursive thought. This is not to dismiss the value of concepts or conscious ideals as means towards a growing insight into the nature of reality, but one must go beyond these ultimately to experience the space that allows concepts to come into being in the first place. Concepts and models can initially be spiralling steps lifting one to a higher level of view but they can transform suddenly (or gradually) into walls restricting one's capacity for insight. A cycle emerges, one of constant building projects (a tower of babbeling concepts) that need to be periodically exploded to open up a new space of experience. Most people never achieve a permanent insight into the void of Being, the effortless freedom of existence, so this 'periodic explosion' of restrictive conceptual mind is sometimes necessary. There is an instructive parable about this 'periodic explosion' situation. The Fifth ancestor of Zen in China asked his pupils to compose a verse showing their understanding of Zen. Only the senior student/monk, Shenxiu, wrote one, brushing it on the wall of the south hall:

> Body is the bodhi tree.[53]
> Mind is a bright mirror on a stand.
> Polish it from time to time;
> don't let it get dusty.

Publicly the Fifth ancestor praised the verse to the other monks, saying that if they followed its admonition to regular practice they would improve their insight and not fall into delusion. But privately he remarked to Shenxiu, "This is just arriving at the gate, but not entering." Huineng, an illiterate workman in a mill near the monks' hall heard a young monk ponderously reciting Shenxiu's verse to himself. Huineng asked "What sort of verse

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[53] "Bodhi" is the body of enlightenment. The "tree" image will be explored in relation to the mandala in chapter 4.

is that?" The monk told him of the Zen master's challenge to write a verse expressing their understanding of the essence of reality and that this was the leading response so far. Huineng went to the hall and asked a monk to write a verse on the wall for him. It read:

> Bodhi is not a tree.
> Mirror has no stand.
> Buddha nature is always pure;
> how could it get dusty?

The monks saw this verse and became upset at such a rude contradiction of Shenxiu - from an illiterate! Huineng went back to his mill hut. The Fifth ancestor read the verse and saw that Huineng had grasped the essential teaching. He made Huineng the Sixth Ancestor of Zen and then told him to leave the community immediately because many of the monks who had spent their lives working on their koan challenge would despise him.[54]

No one gets enlightened from reading a book, no matter how insightful or provocative it is. But they may still learn from it. The readers of great literature are (or can be considered to be) those who polish the mirror. It is not as good as directly and permanently perceiving that there is nowhere for the dust to accumulate, but it is better than letting the dust build up nonetheless. To translate one metaphor into the other, "polishing off the dust" is the same as exploding the tower of restrictive, monologic concepts that the mind can accumulate. This means that truly great literature is a terrorist act on your own mind, something which disrupts rather than affirms the comfortable and compulsive modelling habit of the mind.

> Literature teachers introduce concepts that liberate you from concepts. How they do this is the genius of each teacher. When I say great teachers are terrorists, it's their genius that...gives them the ability to explode a bomb in someone's heart and to free that person from stupidity and ignorance. A great teacher indicates the empty nature of all phenomena, and shows the wisdom inherent in each writer's work.[55]

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[54] Tanahashi and Schneider, *Essential Zen*, pp.90-92.

[55] John Giorno, "Teaching Literature is an Oxymoron", in *Teaching Literature*, ed. Judy Kravis (Cork: Cork University Press, 1995), p.268.

Rather than using symbols to further line the corridors of the tower of babel and further entrench the thinker, the "destructive" use of symbolism, to break up one's comfortable ground and reduce one to the status of refugee, is the purpose of the mandala. One gives up the stable ground of the ego (and its vast tower construction) only to find that it was not stable in the first place - that in fact the tower is always falling. Instead one finds that the terrifying void is the only truth - there is nowhere safe to hide in the bardo. But one also learns that there was never any need to hide.

John Blofeld, an early twentieth century Westerner, travelled to Tibet to study tantric teachings (including mandalas amongst other devices for meditation). He describes his study of the multi-layered and intricate esoteric symbolism he found there. I have quoted below at length from a passage of his because, strikingly, it serves as an astute reading of the *Wake* if one replaces the adjective "tantric" when it appears with "*wakean*":

> 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. The effect of Tantric studies is like that of breaking open a ball in which is discovered a second and in that a third and so on until one comes to what seems to be a solid centre; but it breaks at a touch and inside it is found precisely that ball which had originally enclosed them all; then the whole sequence is repeated again and again until Enlightenment dawns. One gets the impression of meanings within meanings 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. The presentation of the central truths in all sorts of interconnected ways produces a powerful impact that drives them home at various levels of consciousness.[56]

To briefly reiterate: it is the interlocking and overwhelming profusion of levels of meaning coupled with the repetitive nature of the tantric symbolism (found most notably in the mandala construction practice) that causes a shift in the base of the individual's

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[56] John Blofeld, *Way of Power*, pp.118-119.

conscious relation with the world. More demanding or intense tantric practices can cause deeper levels of insight. But what does the term "tantra" mean?

Joyce's first use of the term "tantra" is in *Ulysses*' "Cyclops" episode in the context of a theosophical séance. As one might expect from the one-eyed chapter, the depthless picture painted for us is one of satire and exaggeration. At one point, the anonymous parodic narrator mocks Dublin's turn-of-the-century spiritualist community, spouting a hash of quasi-Eastern ideas replete with Sanskrit and pseudo-Sanskrit terms:

> In the darkness spirit hands were felt to flutter and when prayer by tantras had been directed to the proper quarter a faint but increasing luminosity of ruby light became gradually visible...

Suffice it to say, "prayer by tantras" has no real meaning. The reason for this is explained in the next paragraph. Perhaps the phrase refers to *m*antras which at least are uttered and in that sense have the vaguest similarity to group praying. The spectral voice of the disembodied soul (or "atman") speaks to all those on the "wrong side of maya" to tell them of the "summit possibilities of atmic development opened up to them" once they pass over from what is presumably *this* "side" of maya. It adds that the spiritual abode is equipped with the latest in home comforts, all Sanskrit-sounding mundanities such as the "talafana, alavatar, hatakalda [running water]" and, of course, the ultimate spiritual convenience, the "wataklasat" (*U* 389). Such mid-maturity lighthearted dismissal of the faux-esoteric sits uneasily against Joyce's later fascination with his daughter's clairvoyance. Writing about his daughter's mind beset by schizophrenic experiences he said:

> It is terrible to think of a vessel of election as the prey of impulses beyond its control and of natures beneath its comprehension and, fervently as I desire her cure, I ask myself what will happen when and if she finally withdraws her regard from the lightning-lit revery of her clairvoyance and turns it upon that battered cabman's face, the world. (*LI* 378)

This, not to mention his application of tantric insights (to whatever extent he knew they *were* tantric) to his "Work In Progress", weakens slightly the force of his cyclopean satire of matters esoteric in *Ulysses*, although I suspect that Joyce was parodying more the Dublin theosophists than the specific ideas they expounded in hazy half-understanding.

The word "tantra" (from the Sanskrit for "groundwork" or "loom") might be translated similarly to the etymological origin of the word "text", i.e., a weaving or web or fabric. A text is quite a physical, non-abstract thing in one way; we can feel it, touch it, experience it with our senses so it enjoys at least as much phenomenal reality as the rest of the world, if one will allow degrees of phenomenal reality to be portioned out at all. The Tantras (spelled with a capital T) refer to Buddhist (and Hindu) scriptures and their compilation into large, connected volumes or "meta-texts", so close are the central metaphors hidden in the words "tantra" and "text".

The "weaving" trope of the philosophical term "tantra" draws one's attention to the interconnectedness of all things. Thoughts lead into communication which leads into more gross, or physical, action and back again. This interdependence is the loom for the endless interaction of cause and effect. However, tantra also, perhaps primarily, refers to the thread of people's awareness of this connective fabric that is both personal and world history. Obviously, awareness of the direct relation of thought (the "subjective" sphere) to expression in artistic, commercial, sexual or political spheres (i.e., the inter-subjective or "objective" sphere), and vice-versa, results in an intensified focus on the mutual reflection of interior and exterior, or the microcosm and the macrocosm. The essence of tantrism is the investigation (and destabilisation) of the often unexamined line between "mind" and "universe", "matter" and "spirit", or to use Tolstoy's categories in his formulation of the ultimate question, the relation of finite to infinite.

The tantric critique of the subject-object divide (questioning "as to whether he was one of those lucky cocks for whom the audible-visible-gnosible-edible-world existed"{*FW* 88.05-07}) acts as a bridge between the irreconcilable opposites that

construct our view of reality. The self/other can be viewed as the primary binary division of mature human perception, one which dissolves through tantric practice; so too dissolve other essential binary divisions such as the sacred and profane, worldly and transcendental, nirvanic and samsaric, sensual and spiritual and so forth. It is in the dissolution of the binarism, the eradication of the reference point, that the tantric practice liberates, not simply in the movement from one opposite category to the other. This may seem to entail a fundamental contradiction (the very building blocks of Tantric thought are contradiction and paradox): either one changes state or one does not. If one does not change, then there is no point in discussing the matter further, if one does change, then it is a change from one state to another, i.e., "this" and not "that", a reinscription of the self/other duality. But progress (or change) occurs in the *psychological* journey from the perception of opposition to the perception of the interdependence (shunyata) of all *ontological* states of being/experience. Non-duality is not separable from duality - it is not dual with duality. The attempt to escape "duality" and reach "non-duality" (to escape samsara and reach nirvana) is really a kind of trick. If one is successful, then one ends up right back in the existential gestalt with "left" still opposing and creating "right", but with a sense of primal duality unfettered by a controlling, discriminating and suffering ego. Trungpa comments on this unself-conscious, basic duality (which is non-dual with non-duality):

> We could say that the real world is that in which we experience pleasure and pain, good and bad. There is some act of intelligence which provides the criteria of things as they are, a basic dualistic notion. But if we are completely in touch with these dualistic feelings, that absolute experience of duality is itself the experience of non-duality. Then there is no problem at all, because duality is seen from a perfectly open and clear point of view in which there is no conflict; there is a tremendous encompassing vision of oneness.[57]

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[57] Trungpa, *Tibetan Book of the Dead*, p.7.

Like performing an automatic action such as drumming and then losing the beat by thinking about it, the action of self-reflexive awareness performed by the hyper-conscious human mind is the fumbling of this basic duality, a sort of trip and fall. Whilst "falling", all sorts of attempts are made to clutch at concepts (like "enlightenment") to break the fall; the further self-reflexive practice of philosophy is enjoined to figure out this "fall". But enlightenment is the perception of the deluding and confusing play of Maya as being her own identical opposite, *Prajna*, the equalising wisdom or Divine Mother. No-thing has changed. "Enlightenment" and all the concepts attributed to it vanish as the unnecessary residue of the attempt to escape restrictive, self-conscious reactions to existence. Trying to get out of the problem of over-self-consciousness exclusively by thinking about it is like trying to put out a fire by feeding it. In the Zen tradition the problem of self-consciousness is called swallowing a hot ball of lead. Sitting is simply sitting, walking is simply walking - but everybody seems compelled to overthink, wobble and fall over themselves.

To reiterate: Maya (dualising consciousness and the creative play of the universe) *is* Prajna (non-dual wisdom). Such a revelatory and subversive insight was not lost on Joyce. Atherton suggests:

> [Joyce] saw himself as the *Vates*, the poet and prophet, and his work as the sacred book of a new religion of which he was prophet and priest.[58]

I reject Atherton's phrase "*new* religion." Joyce knew he was doing nothing new, but rather *re*newing that which must be renewed every day, every life and every generation.

Intuition or "lightning-lit revery" (*LI* 378) (that which is constructed subconsciously by the mind independent of logic or empirical sensibilities) is often regarded as too elusive, protean or nonsensical as a method of communing with the fabric of reality (the

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[58] James S.Atherton, *Books at the Wake* (London: Faber and Faber, 1959), p.14.

"battered cabman's face"). This objection, in the light of tantric practice (to say nothing of the paradoxical insights of the *Wake*) proves to be nothing more than a frigid clinging to the "cutanddry grammar and goahead plot" of normal conscious manipulation of experience to fulfil clearly defined and predictable goals. One might call this frigidity of attitude towards the inner vision the "conscious critique", as it seems to abhor the polyvalence and paradoxical nature of subconsciously constructed gestalt vision. Like Blofeld, Anagarika Govinda writes about Tibetan mysticism and mandalas, inadvertently describing the working method of *Finnegans Wake* excellently:

> The actual co-existence and interpenetration of these planes [of consciousness] and the simultaneousness of their functions is converted by the intellect into something that exists in different dimensions or as a sequence of time, which therefore can only be experienced and expressed piecemeal and in separate phases.[59]

This "piecemeal" effort is the attempt, on the part of the conscious mind, to fan out the spectrum of inner relations between psycho-cosmological principles and to re-introduce these layers or "planes" of consciousness in a patterned, approachable manner back to itself. Although it cannot be apprehended instantly, a mandala is the spreading out of a single instant in its completeness to find that contained within it is all time, all space and all levels of consciousness and being. This may remind the reader of young Joyce's sense of the "epiphany" as an instantaneous intuitive experience, a vivid apprehension of a moment of reality. That said, I believe that Blofeld and Govinda, in their various attempts to describe the simultaneous multitude of levels of meaning at work in the tantric symbolic matrix, are coming closer to describing what Foucault is trying to explain with his concept of the "heteroclite", i.e., multiple *orders* of reality, none of which can be reduced to a single over-arching logic or final encompassing analysis.[60] During the

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[59] Anagarika Govinda, *Foundations of Tibetan Mysticism* (London: Rider, 1960), p.107.

[60] See Michel Foucault, *The Order of Things* (London: Routledge, 1994 [1966]), preface, xvii. He defines the heteroclite as "the disorder in which fragments of a large number of possible orders glitter separately in the dimension, without law or geometry".

intuition of such a multiplicity of orders of Being (to use Trungpa's phrase, an intuition of "orderly chaos") the non-contradictory grammar of logic built up over a lifetime's habit can be momentarily/partially (or permanently/totally) transcended by the conscious mind.[61] The single, unified position set comfortably on what turns out to be false ground gives way to multiple perspectives now that finite "self" and infinite "other" intuit interdependence. Govinda continues with the point he was making above:

> The philosophical and spiritual consequences [of tantric insight] can therefore only be revealed by approaching the given problems from different sides and points of view, so to say, by a "concentric attack" upon them. The incommensurable remainder, which is left by each partial view and each partial solution, can only be eliminated by a total vision of the whole, which combines all aspects in the unity of a higher dimension.[62]

The Mandala as a Structural Act:

1) The Circle

This "concentric attack" leads one to the first, most typical, structural detail of the mandala. As chapter 4 examines the structure of the *Wake* through a hybrid of Jung's idiosyncratic "psychopathological/psychotherapeutic" mandala and Buddhist ritual mandalas, I will only briefly treat the question of the mandala's famous squared circle here.

The "loom" of tantra serves as a reminder that it is something that one *does*, it is an active thing, not something simply to read and ponder over. It is not just an awareness of a concept in which one may believe or disbelieve - it is also an activity. The production of a mandala, as a tantric activity, bears much in common with a magical act in that it is

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[61] Non-reductive scientific explanations of such states are, by definition, impossible. However, those interested in an examination of the neurological (as well as phenomenological) changes that occur during these moments of kensho (to use the Japanese term for this experience above) can read James Austin's *Zen and the Brain* (Cambridge: M.I.T. Press, 1998) for a fascinating treatment of the subject.

[62] Govinda, *Foundations of Tibetan Mysticism*, p.107.

transformative in nature, a transformation of perception. Atherton notes "Joyce was not in his opinion simply writing a book, he was performing a work of magic."[63]

The first act in performing a work of magic, as any alchemist worth his salt knows, is to draw a protective circle. This circle, a *sulcus primigenius*, acts as a magical protective furrow around an implied hilled temple, palace or city, i.e., the *temenos* or sacred precinct. The *Wake* abounds with such furrow-and-hillock images which I will explore more in chapter 4. The temenos is the besieged citadel of psychic equilibrium.

This initial division between the mandala and the world is not an essential one, as all phenomena, being constructs of the mind, are interdependent on each other and are essentially empty of inherent existence. (The mind, self-reflexively trying to attribute inherent being to itself in a sort of attempted Berkeleyan subjective idealism, is also devoid of self-existence.) However, the circle is a measure to protect what can provisionally be called "mind" from disintegration into chaos. By "mind" I mean the collection of psychological operations that have the self-reflexive faculty of fanning the actions of intellection, emotionality and sensation into separate sub-faculties of experience while still holding them loosely together in a sense of "me". The "me" can then create divided ontologies ("this" and "that" in relation to "me") and imposes a sense of order to maintain the coherence of "me" in a sea of multiplicitous beings while chaos teems beneath the conscious surface. This powerful self-establishing tendency is already a psychic disequilibrium, but the self, having developed, cannot be disbanded in favour of a more primitive state. It must be protected and stabilised before it can be transcended for a higher state of balance. The circle is protection against the chaotic seas' potential deluge while the mind safely investigates the unreality of the barriers it has created in an attempt to gain new life. Such a quest is never performed entirely by conscious effort.

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[63] Atherton, *Books at the Wake*, p.15.

The picture of the frustrated and exhausted intellect getting new life breathed into it from the curious structure of the mandala is rendered by Goethe in his depiction of Faust reaching the end of his tether with his life of speculative research:

> Discover the inner psychic force,
> The spirit speaking to its kind!
> This arid speculation's vain,
> The sacred diagrams are clear...

At this the old philosopher throws open his alchemical treatise and sees the sign of the macrocosm, a mandala:

> Did not some god write these mysterious
> Signs, by whose might my soul is filled...
> Am I a god? Light fills my mind;
> In these pure lines and forms appear
> All nature's workings, to my inner sense made clear....
> [He gazes at the sign]
> How it all lives and moves and weaves
> into a whole.[64]

"How it all *lives* and moves and weaves into a whole." One cannot over-state this word "lives". The inner vision, expressed in the apparently banal two-dimensional appearance of the plastic mandala, is a vision not of an idea or a concept. It is a vision of a *world*, a world as real as the one we feel we are sharing on the "objective" plane.

If we allow that Joyce had explored this vision of the mandalic world through the *Wake*, to what extent did he embark on such a journey consciously? The answer to such a question is difficult to discern. Whether one is formally initiated into the mandala or intuits it for oneself (as I am arguing Joyce did), the process is always only partially conscious of either its methods or goals. The hypnogogic metaphor suggested by Gombrich, an unconscious response to very conscious concerns, produces the orderly randomness of the mandala. In chapter 1 Trungpa talked about *bardo* consciousness as being like twin streams of experience, confusion (which struggles) and confusion

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[64] Goethe, *Faust* Part 1, trans. David Luke (New York: Oxford University Press, 1987 [1808]) Lines 424-427, 430-435, 447-448, p.17.

breaking through into wisdom (which accepts and is still). The *bardo* experience, those twin streams of radical (dynamic) uncertainty and a sense of pristine (static) order, is ultimately a call to the integration of opposites, so the mandala is presented in a single artefact. The artistic representation of such a complex, subtle and paradoxical experience is bound to be reductive to some extent, even in such polyvalent works as *Finnegans Wake* or the vast tantric mandalas of the East. As Joseph Frank has argued, the image-as-ordering-process tends towards the plane.[65] That is to say, artistic representation of the *bardo* state's radical uncertainty presents the viewer with an ordered set of signs, there is an order underneath the superficial chaos that appears to dominate in a massively ornamented sign-system. The tendency for artists who experience periods of radical ontological uncertainty to produce highly complex yet correspondingly highly organised artworks will be looked at in more detail in chapter 5. In that chapter the reader will see that the most typical examples of this ordered-chaos complexity take the form of a linear-geometric style. These linear-geometric designs frequently present the most highly emotionally charged scenarios or images (such as apocalyptic visions, etc.) in a dispassionate, almost machine-like detachment. The calm, detached style in these designs allows the proliferation of technical ornamentation to amass, producing what might be termed a 'clinical' beauty to their elaborate architectural schemes. In many cases a pervasive stillness arises in what might even be intended by the artist as an 'action' scene. Similarly, one of the earliest positive readers of the *Wake*, Harry Levin, notes in his initial reading of it a tendency towards the arrested moment, the endless digression which produces a sense of stasis:

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[65] Joseph Frank discusses the relation of spatial form to modern literature: "...when the relationship between man and cosmos is one of disharmony and disequilibrium we find that...linear-geometric styles are always produced. Such forms have the stability, the harmony and the sense of order that man cannot find in the flux of phenomena... Now time is the very condition of that flux...from which...man wishes to escape when he is in a relation of disequilibrium with the cosmos; hence non-naturalistic styles [which] prefer the plane." Joseph Frank, *The Idea of Spatial Form* (London: Rutgers University Press, 1991), p.57, p.60. Chapter 5 of this thesis will look at certain so-called "schizophrenic" artists' productions which collapse the time-factor to a spatial expanse, exhibiting Frank's theory of a preference of the plane.

> The final irony is that despite its fluid prose, [*Finnegans Wake*] remains a static book. In retrospect, the warm flux resolves into something cold and stationary. The Ondt seems fated to triumph over the Gracehoper.[66]

Not that Joyce had deliberately intended such a victory (if anything, one imagines he was rooting for the Gracehoper). But the living world(s) of the mandala have reality - and flux - only for the mandala artist; the product is an artefact, an ordered residue of the living experience. Producing such an idiosyncratic artefact as Joyce's, engaging in years of deeper exploration of those twin and opposing streams, was a long journey; unconsciously conceived, consciously worked at, with an unknown goal. Undertaking such a journey alone can be hazardous or at least disorientating and exhausting - it seems to have been so for Joyce. In a state of what sounds like exasperation, he claimed that the *Wake* was more real to him than his life:

> Since 1922 my book has been a greater reality for me than reality. Everything gives way to it. Everything outside the book has been an insuperable difficulty: the least realities, such as shaving myself in the morning for example.[67]

This 'hyper-reality' that Joyce refers to is again something to be examined in more detail in chapter 5. The hyper-reality of the mandalic - *bardo* - world (in this case the Wakean world for Joyce) is a kind of insomnia; no deeper sleep or rest can be enjoyed nor can 'wakefulness' be regained in the sense of a pronounced sense of stable personal being and autonomy. Consciousness takes on an alien quality where physical objects and ordinary activities (such as shaving) seem less 'real', less engaging. Conversely, mental objects and activities, such as the awareness of the act of intellection itself, become of consuming importance. This produces a self-reflexivity of consciousness that is at once more empowered and engaged with an unlimited non-physical world and at the same time emotionally deadened and separated from the physical world. One might see this ironic detachment from 'ordinary' perception as being reflected in the complexities of the linear-

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[66] Harry Levin, "On First Looking Into *Finnegans Wake*", *New Directions in Prose and Poetry* 1939, pp.253-87, repr. in *James Joyce: The Critical Heritage vol.2* ed. Robert Deming (London: Routledge, 1970), p.702.

[67] Ellmann, p.695.

geometric artworks described in chapter 5. During composition, the mandala figures of that inner vision live and move within the circle as if autonomously (just as dream characters are autonomous in relation to the dreaming subject), weaving a fabric that is (to the artist at least) translucent with its characters' interdependence. This 'internal' luminescence or vitality may someway explain Joyce's relative calm on the prospect of blindness whilst writing the *Wake*. His occasionally even profound stoicism is reflected in a comment to Louis Gillet:

> What the eyes bring is nothing. I have a hundred worlds to create, I am losing only one of them.[68]

2) The Square

The next most conspicuous detail of design is the square with the same centre as the circle. I will go into more detail in chapter 4 as to the importance of this "squared circle" or "circled square", but for now it is enough to note that where the circle can be seen to represent the Whole (as theists would put it, "the mind of God"), the square represents the mind of man, or the conscious, individuated, finite and/or earthly aspect of reality. So, to reduce the design again to Tolstoy's categories of the ultimate question, the squared circle of the mandala is a depiction of juxtaposition: the finite relating to the infinite with which it shares, through a paradoxical operation, an identical opposition, i.e., they seem to oppose but are interdependent and devoid of inherent existence.

The square is, more often than not, subdivided into a series of concentric squares (just as there are typically concentric circles). In Tibetan Buddhism (in its highly elaborate mandalas), these precincts-within-precincts represent worlds within worlds, each filled with sentient beings that suffer because they perceive a finite "me" separate

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[68] Ellmann, p.664. Some might suggest at this point that Joyce (who was not literally an "image-inative" or visually orientated writer) was more interested in words and arrangements of sounds, i.e., that words and not worlds were his medium. I think that such a view is too extreme. Joyce refers (as above) to his work as a "world" not a series of sounds or verbal arrangements. See also footnote 28 of this chapter regarding Joyce and visual art.

from an infinite "that" and so labour on throughout their sense of history. However, one does not exchange time for eternity or history for transcendence. Trungpa, in conversation with a student, stresses that by seeing the ground of Being clearly, there is no "me" (no finite part) which is independent of the whole in the fully realised mandala. Without the self or "viewer", the dualities of history and transcendence (or time and eternity) have no reference point:

> Pupil: Does the Mandala have an historic aspect? Is there a forward and a backward?
> Chogyam Trungpa: Mandala is time in its own way, so obviously future and past become the mandala.
> P: Can we see it going forward?
> C.T.: As well as coming backward.
> P: Where would the viewer be standing in relation to that?
> C.T.: Nowhere.[69]

The centre point (which is neither square nor circular nor even has any extension) is in the central compound which depicts either a room in a building or the whole building in plan, i.e., we are looking directly down on it from above. The building can be conceived as a house (to the best of my knowledge there are no pubs in Tibetan mandalas) but is typically a palace or temple, or even an entire city. Each concentric square's periphery is punctuated, at the cardinal points usually, by a large "T". The Ts (emanating outwards through the concentric barriers) lead to four points on the outer periphery of the square compound and each feeds into its own house/palace/temple, this time viewed in side elevation, i.e., protruding from the four cardinal points of the square (see *figs.*1,3,4).[70] The result is the sense of an implied "cross" (the MaMaLuJo sigla) intersecting the square and, furthermore, presents the viewer with, to use an almost Joycean phrase, a parallax

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[69] Trungpa, *Orderly Chaos* p.57. The multi-dimensionality of the mandala results in a sort of time-space synaesthesia where spacetime can be perceived synchronically like a spatial form. Cf. The *Wake* twins' forward and backward time-space orbits.

[70] Roland McHugh has noted the presence of a revolving T-shaped siglum in Joyce's notebooks initially representing the Tristram-Isolde pairing, ┬ ┴, later coming to represent Issy and her mirror image, ┤ ├. See his *The Sigla of Finnegans Wake* (London: Edward Arnold, 1976), p.50. The "T" further haunts the *Wake* in various mutations as the letter, tea and so forth although there is no evidence for Joyce being aware of this mandalic rotating T structure existing outside his own work.

viewpoint. This "T" represents one of four gateways through which the *dharma* (teaching of compassionate *shunyata*) can spread throughout the dimensional oceans of samsara.

Within the ritualised (i.e., Hindu or Buddhist) mandala, at the centre of the central square, sometimes enclosed in yet another circle, there is usually at least one of three things. The first of these is a sacred "seed syllable" (*bija, fig.*2) or small collection of such syllables which symbolise key dharmic teachings such as the truth of emptiness or empty fullness, sometimes in the guise of a "tutelary deity" whose three letters function as an acrostic much as HCE and ALP do.[71] A famous Tibetan version of this use of syllables is OM/AUM MANI PEME HUNG.[72] These basic syllables constitute, within the mandala, the elements of Being. They are 'elemental phonemes' that call all the levels of the world into being, a magic view of vocables one presumes would not seem too alien or reprehensible to Joyce. The second is a *vajra*, a conventionalised depiction of a thunderbolt (*fig.*1). The third is a copulating couple, the cosmic *yab-yom* or "father-mother" (*fig.*3). The importance of the *bija* or seed-syllable in the *Wake* is obvious, Joyce's extensive use of the portmanteau device exposes the syllable as the essential building block of the Wakean world, even as it proclaims the "abnihilisation of the etym" (*FW* 353.22). During the "lessons chapter" (II.2), which discusses the meaning of meaning, "the maymeaminning of maimoomeining!" (*FW* 267.03), the commentator/narrator mentions the "flash", the luminosity that is both word and silence, presented through the figure of the syllable-as-sybil:

> Where flash becomes word and silents selfloud. ...So mag this sybilette be our shibboleth that we may syllable her well. (*FW* 267.1621)

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[71] For example, the seed-syllable HUM can be understood as an acrostic for Hetu (freedom from karma), Uha (freedom from narrowing conceptual thought) and M (groundlessness of all dharmas).

[72] "Om/Aum" can be divided into three parts plus a ricorso, like the *Wake* itself, and represents the Indian conception of the universe in microcosm: conception, existence, destabilisation and (p)rebirth. Alternatively, the mantra can be read as the six levels of existence: Om - bliss of the gods; Ma - jealousy of the titans; Ni - lust of the humans; Pe - dullness of animal intellect; Me - poverty of the hungry ghost; hung is the hatred of hell denizens. These six *lokas* will be discussed in detail in the next chapter.

In chapter 4 I will discuss the *Wake*'s relation to the architecture of the Buddhist *stupa*, a reliquary, whose shape comprises various different symbolic structures (see fig.10.d). The relation of sacred syllables to mandalic architecture proves useful in such a comparison. After all, the *Wake* is a book which one 'reads' in a conventional sense, any comparison to icons such as the mandala and stupa may seem tenuous at best. Such a view might hold the written word and the physical structure to be inescapably separate entities. However, this need not be a stumbling block for a reading of the *Wake* as architecture; in Eastern mandalic traditions the sacred syllables (*bija*) are non-dual with physical structures in architecture and meditation activities. For example, Buddhist prayer wheels contain textual messages, sometimes long lines of sutras, other times condensed to *bija*. But each physical turning of the wheel constitutes a 'reading' of the entire text within. Where the physical device of the prayer wheel serves as a reading of a text I suggest the opposite for Joyce's *Wake*, i.e., the reading of it constitutes the physical device of the *stupa*, the mandala's three-dimensional counterpart.

Chapter 4 also discusses how the latter two of these three icons (thunderbolt and father-mother) carry an importance in the *Wake* as central as their position in the Buddhist mandala. In the absence of these three elements, or in conjunction with them, there is often a grouping of figures (Buddha-aspects) into 'families' of five. These five-membered families are set within a quinary structure (quincunx), i.e., the four cardinal points and a fifth central point (*fig.*4). Frequently, in the larger and more elaborate designs, this quinary structure serves as a single unit in a larger identical quinary structure (quincunxes within quincunxes) which can then be extended, theoretically, to infinity. Obviously, this repeatable pattern, of whole serving as part of larger whole, reflects the main concept of micro-macrocosmic relationship or interdependence. The structural identity of the opposites (micro and macrocosms) and their unification is implied in the quincunx, Joyce's use of which will be examined in chapter 3.

One might argue that mandalas are typically presented as *pictorial*, and that none of the religions or psychiatric case studies mentioned above refers to anyone constructing his or her mandala out of words or notation (*figs.*5, 6).[73] In answer to this, I ask the reader to regard Joyce's comment on the Book of Kells; it encapsulates his view on the relationship between his method of text construction and another's construction of illustrations:

> ...some of the big initial letters which swing right across the page have the essential quality of a chapter of *Ulysses*. Indeed, you can compare much of my work to the intricate illuminations. I would like it to be possible to pick up any page of my book and know at once what book it is.[74]

Joyce's perception of similarities between his text and the "intricate illuminations" of visual art is both striking and fortuitous because in order more fully to understand the squared circle of the mandala one may consider yet another illustration. This illustration is called "The Wheel of Becoming", or, "Wheel of Life and Death". In the next chapter I will examine the relation of this "Wheel of Becoming" to the mandala as I have been presenting it so far. To simplify, it may be said for the time being that the "Wheel of Becoming" represents the flux to the mandala's stasis. However, the Wheel as an icon of flux will not be presented as being separate from the 'static' mandala for long because, ironically, the Wheel of Becoming depicts a peculiar variant of paralysis and the mandala depicts an attempt at liberation from that paralysis.

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[73] See *Adolf Wolfli*, ed. Elka Spoerri (Ithaca: Cornell University Press, 1997) for many illustrations of the artwork of the schizophrenic patient Wolfli. Many of his vast and elaborate mandalas are constructed from words, numbers, music notation and collages of adverts cut out from magazines.

[74] From an interview with Arthur Power (Ellmann, p.545). Regarding the relationship between Joyce's writing and European pictorial art there are two book length studies in English: Archie Loss, *Joyce's Visible Art* (Michigan: Umi Research Press, 1984) and Maria Kronegger, *James Joyce and Associated Image Makers* (New Haven: College and University Press, 1968). Also see Maurice Beebe, "The *Portrait* as Portrait: Joyce and Impressionism" in *Irish Renaissance Annual,* ed. Zack Bowen (Newark, Del.: University of Delaware Press, 1980), I, 13-31.

Chapter 3: *Dubliners* and the Samsaric Wheel

> Talking about confusion is much more helpful than talking about how to save ourselves.[75]

Chogyam Trungpa is here pointing out the simple truth that where most people may be non-plussed by a discussion of whatever it is that "nirvana" might mean, a discussion about samsara is always readily understood because it is nothing more (or less) than a description of how most people experience life from day to day. Any exploration of the mandala (which stands outside time and space) cannot really develop until one has explored in more depth one's experience of time and space and matters mundane, or as Trungpa puts it:

> ...we cannot discuss the higher mandala principle until we have some realisation concerning the samsaric or confused mandala, the confused level of *orderly chaos*.[76]

What is this "confused mandala"? I suggested in the last chapter that the mandala was characterised by a set of structural traits. These traits were said by Jung to manifest themselves in the artistic attempts by people to restore equilibrium to the "chaotic psychic states"[77] from which they found themselves suffering. Joseph Frank claimed that a literary artwork's focus on spatial (linear-geometric) form was an attempt to present harmony in the "flux of phenomena".[78] Ernst Gombrich, in an attempt to explain his hypnagogic mandalic image, argued for "degrees of order as potential metaphors of inner states".[79] Located in the drawings and collages of psychiatric patients or the developed

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[75] Trungpa, *Orderly Chaos*, p.47.
[76] Trungpa, *Orderly Chaos*, p.16.
[77] Jung, *Archetypes and the Collective Unconscious*, p.360.
[78] Frank, *The Idea of Spatial Form*, p.57.
[79] Gombrich, *Sense of Order*, p.247.

ritualistic artworks of Hindus and Buddhists, these ordering traits are steps towards psychic integration, the zenith of this (which few reach) being perfect integration or nirvana. However, there is another structure besides the squared circle that I wish to discuss. This other structure is known variously as the tantric symbol of the "Wheel of Life and Death" or "Wheel of Becoming" (*fig.*7). In a sense this Wheel of Becoming is a samsaric mandala, i.e., a mandala depicting the body of confusion rather than the body of enlightenment. By "body" I mean a structured model of how the attributes of confusion (or enlightenment) combine to create one's experience. Chapters 1 and 2 argued for a non-dual void, with nirvana and samsara (or confusion) as different experiences of that void. All mandalas are ordered models of the void, whether of its samsaric or nirvanic aspect. A model of the attributes of an enlightened mind and how it functions could be called a nirvanic mandala; the Wheel of Becoming (of Life and Death) is a samsaric mandala. However, in order to avoid confusion I will initially refer to the squared-circle structure (so explicitly immanent in the *Wake*) simply as "the mandala" and to the Wheel of Life and Death as the "samsaric wheel". The relation of the samsaric wheel to *Dubliners* is the subject of this chapter. I will locate the wheel within the stories, then examine how the mandala and the wheel interrelate and how both icons, or structures, can be found in the collection.

The obvious structural similarity between the mandala and the samsaric wheel is that they are both circular. But whereas a circle is a general geometric shape which can be used to describe anything (like a protective furrow or perimeter viewed from above, for instance) a *wheel* is a more specific figure. A wheel has one function: to turn. Samsara is, literally, an endless turning; it is the interminable experience of losing one way of being and being forced into another, constantly experiencing the ravages of disappointment, loss, sickness and/or old age and inevitably death.

Many cultures the world over take rebirth or metempsychosis ("met him pike hoses" *U* 804) not only as a possibility but as a given fact. For many apostates or agnostics raised in a Judao-Christian culture who, at the very least as children, believed in an eternal celestial afterlife, even the nihilistic concept of death-as-oblivion seems easier to accept than the idea of rebirth, so removed are they from the conception of eternity as cyclical. But the metempsychotic viewpoint is not the only application of the term "rebirth". A second and, for the purposes of this chapter, more relevant meaning of rebirth is described below. Before elaborating this, I should first describe what the synoptic samsaric wheel looks like.[80]

The Samsaric wheel comprises four concentric circles (*fig.7*):[81]

1) Within the central circle (or "hub") there are three animals: a cock, a snake and a pig, each biting the tail of the animal in front.

2) Outside the hub is a second circle, divided into two equal segments, one black (showing characters descending) and the other white (depicting characters ascending).

3) The third circle is divided into six segments representing the different "worlds" or spheres of existence within which sentient beings, according to Buddhism, are continuously reborn. These six worlds are, set counterclockwise and starting from the top, the worlds of the Gods, Titans (or anti-Gods), hungry ghosts, hell beings, animals and humans. A tree, whose roots are in the jealous Titan realm, produces fruit for the Gods.

4) The outermost circle, or rim, is divided into twelve segments. These are the twelve *nidanas* or "links" in the process called Dependent Origination, a term reflecting a

[80] The description of the Wheel which follows refers to its most typical version. All references are to this single version to avoid confusion and because any alternate designs offer no major deviations.

[81] I am indebted to Subhadramati, Karunadaka and Ratnabandhu of the Dublin Meditation Centre for their lucid and entertaining discussions on the Samsaric Wheel. As most of my understanding of the Tibetan wheel comes from my talks with those listed above I will not be referencing any texts on the wheel throughout this chapter. However, if any mistakes lurk in this interpretation of the Wheel they are mine alone.

causal view of consciousness; each stage arises in dependence on the previous one. These show in allegorical details the processes that are (or produce) samsaric existence.

As one can tell from this brief description, there are some obvious structural similarities and differences between the samsaric wheel and the squared circle of the mandala (*figs.*1,3,4). The first obvious similarity (besides their shared circularity) is the image of concentric emanation, or layers within layers. The first obvious difference is the absence of a quadrature in the wheel. There is no juxtaposition of square to circle, just concentric images of the same circular process repeated in various different scenarios. The hub might be seen as rectilinear, if one were to claim that the animals are describing a triangle rather than forming a circle. The relation of the samsaric wheel's triadic hub to the quadrature of the mandala will be explored later in this chapter.

Before explaining the images in the wheel there is one final major difference to note between the wheel and the mandala. The entirety of the samsaric wheel is depicted clutched from behind by the claws and fangs of an apparently maleficent being, a monster called Yama, the God of Death.[82] He forms the background to the whole wheel, looming noticeably behind even the depictions of happiness and comfort.

"Paralysis" is a description not only of the state of the characters in *Dubliners* - it is a basic description of samsara itself. However, paralysis is the problem's effect, not its cause. The first page of the collection has the young anonymous narrator look up at the square window of the priest's room and say the word "paralysis" to himself:

> ...it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work.

Getting nearer to it, of course, is exactly what Joyce sets out to do in his collection. But there is a danger in confusing the boy's words with a mature analysis of the situation.[83]

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[82] Yama is highlighted twice in Joyce's copy of Zimmer's *Maya*, on pp.307-308. "Yama" can be translated as "restriction" since he is the ultimate restraint on (or paralysis of) the human sense of freedom.

[83] Speaking of mature analyses of the hemiplegia of the will that Joyce ascribes to Dublin in his short story collection one could cite many examples. Florence Walzl, who has published extensively on *Dubliners*, examines it in her "Pattern of Paralysis in Joyce's *Dubliners*: A Study of the Original Framework", *College*

After all, proclaiming paralysis to be the cause of the problem is little more than tautology, as any paralysed patient who went to a doctor would point out if he received such a diagnosis. I will use the samsaric wheel to attempt a slightly more critical explanation for this paralysis in lieu of the child's vague intuition of sinfulness or maleficence from some undisclosed metaphysical source. Here I will briefly explain the imagery of the wheel at all levels (given that each level is a restatement of the same central point from different angles) and then deploy it in my reading of Joyce's *Dubliners* text.

Circle 1: The Hub

The pig, the cockerel and the snake, biting each other's tails around the inside of the wheel, represent the driving forces of samsara. They are the "three poisons"; without these three key factors there is no samsara, i.e., no sense of an inescapable circling, no "paralysis". What sort of poison does each animal represent?

It is difficult to talk about each animal separately. In many respects, they form a spectrum of psychic malaise rather than three distinct entities; each has traits that link it

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English, 22 (1961), pp.221-28. Here she posits a socially therapeutic rationale to Joyce's writing of the collection. A study pointing out Joyce's debt to Ibsen for the basic metaphor of spiritual paralysis can be found in James Baker's "Ibsen, Joyce and the Living-dead: A Story of *Dubliners*" in *A James Joyce Miscellany,* 3rd series, ed. Marvin Magalaner (Carbondale: Southern Illinois University Press, 1964), pp.19-32. Also on this point one can read Robert Scholes, "Some Observations on the Text of *Dubliners*: 'The Dead'" in *Studies in Bibliography*, 15 (1962), pp.203-4. I am revisiting the well rehearsed critical theme of paralysis in *Dubliners* in order to demonstrate that, although less explicitly linked with visual/structural design than the *Wake*, the collection can lend itself to a reading based on a visual icon related to non-dualism. Although he was referring to the *Wake*, I cite the eminent Joyce critic Clive Hart in my defence of such a reading strategy: "...it may not be so ridiculous as one first imagines to allow the validity even of readings Joyce never had any possibility of including. He seems to have wanted meanings to accrete in his text by hindsight..." From Clive Hart, "Elephant in the Belly: Exegesis of *Finnegans Wake*" in *A Wake Digest*, eds. Clive Hart and Fritz Senn, (Sydney: Sydney University Press, 1968), pp. 7-8. I surprised myself at how well the Tibetan Wheel's teaching on the nature of suffering and Joyce's examination of moral obfuscation in Victorian-Edwardian Dublin reflect one another's insights and I trust that my (albeit odd) strategy withstands Stanislaus's authorial-intentionalist comment that many critics of *Dubliners* are "quite at sea" and that his brother "had no such subtleties in mind". Stanislaus Joyce, "The Background to *Dubliners*" in *The Listener,* 51 (March 1954), pp.526-27.

inextricably to the one in front of or behind it. Although each beast connects to, and excites the pain of, the next, I will discuss the pig first.

The pig represents ignorance, delusion or, perhaps more accurately, confusion. What is meant by "ignorance" here is not a lack of knowledge of facts about the mundane world. It is more an obliviousness to psycho-spiritual truth that allows 'mundanity' to exist in the first place. Perhaps it could be rendered as "ig*nore*-ance", i.e., a resolute unwillingness to see things as they really are. The pig is that blind-spot in the ego that cannot see its own fundamentally untenable nature. By "untenable" I mean that the ego has no secure and inherent self-existence. As a result, it is constantly seeking external support, support which can never ultimately satisfy. The pig blindly continues, automatically, in its rut of activities, confused as to why it is never satisfied searching for sustenance to feed a delusional sense of a finite self rooting around in an infinite world. The pig is trapped, lacking the self-reflectiveness necessary to see its limitations and perceive a path of liberation from them.

The cockerel stands for craving in all its forms: greed, lust, gluttony, and so forth. It is the natural result of delusion/ignorance. The unstable ego ("finite man") has locked itself into a dualistic relationship with the world ("the infinite universe") and now must pursue that which seems external and removed from itself, that which it is lacking. Craving intensifies samsaric delusion, causing the pursuit of more samsaric experience as though more experience will give sustenance, will fill an infinite void, or infinite appetite.

The snake represents hatred, or aversion. Craving is the result of a sense of an incomplete, finite self; hatred is the result of craving. Anything blocking the way to that which is craved quickly becomes hated. One can even hate one's own personality, if one feels that it is hindering a much-wanted experience or set of experiences.

Without the pig, neither would the cock and the snake be present in the hub. The pig causes the cock causes the snake and so back to the pig; each biting the one in front with redoubled urgency. In this manner samsara intensifies over time and comes to seem

more real and pressing; any alternative, any freedom from it, becomes less and less imaginable. This fundamental suffering is called *dukkha* or, as the *Wake* has it, "duhkha" (*FW* 595.22).

Circle 2: The Black and White Segments

The symbolism here is even more stark than in the hub. It is literally black and white - light and dark. There is no concept of original sin in Buddhist thought, as there is no creator God and no eternal human soul to be sundered from Him. As such, any "fall" is understood as the free space of the void moving in smaller, tighter cycles of restrictive delusion (to put it another way, the delusion of restriction).

Karma means 'volitional action', we evolve through our choices. I said earlier that there was a second, more relevant, meaning of 'rebirth'. Instead of physical re-incarnation, this second meaning of 'rebirth' is rather the awareness of karma in constructing a new, provisional self at each instant of existence. There is no 'good man' or 'bad man', there is no fixed man at all; there is only a continuous choice-making process.[84] The wheel depicts 'unskilful' or 'skilful' choices in dealing with our innate confusion. The former are motivated from one (or more) of the three hub animals; the latter are born of the animals' opposites: compassion, contentment and understanding (or, if it is not too lofty a term, wisdom). Unskilful choices exacerbate dukkha. Skilful choices lead to the opposite of dukkha, which is *sukkha* or bliss/freedom.[85] The second

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[84] *Everybody* is affected by the choices everyone else is making also. Because there is no inherent self-existence there is no real separation between people, between events - we do not move as self-contained units knocking into some but avoiding others like the suggestively atomic billiard balls referred to by Stephen's physics professor in *A Portrait*, p.201. One cannot assume that one acts in a karmic vacuum where personal activity simply loops back on oneself like a cosmic boomerang when a 'good' or 'bad' action is performed. In an absolute sense, there is no personal karma. Everything is interdependent, all sentient beings create each other's experience. Just as energy, according to the laws of thermodynamics, cannot be created or destroyed but only changes shape, a man who beats his son suffers by, in truth, being the beaten son. There is no real division between them, karma is instant and so enlightenment *always* entails compassion.

[85] The *su* prefix denotes "bliss". "Asti" is Sanskrit for "being" so a su-astika or sv-astika is a "bliss-being", the infinite freedom and compassion of the universe become self-conscious of its *shunyata*, effortless and interdependent nature. The svastika can face forward or backwards, representing time going forwards or

tier depicts only sukkha climbers and dukkha fallers. The characters of *Dubliners*, as I will show, are predominantly fallers.

Circle 3: The Six Realms

The Sanskrit for "realm" is "loka", a term employed in the *Wake* (*FW* 598.28). Of the six lokas of the wheel, only two may be recognisable to most non-Buddhists: those of humans and animals. The other four may seem alien. However, if we read the six realms not exclusively as existential but as psychological planes, the four alien categories may become disconcertingly familiar. The second circle is the instant-to-instant status of the climbing/falling ego; the third circle depicts what the ego is climbing or falling towards.

The realm of the gods is a state of bliss, comparable to a purely aesthetic experience of the world as an immaculate art form. Craving and hatred are negligible here and hence so is suffering. However, like all the states in the samsaric wheel, it is impermanent, so it is not held as an ultimate goal. In fact, this realm of satisfaction tends towards complacency and is therefore counter-conducive to escaping the samsaric wheel which sits in Yama's claws, overshadowed by the inevitability of change and death. Joyce's Dubliners are totally absent from this realm. As my examination of the stories involves detailing the remaining five realms I will treat them only briefly here. The 'anti-gods' are jealous creatures constantly seeking to win or maintain power and status. The 'hungry ghosts' have vastly swollen bellies, are ravenously hungry and thirsty but have only pinhole mouths. 'Hell denizens' (demons), as their names suggest, occupy the hells. Although, like the heavens, not eternal, the hells are the most intense places of suffering

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backwards just as Trungpa discussed in the previous chapter. Blofeld explains, in my next chapter, how the mandala can be reduced structurally to the trellis of the svastika. (*Way of Power*), p.102. That the Nazis should adopt the Indo-Aryan symbol for their "swastika" demonstrates to what extent the work of Indologists, such as Zimmer, was having an effect on European consciousness during the late 19th and early 20th centuries. The *Wake* - described as "the most formidable anti-fascist book produced between the two wars" by Phillipe Sollers, "Joyce & Co." in David Hayman and Elliot Anderson, eds., *In the Wake of the "Wake"* (Madison: University of Wisconsin Press, 1978), p.107 - (which I argue reflects the structure of the svastika-based mandala), found completion at the beginning of a Nazi-instigated war, a profound example of the many synchronicities between the nightmare of history and the Joycean text.

in which to be reborn. Here beings torture, and are tortured by, others who are trapped in the same karmic scenario of reactionary cruelty. The 'animal realm' is dominated by simple-minded need for sex, food, sleep, in a word: comfort. The 'human realm' is equidistant from the agonies of hell and complacency of the gods; someone born human in the morning might, through a series of sufficiently unskilful actions, be an animal or even a denizen of hell by the end of the day.

Circle 4: The Twelve Links (*nidanas*)

The fourth circle is another elaboration of the three hub animals. The twelve images form an allegorical representation of the way conscious moments arise as a result of past conditions and apprehend existence in a certain way. This moment gives way to another, on and on. Although this chapter is about the relation of the wheel to *Dubliners*, it is worth noting that Joyce reproduced the nidanas in the *Wake* link for link:

> 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 adheres to attachment that dogs death that bitches birth that entails the ensuance of existentiality. (*FW* 18.24-28)

To demonstrate Joyce's accuracy I will briefly gloss the nidanas. The twelve allegories vary slightly from wheel to wheel but can all be said to have the same import, namely:

1) *Ignorance*. This is equivalent to the hub's pig, usually depicted as a blind man. Like the hub, each subsequent link is an instantaneous elaboration of some aspect of this first stage.

2) *Impression*. Shown usually as a potter instinctively throwing pots, this represents the automatic nature of our perceptions of (and reactions to) the world. This instinctive (i.e., unthinking) reaction remains *impressed* and so precipitates continued spiritual ignorance.

3) *Knowledge*. A monkey swings from branch to branch, illustrating the linking of one moment with the next in a sense of continuity. Thus each moment is knitted into others, forming a sense of knowledge about the world and self as coherent entities.

4) *Nameform*. Name-form is illustrated by a boat with four passengers. A sense of self-knowledge is now active on the basis of instinctive reactions to the world. "Form", or corporeality, i.e., perceived objectivity, is the boat. As a base it holds in cohesion four passengers: feeling, perception, volitions and self-consciousness. Having come to a sense of the objective, "name" is the concommitant labelling process (of individual objects).

5) *Wits*. (The six sense consciousnesses). This restates the previous stage elaborated again. 'Corporeality' comes from six faculties, the five senses of sight, hearing, taste, touch, smell and a sixth, the faculty that orientates them and attributes them to individual objects, a sense of 'this' whole object. The icon is a house with five windows and a door.

6) *Contact*. A sense of perception of an object entails contact from a subject. A man and woman embrace in the picture. This represents the experience of subject/object division.

7) *Sensation*. From contact with the world arises feelings, pleasurable or painful and sometimes very intense; this is often depicted as a man with an arrow in his eye.

8) *Desire*. From dependence on sensation derives desire (in Sanskrit *trishna*, literally "thirst") for feelings of pleasure. A woman offers a man a drink in the picture.

9) *Attachment*. A man gathers fruit from a tree. Recognising certain key areas where we visit pleasure again and again, we become attached to them, collecting their fruits.

10) Here the order of the nidanas is at variance with the *Wake*'s rendering of them. Joyce swaps 10 with 12. Nidana 10 is usually the "ensuance of existentiality" in the form of a pregnant woman. Joyce has this as the twelfth link in his chain. Nidanas 11 and 12 are, respectively, birth and death, typically a woman giving birth and a corpse. Joyce reverses the place of death to go (in a metempsychotic manner befitting the *Wake*) before birth so that birth remains the eleventh link but death becomes the tenth. The tenth link in the wheel becomes, for Joyce, the twelfth and last - the cyclical state of becoming. Besides

Joyce's swapping 10 with 12, the wheel nidanas correspond to the *Wake* version.[86] This exactness of correspondence between aspects of the wheel's design and elements of the Joycean text can be more broadly traced in the realms visited by Joyce's *Dubliners.* The reader will see that in each realm depicted (be it hellish, ghostly or whatever else) the hub animals will be constantly central.

Realms of the *Dubliners*

I felt my soul receding into some pleasant and vicious region. (*D*.4, italics mine)

Any attempt to criticise without an attendant compassion only becomes an act of flagellation, both of the self and of others. Young Joyce had set out in writing this body of stories to help Irish consciousness grow through his criticism; during his protracted struggle with Grant Richards to publish *Dubliners* Joyce somewhat vaingloriously claimed

> I seriously believe you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking glass. (*LI* 64)

However, Joyce's unrelenting attack on the, albeit genuine, flaws of Dublin society is, to some extent at least, a manifestation of that flagellating attitude. The latent self-condemnation that is typically present (even a necessity) in such tirades against "others" is detectable not only in the *Wake*, with its interminable defences against shadowy accusations, but even in the very first three stories of the *Dubliners* collection, where the

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[86] Whether Joyce ever actually saw a picture of a Tibetan samsaric wheel is as irrelevant to my reading of *Dubliners* as the question of whether he ever saw a mandala is irrelevant to my reading of the *Wake*. What matters is the (putative) similarity of what they depict, not whether the artist was aware of the correspondence or not. My guess is that, though it is unlikely he could have lived in major European capitals and never seen a single mandala, it is more probable that he had not seen a Tibetan wheel, at least not while writing *Dubliners*. The 12 nidanas that are included in the *Wake* (and which form the outer rim of the Tibetan wheel) were added quite late to Joyce's second set of galley proofs. Tracing the source of the nidana allusion is extremely difficult (and I have failed to do so) as it was introduced at the end of *Work In Progress*'s composition when Joyce was reading widely and wildly. I am indebted to my correspondence with Geert Lernout for the little information I have been able to glean about the nidanas' inclusion in the *Wake*.

boy protagonist serves as a Joyce surrogate, a prototype Stephen Dedalus.[87] The quote above is from the near-sleep imaginings of the boy narrator as he envisages himself in a priestly position, receiving confession from his dead counterpart:

> ...I wondered why it smiled continually...but then I remembered that it had died of paralysis and I felt that I too was smiling feebly...(*D*.4)

The face he sees is a reflection of his potential self, albeit one separated from his youth by years. Where Joyce had consciously chosen to berate what he saw as the priest-paralysed island of Ireland by holding a "looking glass" up to its hemiplegia, these first three stories, perhaps unconsciously, hold that mirror up to Joyce himself, a (partially) personal looking-glass engaged with more sympathetically in "The Dead".

From a perspective concerned with urgently seeking to wake from the nightmare of history, it is important to recognise that the samsaric wheel is a strange mix between a mirror and a map.[88] It is a mirror first and foremost of oneself throughout life (tellingly the first three stories of *Dubliners* are related in the first person). The wheel is only of secondary use as a map of the path of other minds and where *they* might be located relative to oneself.[89] This circular mirror-map outside time can reflect not only the present state of being but also future 'rebirths'. Using this mirror-map concept I will consider "An Encounter". The josser appears from the far end of a field near, tellingly, Ringsend, i.e., ring's end; I will argue that an individual mind has psychologically looped back to look at itself from a different perspective in spacetime and is in turn regarded by

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[87] In the absence of any definitive differentiating characteristics between the unnamed boys in the first three stories I am inclined to consider them as a single character.

[88] The device of mirroring a character with another older or younger "double" so that their ontological separateness (their distance between each other in spacetime) is called into question is used explicitly in *Ulysses*. In "Nestor" Cyril Sargent bows before his older incarnation as Stephen and the symbols on his page "Give hands, traverse, bow to partner... Gone too from the world, Averroes and Moses Maimonides, ...flashing in their mocking mirrors the obscure soul of the world" (*U* 34). In "Ithaca" both Bloom and Stephen are silent, "each contemplating the other in both mirrors of the reciprocal flesh of theirhisnothis fellowfaces" (*U* 824).

[89] Of course, in many respects Joyce's prose work often serves as a non-psychological map of turn-of-the-century Dublin, so exact are its descriptions of where any character is, spatially, at any point in the text. As James wrote in a letter to Stannie: "And after all, 'Two Gallants'...is an Irish landscape" (*LII* 164).

its younger version in the narrator. The boy regards the josser whilst chewing "green stems... which... tell fortunes" (*D* 16). We are told that the josser taps the ground with a stick. One cannot help wondering if he is tapping with an ashplant. "We followed him with our eyes and... he turned about and began to retrace his steps" (*D* 16). This is another doubling image, a retracing through time, both forwards and backwards, of a particular path. The old josser's solitary opening greeting of "good day" is reflected by the narrator's solitary closing farewell of the same phrase "good day".[90] (Mahony never says goodbye and the reader is not told how the boys return the man's greeting.) In the interim the josser identifies himself with the narrator and differentiates himself from Mahony:

> - Ah, I can see you are a bookworm like myself. Now, he added, pointing to Mahony who was regarding us with open eyes, he is different. (*D* 16)

The action of intellectual identification with the man and distinction from Mahony is repeated by the boy: "...I was afraid the man would think I was as stupid as Mahony" (*D*.17). The josser is trapped in the realm of the hungry ghost, endlessly drifting as he searches addictively for an imaginary (and impossible) sustenance. Speaking about girls' soft hair he becomes mesmerised and the oft-repeated circle trope comes into play: "...his mind was slowly circling round and round in the same orbit..." (*D*.17). When Mahony runs off to shoot stones at a cat the new subject becomes the 'rough' boy and how he should be whipped:

> His mind, as if magnetized again by his speech, seemed to circle slowly round its new centre...and seemed to plead with me that I should understand him. (*D*.18-19)

The ill-will which generates the josser's pathetic, impotent, sadistic fantasies finds a curious and disconcerting counterpart in the boy's final line. He contemplates his relief as Mahony runs across the field as if to bring him aid "And I was penitent, for in my heart I had always despised him a little" (*D*.19). Not only does the boy admit to a germinal

[90] That the Josser's opening and the boy's closing words are the same is indicative of the chiasma, Joyce's use of which is examined in chapter 5 below.

hatred of Mahony's difference (his 'roughness' perhaps) identical with the josser's, but there is still a confusion of which even the narrator remains unaware. This ignorance (or perhaps it is ignore-ance) dwells in the contradiction of supposing to despise someone "a little". The josser has circled the hub's craving and hatred, respectively, quite clearly. The narrator can leave him having realised as much. But the first hub animal, the pig, lies in embryo in the fleeing narrator, who in his hour of need is grateful for Mahony but who still believes, quite unwittingly, that it is possible to despise just "a little", just an appropriate amount. One does not despise someone in small amounts, one merely ignorantly acknowledges the massive truth of hatred "a little". The reader might feel it a leap to infer from this act of confusion (despising a little) that the stage is set for the boy's rebirth as the older man. The boy may yet make different choices and escape such a fate. However, there is the same mirroring going on between the boy and the older man as there was in "The Sisters". He certainly *could* wander into the role of hungry ghost that he runs away from here. Furthermore, the boy seems to be in the same role as the boy in "The Sisters", that of unwilling priest/absolver. The old man has retraced his steps and now, looking at his young self "seemed to plead with me that I should understand him." (*D.*19) but the boy does not realise that he is looking in a mirror as much as the man does.

In "The Sisters" the boy feels too much aversion (perhaps in the form of guilt) to be able to enjoy free movement. Just walking the streets finds him "annoyed at discovering in myself a sense of freedom" (*D.*5). In "An Encounter", a trip to the pigeon house fails even to reach its destination. "Araby" charts a journey that is completed but completely fails to satisfy. In many respects, no story in the collection is a more explicit depiction of the false allure of the mind-created world of maya than this one. The opening line tellingly describes the narrator's home, North Richmond St., as "being blind" and one is reminded of the first *nidana* image, the blind man. The boy's mock-chivalric quest to the bazaar is a quest to win the hand of little more than a chimera. Desire becomes so acute,

his goal so idealised, that all phenomenal reality becomes a negative factor, a mundane distraction from fantasy:

> I could not call my wandering thoughts together. ...the serious work of life...seemed to me...ugly, monotonous child's play. (*D*.23)

What little light there is in the bazaar's hall serves only to highlight the darkness of the falling mental state (depicted in the black-and-white second tier of the wheel). The stall-keeper (the second Maya-like female manifestation of delusion in the story) is flirting with two men through mock-accusations of falsity: "O, there's a...fib!" (*D*.26). As the boy falsely lingers by her stall "to make my interest in her wares seem the more real" the lights dim further. "The upper part of the hall was now completely dark" (*D*.26). The tawdry fiasco he encounters is nothing less than the deceit he has woven about himself. Blaming anyone else is worthless, a fact he seems painfully aware of by the final line:

> Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger. (*D*.26)

This burning indignation suggests a potential for self-knowledge, a characteristic of the human realm and relatively rare in the later protagonists of *Dubliners*. Obviously, the first three stories form a single unit (that of childhood) but they are also unified by being suggestively semi-autobiographical. Though "Araby" ends in pain, it perhaps suggests, through the suffering of insight, a path out of the dark. I am inclined to read the story (in terms of the wheel's second tier) as ending just before the protagonist makes an upward movement back into more resolutely human realms. The alternative, of course, is despair.

Where "Araby" shows Maya's capacity to engender craving and the mundane world's incapacity to satisfy it, the next story, "Eveline", demonstrates how desire can suddenly shift into its opposite, aversion. There is a marked conservative nature to the undeveloped ego; it can abhor change even more than a despised status quo. This automatically entails suffering for all samsaric beings as change is inevitable (a fact with

which the young Joyce was abundantly familiar).[91] Eveline, at the key moment of her departure, enters a "*maze* of distress" (*D*.32, my italics). The pig (as confusion) has converted her desire into aversion. The prospect of change becomes oceanic and terrifying; the crowd at the station is "swaying" (*D*.32) and "all the seas of the world" (*D*.33) tumble about her. The confusion grows so great that she even ceases to be human and slips down into a lower realm, that of the animal:

> She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition. (*D*.33)

"After the Race" makes this confusion/disorientation factor the star of the tale. Jimmy Doyle's disorientation in the car blossoms into a six-fold confusion factor. Speed, fame and money are given as "three good reasons for Jimmy's excitement" (*D*.36). A fourth is the high wind in which he has to strain forward to catch the quick phrase constantly and then, in at least partial if not total ignorance "guess at the meaning and shout back a suitable answer..." The fifth and sixth factors come from man-made noise: "Besides Villona's humming would confuse anybody: the noise of the car, too" (*D*.36). In such a setting Jimmy spins the samsaric wheel and hopes to be reborn as a god, the role into which he is trying to force himself. As he tries too hard to be happy, role-play is reflected in the pathetic fallacy of Dublin wearing "the mask of a capital" (*D*.38). Doyle's failed striving for unbridled success does not make him, by default, an ambitious anti-God. Mrs. Kearney of "A Mother", for reasons I will explain in a moment, perfectly portrays that particular role. Confusion is the only constant of "After the Race"; it is evident that Jimmy does not know what realm he is in. By the end of the late night card game he knows that he does not know, and also that he is confused about more mundane matters:

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[91] As he wrote as a youth to Lady Gregory: "All things are inconsistent except the faith of the soul which changes all things and fills their inconstancy with light" (*LI* 53). See also chapter 1, p.37 above.

> Jimmy did not know exactly who was winning but he knew that he was losing. ...he frequently mistook his cards and the other men had to calculate his I.O.U.'s for him...What excitement! (*D*.40)

The fact that Jimmy feels "obscurely the lack of audience: the wit was flashing" (*D*.39) suggests that he is seeking witnesses to corroborate this dream-role into which he has somehow wandered. He does not feel that his fellow players are from his world and he is certainly not from theirs. He longs to have recorded and validated (by someone from his world) these perceived high points of wit and style, to which he is markedly unaccustomed, as a keepsake for when he eventually returns to his usual role. The paucity of his fantasy's sustenance (a signature of the ghost realm) is expressed in the drab grey of the morning-after that dimly lights the last line.

If Jimmy suffers from an underdeveloped sense of who, what and where he is (and what he wants) then the true portrait of the anti-god can be found in his opposite, the over-certain, politically-minded Mrs. Kearney in "A Mother". In contradistinction to the bliss of the gods is the powerful but destructive ambition and indignation of the anti-gods. The latter are forever trapped by their sense of exactly where they think they are in the social hierarchy, their sense of exactly what is owed to them and by whom.

"...in the end it was Mrs.Kearney who arranged everything." (*D*.122). This is the first reference to her and nothing could be a more direct assessment. The first criterion for anti-godhood (megalomania) has been met. The very next line supplies the second of the criteria, aggression: "Miss Devlin had become Mrs. Kearney out of spite." The immediate development of her character description reiterates these themes of power and unkindness - she was educated in a "high-class convent" where "she made few friends in school" because of her "pale and unbending manner" (*D*.122). Perhaps Joyce's most vivid line in the whole story, both wonderfully portraying Mrs. Kearney and economically depicting the hollow trophy circles of the titan realm, is the following:

> She sat amid the chilly circle of her accomplishments, waiting for some suitor to brave it and offer her a brilliant life. (*D*.122)

The hallmark, the tragedy even, of the anti-god realm is that of empty success, success originally desired as a means to respect, and even love, that either cannot be attained or cannot be enjoyed. The swipe at dignity and respectability, so futile by the closing paragraphs, seems most concerted, if a little forced, when Hoppy Holohan calls to the door. He is invited in, "made" to sit down and presented with success symbols, in this case symbols of well-to-do-ness: "the decanter and the silver biscuit-barrel" (*D*.123). There is a poignancy in seeing such need for respect, such fervent desire to impress a stranger. Holohan calls to see her "every day" and we are told that she was "friendly and advising - homely, in fact. She pushed the decanter towards him..." (*D*.124).[92] This pathos disengages any tendency in the reader to caricature her or see her as a monster. It disarms some of the cagey and politically manipulative spirit inherent in her sending tickets to "those friends who could not be trusted to come otherwise" (*D*.124). However, pathos has its limits, and though there are no monsters in Joyce, his characters do not stay entirely 'human' very long either; the female anti-god sounds the city with rage:

> ...she would show them their mistake. They wouldn't have dared to have treated her like that if she had been a man. ...If they didn't pay her to the last farthing she would make Dublin ring ["ring" possibly functioning here as another reference to the circular prison]. (*D*.131)

The titan seems at times even physically discernible:

> Her face was inundated with an angry colour and she looked as if she would attack someone with her hands. (*D*.132)

Her furious indignation, ostensibly in the name of her daughter, is nothing but a turgid rationalisation, evident as she turns on her own family whilst they try to calm her. At one

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[92] I will later place Gallaher, of "A Little Cloud", in the same Titan group with Mrs. Kearney. Although speaking from a Lacanian rather than Tibetan Buddhist perspective, Garry Leonard also draws a parallel between Mrs. Kearney and Gallaher. Leonard links Mrs. Kearney's cries of "Don't be afraid of it [the decanter]" (*D* 124) to Gallaher's goading of Chandler to "liquor up". See Garry Leonard, *Reading Dubliners Again: A Lacanian Perspective* (New York: Syracuse Press, 1993), p.263.

moment the illustration of this variant of spiritual paralysis seems almost overstated: "She stood still for an instant like an angry stone image..." (*D*.132). The anti-god's enslavement is to a predisposition, one that leans towards radical imbalance. Such a fate is contrasted with the ironic balance of Mr. O'Madden Burke "...poised upon his umbrella in approval" of the committee's actions (*D*.133).[93]

A False Buddha

If one categorizes the stories of *Dubliners* according to the samsaric wheel, "A Painful Case" is a unique specimen. In the traditional Wheel of Life and Death there is locatable in each realm a Buddha figure. This figure is there but not there, active within each realm but not of each realm. The wheel is the experience of time and space; the Buddha, or more accurately Bodhisattva (literally "enlightenment-being"), continues to operate within that spacetime for the benefit of all who have not yet attained liberation from the fetters of countless unsatisfactory rebirths. Crucially, the Bodhisattva re-enters these realms, which in a sense leave him untouched, for one reason only: to compassionately communicate with others, to connect with and heal the paralysed.

Each realm requires a different medicine. To the complacent gods (who are hardly going to listen to a stern lecture) he plays the subtle theme of impermanence on a lute; to the anti-gods he holds up a forceful symbol, the sword of wisdom; to the hungry ghosts he gives real food they can actually eat; to the agonised denizens of hell he gives soothing balms and to the animals he shows a book (introduces cultural awareness and subtle-mindedness). The human realm enjoys a centrality unmarked by the dullness of animal intellect, the pronounced suffering of the hungry ghosts or hell beings, or the bliss-bloated consciousness of the gods. The role of this transcendental figure is to remind

[93] The next chapter will consider, amongst others, the role of the umbrella as a motif of dignity and nobility in the Joycean text and will link it directly to mandalic architecture, i.e., architecture whose existence is primarily to help one escape the samsaric wheel of suffering and delusion.

those who are fortunate enough to attain the balanced human state to try to realise ultimate liberation and escape the wheel altogether by perceiving the mandala of the void.

Mr. James Duffy is a debased or inverted version of this 'enlightened' figure (just as Polly Mooney is a "perverse madonna" {*D*.54}). He refrains from the unmindful actions that have ensnared other characters, leads a meditative 'intellectual' life. Yet in many respects he is one of the most profoundly damaged characters in the collection; his face is "the brown tint of Dublin streets" (*D*.95), the colour of the paralysis Joyce is analysing.

Typically in Buddhist art, the most salient characteristic of an enlightened being is a very slight smile indicative of love, compassion and fearlessness. Mr. Duffy has "an unamiable mouth" (*D*.95) and cheekbones which give "his face a harsh character" (*D*.96). To reiterate, there are no monsters in Joyce:

> there was no harshness in the eyes which...gave the impression of a man ever alert to greet a redeeming instinct in others but often disappointed. (*D*.96)

That key phrase appears on cue: "disappointed". We know on which side of enlightenment Duffy dwells even if he himself knows it not. His version of the renunciate life does not just lead him "to live as far as possible from the city of which he was a citizen" (*D*.95), it alienates him from the basic ground of being so much that he even lives "at a little distance from his body, regarding his own acts with doubtful side-glances" (*D*.96). Renunciation of samsara does not lead to alienation; quite the opposite, it leads to an awareness of interdependence, of connection. But Duffy's peculiarly anti-Buddha status, his alienating "doubtful side-glances", contrast with certain similarities he, uniquely in the collection, shares with a Buddha figure. He avoids "anything which betokened physical or mental disorder" (*D*.95) and he has no "church nor creed" (*D*.96). It is evident that Duffy is no Bob Doran, no self-proclaimed nihilist. Duffy has a "spiritual life", albeit a hollow mockery of one: "He lived his spiritual life without any communion with others..." (*D*.96). Obviously, the portrait is one of sterility, not the *bona fide* renunciation that Duffy envisages himself enacting. His quasi-Buddhistic maxim is

"every bond...is a bond to sorrow" (*D*.99).[94] This is, suffice it to say, a half-truth, and half-truths do not equal half-enlightenments. The missing part of the aphorism, which one might suggest completes it: "every bond *to an illusion* is a bond to sorrow", makes the difference between liberation and hell. Duffy the renunciate rejects all but one bond, the bond to self-containment, ignoring the bankruptcy of a spirituality without love or compassion. Because Duffy is a (superficially) clear-headed character, indication of his confusion (the pig) is located very subtly, in a single word placed in a description of Mrs. Sinico's face when they first meet. This description, which is nothing less than a subjective appraisal given, for all intents and purposes, in Duffy's voice projects his emotional state as the free indirect narrative paints her image:

> [Her] gaze began with a defiant note but was *confused* by what seemed a deliberate swoon of the pupil into the iris, revealing for an instant a temperament of great sensibility. The pupil reasserted itself quickly, this half-disclosed nature fell again under the reign of prudence... (*D*.97, italics mine.)

As a mock-Buddha, his temporary contact with another person serves to, at least indirectly, accomplish the most profound damage; Mrs. Sinico is the only implied suicide in the collection. Setting himself up as a pedagogue, a fitting role for an enlightened

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[94] That Duffy can produce such a statement is possibly due to the popularity of Nietzschean thought in Dublin *fin de siècle* intellectual circles. (Duffy adds *Thus Spake Zarathustra* and *The Gay Science* to his bookshelves before the story ends.) The presence of Nietzsche in Joyce's work is obvious. Buck Mulligan proclaims: "I'm the *Ubermensch*. Toothless Kinch and I, the supermen" (*U* 27). In what I presume was a tongue-in-cheek moment Joyce signed himself "James Overman" in a letter postmarked July 13th 1904 (before he wrote "A Painful Case") to George Roberts, ironically after requesting a pound from him (*LI* 56). Some parallels can be drawn between Buddhist ideals and Nietzschean ones, so much so that Robert Morrison argues for a Buddhist/Nietzsche equivalence of insight in his *Nietzsche and Buddhism: A Study in Nihilism and Ironic Affinities* (Oxford: Oxford University Press, 1997). (Buddhist thought had a seminal influence on German Idealism, informing much of Schopenhauer's thought also.) However, as James Fredericks has astutely pointed out in his review of Morrison's book, linking (as Morrison does) "skilful (non-egocentric) desire" (*tanha*) with the will to power entails that compassion (*karuna*) should be recognised as a Buddhist form of ressentiment if the analogy with Nietzschean thought is to hold. Clearly the Buddha, with his focus on compassion as absolutely indivisible from enlightenment, is, as Fredericks puts it, "a far cry from Nietzsche's Ubermensch". {See his "Ironic Affinities: Robert Morrison's *Nietzsche and Buddhism*", *The Journal of Religion* vol.79, no.1 (Jan. 1999), p.153}. Morrison's argument, though thought-provoking, must be rejected in the final analysis. The nihilistic Ubermensch wields an aristocratic superiority to social conventions and morality because of his strength and vitalism over the weak and "degenerate" masses who maintain Judeao-Christian ideals. Ressentiment in Nietzsche is an attribute of the weak. A Buddha is considered beyond "good and evil" only in as much as Buddha-mind *is* compassion and *shunyata*. However, both Nietzschean and Buddhist ideals are considered beyond social mores.

being, he "provided her with ideas" (*D*.97). The passage quoted above, through the use of the word "pupil" in describing her face, perhaps suggests that she adopts such a view of him as teacher from their first meeting. He seems full of the qualities relevant to a wise educator, i.e., fearlessness ("The workmen's discussions, he said, were too timorous" *D*.98), an apparent absence of materialism[95] ("...the interest they took in the question of wages was inordinate" *D*.98), and a humanistic idealism born, presumably, of compassion ("No social revolution, he told her, would be likely to strike Dublin for some centuries" *D*.98). It seems that Duffy is almost the man for the role of vision-bringer to his fellow man, were it not that his fellow man is beneath Duffy's conscience. He has rejected 'society' as he imagines it, thus losing one route to experiencing the truth of interdependence. Again he deprives himself of the realisation of interdependence to which he had been winding ever closer with Mrs. Sinico by rejecting her also.

The centre of the mandala (in the form of the *yab-yom* or 'cosmic male-female embrace') is the unification of wisdom (awareness of *shunyata*) with compassionate love:

> The dark discreet room, their isolation, the music that still vibrated in their ears united them. This union exalted him...emotionalised his mental life...He thought that in her eyes he would ascend to an angelical stature...(*D*.98).[96]

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[95] The non-materialistic stance of the comfortable middle-class intellectual may border here on parody.

[96] The phrase "in her eyes he would ascend to an angelical stature" might be a free indirect narrative projection of Duffy's self-aggrandizing belief that he seems an angel to her. I prefer to read it as being of one and the same sentiment as that expressed by Stephen when he feels, whilst fantasising about meeting the idealised female Other of the *Yab-Yom,* that "He would fade into something impalpable under her eyes and then in a moment he would be transfigured. Weakness and timidity and inexperience would fall from him in that magic moment" (*P* 64). Such a reading links Duffy with Stephen, albeit with Duffy as a more distant surrogate of Joyce. That Joyce should work autobiographical elements into a perversely 'enlightened' character functions to demonstrate how the Wheel, although it can and does reflect the flaws of others, is best used to admit how spiritual paralysis can be found in oneself (or one's potential self living in an alternate textual universe where different life choices have been made). The critical opinion that Duffy is based on Stanislaus seems to originate from Stanislaus's (and not James's) assertion. Stanislaus claims that he got into a childhood fight with one "Pisser" Duffy and that his brother ironically named his austere portrait of the intellectual after this character, see *My Brother's Keeper* (London: Faber and Faber, 1958), p.73. As in the *Wake*, whether one sees James or Stannie as the basis for the character being portrayed, the brothers (as a motif in the later work) tend to form only superficially opposite faces for twin tendencies of the psyche, so whether one feels that it is James or Stannie (or a composite) being reproduced in a character, the result is still, strictly speaking, reflecting a "Joycean" origin.

The dark room serves as a background of a yab-yom icon (perhaps the single most important motif of the *Wake*). Duffy pulls away, panic-stricken, clutching his sense of autonomy, depriving himself of the supreme experience, the unification of intellect with loving emotion. His fear is not just that of the private man opening up to a woman, but the terror of the controlling ego facing the threat of extinction. The loss is incalculable.

Farrington of "Counterparts" is, to an extent, Duffy's opposite, being the most clumsy and lurchingly unmindful character of *Dubliners*. He begins the story as a heavy-set, dull-minded animal "of great bulk", with bulging and inexplicably dirty eyes, who moves reluctantly to his bidding master with "a heavy step" (*D*.76). The narrator does not refer to him by name; he barely displays a human personality. The master informs him that animalistic desire for comfort, coupled with an inability to heed instruction, does not sit well in a busy office. Farrington becomes a hungry ghost feeling that nothing will help to ease the "spasm of rage" that has "gripped his throat" except a glass of plain porter. The need for emotional respite has become physical thirst, the mystery of the hungry ghost realm. Mr Alleyne, believing himself to be still addressing an animal, goads him back to toil: "Are you going to stand there all day? Upon my word... you take it easy!" (*D*.77).

Returning to his desk, Farrington teeters between rebirth as an animal or ghost. As an animal, "he continued to stare stupidly at the last words he had written" barely able to comprehend them before shifting completely into the ghost realm. He takes on different faculties of movement, and the slow, heavy steps of his animal mindset vanish; he runs "quickly down the rickety stairs" (*D*.78). His glass is emptied in a single swig, but it is a ghost's drink, it will fail absolutely to quench his thirst. After the supervisor's severe reprimand (the instant result of Farrington's karma) the ubiquitous pig (confusion) is immediately followed by intense craving (the cockerel):

> This address in the presence of the public, his run upstairs and the porter he had gulped down so hastily confused the man... he longed to [be]...drinking with his friends... (*D*.78)

The confusion occurs again and leads directly to craving which now gives way to a very violent sense of aversion. All three animals of the hub occur here almost simultaneously:

> [The Pig]: But his head was not clear and his mind wandered away to... the public-house. [Cockerel]: It was a night for hot punches. ...but when the clock struck five he still had fourteen pages to write. [The snake]: Blast it!...He longed to execrate aloud, to bring his fist down on something violently...He felt strong enough to clear out the whole office singlehanded...to rush out and revel in violence...The barometer of his emotional nature was set for a spell of riot. (*D*.79, my parentheses)

This story is a particularly good examination of the minutiae of karmic action, the other stories tending sometimes towards slightly longer steps between each mental state. From Farrington's violent fantasy the reader is immediately taken back to the central concept of confusion or distraction: "His imagination had so abstracted him that his name was called twice before he answered" (*D*.79).

When two unskilful people cross paths it is obviously a recipe for descent into deeply hellish realms. Intense craving (for Miss Delacour) is operating in Mr Alleyne already, independently of his hatred of Farrington. After Farrington's unintentional witticism, the spectacle of the angry little man hopping mad and vibrating "his fist like the knob of some electric machine" (*D*.80) is genuinely comic. This comic aspect is a touch of genius; it detracts attention from the great psychological reality of Alleyne's threats. In such long-prepared moments, apparently spontaneous and even humorous, are sown the seeds for future hell rebirths: "Mr. Alleyne would never give him an hour's rest; his life would be a hell to him" (*D*.80).

Reprising his role as a hungry ghost in a bid to stave off hell, Farrington drifts out to pursue his addiction. Although his ostensible goal is to entertain and be entertained by his friends, as the evening unfolds he moves more or less exclusively between the poles of lust and aggression. The lust is sporadic and begins lightly enough: "The man passed through the crowd...staring masterfully at the office-girls" (*D*.81). This undercurrent of

lust progresses in intensity later in the pub as he stares at an anonymous Maya-like female. She is a theatrical creature dressed in an immense scarf-wound hat and bright yellow gloves to draw attention to her plump arms which she moves "with much grace" (*D*.83). Automatically the disappointed craving turns, as usual, to rage: "He was so angry that he lost count of the conversation of his friends" (*D*.83). His disappointed lust takes the form of aggression towards Weathers because Farrington is no longer a hungry ghost. The power symbolism of the anti-gods is engaged when Weathers asks for the expensive whisky and Apollinaris during Farrington's round. As is so often the case with male titans, the power competition moves into the physical sphere very quickly. Coming out of his furious introspection, Farrington finds the conversation turned to feats of strength:

> Weathers was showing his biceps muscle and boasting so much that the other two had called on Farrington to uphold the national honour. (*D*.83)

Farrington, elevated to the highest symbolic status (an ambassador of his country), is faced against the representative of the enemy, England.[97] By the end of the narrative, Farrington has passed from his initial animal state of mental indolence, through the all-distracting hungry ghost desire for drunkenness and into the consuming zone of titan combat. After his arm-wrestling loss to "a stripling" (*D*.84), his arrival home proclaims him reborn as a full-blown denizen of hell and the reader has been able to follow him at every link in the chain that led him here. Farrington's homecoming is an illustration of the hell realm *par excellence*, complete with ironically extinct fire. In many respects one cannot help but feel that this (Farrington is the only character in *Dubliners* to deliberately inflict physical pain, in this case on a child) is the lowest to which any of Joyce's characters sink in the whole collection, including Tom Kernan, who starts his adventure

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[97] Joyce is careful not to label Weathers explicitly as English, instead employing subtle allusions to the young man's background. An example is giving him the same favourite drink ("a small Irish and Apollinaris") of King Edward the VII. See Jackson and McGinley, *James Joyce's Dubliners: An Illustrated Edition*, p.82, note (n).

on the very floor.[98] I will look at Kernan's plight later in this chapter, together with "Two Gallants" and "After the Race", in a review of the mandala structure and how it interweaves with the Tibetan wheel that I have been tracing throughout the collection. Before that, however, I will briefly demonstrate how the remaining stories in the collection present variations on the wheel realms looked at already.

"The Boarding House" features some interesting variation within the range of the anti-god persona. Mr. Mooney features vaguely in the background as a permanent hungry ghost: "He drank, plundered the till, ran headlong into debt" (*D*.53). His physical description is almost a parody of a ghost:

> He was a shabby stooped little drunkard with a white face and a white moustache and white eyebrows, pencilled above his little eyes, which were pink-veined and raw. (*D*.53)

Mrs. Mooney is an alternate version of the basic attributes of Mrs. Kearney. However, she is of a slightly different class to Mrs. Kearney. Mrs. Mooney's power domain is less that of "high class convent" type; she is more physically impressive and perhaps more obviously forceful: "Mrs. Mooney... was a big imposing woman" (*D*.53).

Like all female titans, her natural inclination is to eliminate from her life any traces of male weakness that might hold her back. Unlike Mrs. Kearney's solid, stable and unchallenging husband (he is likened in her mind to the G.P.O.) whose strength she can feed off, Mrs. Mooney's husband has shifted into the weakest of all realms. She wastes no time in identifying this fact and moves swiftly and severely to expel his weakness from her:

> She went to a priest and got a separation from him with care of the children. She would give him neither money nor food nor house room... (*D*.53)

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[98] Perhaps Nietzsche would disagree with my reading of this as a hell realm. After all, if "the sight of suffering does one good [and] the infliction of suffering does one more good" - see his *Genealogy of Morals* trans. Horace Samuels, (T.N. Foulis: London, 1910 [1887]), p.74 - then maybe he would see Farrington as a character who finally escapes his tendencies to curb his natural and vital instincts.

The other man in her life, her son, "had the reputation of being a hard case" (*D*.54). He has been crafted into his rightful place as a guardian to help impose his mother's will. His personal pursuits, as befit a young male anti-god, seem to alternate between sexual and financial conquest, with some physical combat on the side:

> ...he was always sure to be on to a good thing - that is to say, a likely horse or a likely *artiste*. He was also handy with the mits... (*D*.54)

Mrs. Mooney's natural inclination is to construct a world in which she holds an explicitly matriarchal position. Having banished her husband and pulled out of the butchery business, her first instinct is to construct such a position with her boarding house:

> She governed her house cunningly and firmly... All the resident young men spoke of her as *The Madam*. (*D*.53)

The reader is also introduced in this story to an alternative, or secondary, version of the female anti-god. Where some female titans go straight to the role of matriarch, others pursue power through the role of temptress. Polly, playing counterpoise to the crude weight of her brother, is just such a version. The "perverse madonna" (*D*.54) pose affected by her is an effortless manipulation; one drops one's guard, blind to the hidden powerlust and, in the case of many young men, the pose functions to arouse sexual desire for such fragile innocence. Lest the reader doubt that this is not *completely* unconscious on Polly's part, Joyce describes her awkwardness with her mother as they tacitly discuss tactics:

> ...she did not wish it to be thought that in her wise innocence she had divined the intention behind her mother's tolerance. (*D*.55)

The oxymoron "wise innocence" is a flashing red light; though their outward forms are very different, mother and daughter share the same instinctive genius for assuming roles that allow them to exercise power over those around them.

Bob Doran is one of the few characters in *Dubliners* who appears as, and remains, more or less a human throughout, albeit still a samsaric creature clouded over with the pig's poor vision, noted too late as he literally descends.

> Going down the stairs his glasses became so dimmed with moisture that he had to take them off and polish them. (*D*.58)

This poor vision is just the karmic downfall necessary to allow him to wander into a whole nest of anti-gods, not realising the danger that everything will be rendered in win/lose terms. There is no freedom to think any other way. Mrs. Mooney contemplates squeezing in a battle with the hapless Bob before the short twelve at Marlborough Street: "She was sure she would win" (*D*.55). This absence of 'grey area' is summed up in Joyce's superb turn of phrase: Mrs. Mooney deals "with moral problems as a cleaver deals with meat" (*D*.54-55). Someone always owes something to an anti-god and they had better pay it:

> The question was: What reparation would he make? There must be reparation made in such cases. (*D*.56)

Failure to comply may even result in physical suffering; Doran recounts to himself the night another guest merely made a free allusion to Polly: "The reunion had been almost broken up on account of Jack's violence" (*D*.59). This 'win' for the titans, incidentally, serves to counterbalance the ignominious defeat of Mrs. Kearney later in the collection.

"A Little Cloud" presents a variation on the hungry ghost. All ghosts in the collection are obsessives, lost in "revery".[99] Chandler's reveries (ghost-cravings) regard personal expression, not straightforward desire for some sense gratification. He has the same autobiographical habit as Duffy, but employs it specifically about what he is not doing, namely writing books. As a ghost he is incorporeal in the world of substantial action; not only could he "not sway the crowd" (*D*.64) with his hypothetical poetry, upon

[99] Joyce's archaic rendering of "reverie". Chandler "pursued his revery" (*D*.65) and misses the entrance to Corless's. Cf. Joyce's alluding to his daughter's psychosis as a "lightning-lit revery" (see chapter 2, p.45).

anxiously entering Corless's, no one even glances at him. By contrast, from the outset there is no doubt what Gallaher is; he leans against the counter, "feet planted far apart" in heroic stance (*D*.65). Even his physical form has "rival features" (*D*.65). The ghost, after some difficulty catching the barman's eye, identifies anti-god traits in his friend:

> There was something vulgar in his friend... perhaps it was... the result of... the bustle and competition of the Press. (*D*.67)

After a spot of patronisation from Gallaher {"I say, Tommy, don't make punch of that whisky: liquor up" (*D*.68)} Chandler looks "confusedly" at his glass (*D*.69); he later notes that Gallaher's "strong cigar had confused his mind" (*D*.70). Like Jimmy Doyle he loses track of his sense of self:

> The adventure of meeting Gallaher...in Corless's surrounded by lights and noise, of listening to Gallaher's stories and of sharing for a brief space Gallaher's vagrant and triumphant life, upset the equipoise of his sensitive nature. (*D*.70)

Chandler's confusion results immediately, as it has done throughout *Dubliners*, in both desire and anger:

> He felt acutely the contrast between his own life and his friend's, and it seemed to him unjust. Gallaher was his inferior in birth and education. He was sure that he could do something better than his friend...if he only got the chance. (*D*.70)

It is interesting to note the polarities of superiority and inferiority ascribed to Chandler during the story. At the start of the story (the fact that he is sober does not mean that he is making correct inferences about himself or others) Chandler feels that "For the first time in his life he felt himself superior to the people he passed." (*D*.64). This implied sense of perpetual inferiority ignores the undercurrent of elitism and derision in both his attitude to Gallaher's "birth and education" and his attitude to the street children ("that minute vermin-like life" *D*.63) he passes on his way to meet his friend. Such ignore-ance of his true feelings regarding his relation to others reminds one of the word "little" used by the boy narrator to describe his hatred of Mahony in "An Encounter". Chandler is out of touch with how he really feels; his eyes are closed and the pig is operating behind the

scenes as usual, here in the ironic use of the word "calmly": "Some day you will [get married], said Little Chandler calmly" (*D*.70).

The flickering of competitiveness in a man like Chandler, who knows he is unequal to the role, is especially frustrating: "He wished to vindicate himself in some way, to assert his manhood" (*D*.70). Chandler necessarily suppresses this urge around the more powerful Gallaher, sowing the seeds for his split-second fall into the hell realm later in the evening. That said, a palpable friction sparks between them as Chandler fails to conceal entirely his puny, new-found titan aggression by challenging Gallaher to find a girl:

> He had slightly emphasised his tone and he was aware that he had betrayed himself; but...he did not flinch from his friend's gaze. (*D*.71)

Registering the attack, "Ignatius Gallaher watched him for a few moments..." (*D*.71). Then he counters with a two-fold response. With all the overblown insecurity one would expect, he boasts of his ability to get a woman *and* money:

> I've only to say the word and to-morrow I can have the woman and the cash. You don't believe it? Well I know it. There are hundreds - what am I saying? - thousands of rich Germans and Jews, rotten with money, that'd only be too glad... You wait a while, my boy... You just wait - (*D*.71).

He follows this defence with a less overblown but well-intuited strike at Chandler's weak spot, his inability to express himself and lead a creative, free life. Chandler is so repressed he cannot even read some poetry to his wife (*D*.63). Gallaher's attack is simple and effective: a reference to the concept of the claustrophobic marriage, its curtailing of freedom and expression: "Must get a bit stale, I should think..." (*D*.71).

Chandler notes his wife's typically taut response to his homecoming: "Of course, she was in bad humour and gave him short answers." (*D*.71). After the revelations with his friend that evening, might he also have married a titan without noticing? Seeing for the first time a meanness hiding behind the pretty design of his wife's furniture, he discovers his wife's face is "unconscious and lady-like", a young, disappointed Mrs.

Kearney. He returns to his obsessive reverie: "If only he could write a book..." (*D*.72). His craving is for a vast, impossible act of expression that he imagines will make all the encroachments on his freedom vanish magically. As expression is this ghost's particular obsessive goal, so at the story's decisive moment Chandler shifts from ghost to demon by, instinctively, hurting exclusively through verbal expression. He doesn't strike or even shake the baby, he shouts at it. His wife ignores his pleas of innocence as the baby screams, probably because, as a titan, she has always hated her weak husband and plans to raise her son as a 'real' man, like Mrs. Mooney has done: "My little man! My little mannie!" (*D*.74). Chandler's protest ("I didn't do anything") is both a lie and a true statement of his passive predicament. Reborn in hell, he regrets not only his ill-advised shout but the entire life-long karmic chain that led up to it:

> He listened while the paroxysm of the child's sobbing grew less and less: and tears of remorse started to his eyes. (*D*.74)

"Clay" features the most explicit ghost of the collection; Maria is presented physically as a cartoon witch or fairy. Unlike the other stories that feature characters reborn minute-to-minute, Maria is, as the title implies, already dead. Her "disappointed shyness" (*D*.89) is softer but more temporally extended than much of the suffering of the other characters in the collection. She remains in a perpetual state of obsessive regret that she has never known sexual love, for Joyce the highest spiritual union a human can know through another. This is the yab-yom centre of the mandala examined in the next chapter.

It is Halloween or *Samhain,* the feast of the dead at the end of the Celtic year. The spirits of the dead 'flit', they move through realms. For mortal beings travel was not advised at this time and feasts were enjoyed at home because the dead were believed to be visiting their old haunts; tellingly, the first line describes Maria "looking forward to her evening out" (*D*.88). Her realm provides endless recurrence of obsessional denial.

Lizzie Fleming's yearly 'brack ring' joke produces predictable confusion; the gentleman's 'flirtation' with Maria makes her forget her cake:

> Maria, remembering how confused the gentleman...had made her, coloured with shame and vexation and disappointment (*D*.91).

The twin torrents of regret and denial overflow together, checking each other. There can be no rebirth to new psychological planes and certainly no self-awareness.

As I have stated throughout these analyses, unskilfulness can be defined as being rooted in, first and foremost, confusion, spiritual obfuscation or ignorance. Typically this first condition gives way to selfish desire and finally hatred. Maria avoids at all costs, it seems, the latter two but is consumed by, personifies even, the first. Skilful action is as much a matter of insight and intelligence as one of 'good intentions'. The path to hell is not paved with skilful action. Maria is all good intentions, piety-bound to a celibacy that jars against her nature, suspending her. An arrested child's ghost (the only adult depicted playing the Halloween games) she selects the clay of the title, the spectre of death, or paralysis, that has hung over each story. An evil being has been posited as the cause of the paralysis but the reverse point of view can be taken, that that maleficent being is the effect, or outcome, of the citizens' actions. Likewise, Yama is the god of suffering and restriction and mythically presented as the turner of the wheel. However, one could argue for the reverse causation: the hub animals turn the wheel, generating both Yama and all the tumbling about of the inhabitants from realm to realm. As argued above, Joyce's earliest adult prose finds him most concerned with these specific 'hub poisons' (often locating them in the same line or paragraph) and the spinning (as opposed to static) paralysis they cause in his characters' lives.[100] The wheel depicts the ego's attempt to balance in a tumbling vortex. As I hope to demonstrate in the coming chapters, the

[100] In regards to my reading of the various characters of the stories as 'types' as opposed to individuals, consider Seamus Deane's comments on how, though Joyce's characters are "Highly individuated, they are nevertheless exemplary types of a general condition in which individuality is dissolved." See Seamus Deane, "Dead ends: Joyce's Finest Moments" in Derek Attridge and Marjorie Howes (eds.), *Semicolonial Joyce* (Cambridge: Cambridge University Press, 2000), p.21.

mandala shows how this wobbling around in the spinning wheel is simultaneously the infinite equipoise of the void, the revelation that there is no finite 'individual' in the first place who might initiate a balancing act in the infinite and eternally heaving ocean of samsara. The next chapter will move directly from this analysis of Joyce's earliest fiction to his final work, *Finnegans Wake*, in order to demonstrate as clearly as possible how the samsaric wheel of *Dubliners* and the mandala of the *Wake* form a completed circle. Before closing this chapter, however, I will address two issues. The first regards a *Dubliners* story that I feel does not lend itself to this method of analysis (i.e., locating Joyce's characters on the wheel icon), the second how certain motifs in *Dubliners* can have more congruence with the quincunx in the squared circle than with the samsaric wheel from which I have been working.

Exceptional Writing

"Ivy Day in the Committee Room" seems to be close in style to "The Dead", given the two stories' complexities and subtle ambiguities woven by a maturing Joyce. I will look at the latter story in more detail in chapter 5 and so will forego an analysis of it here.

Whereas "The Dead" and the other stories tend to focus on one or two central characters and their interaction with other, more peripheral, characters, "Ivy Day in the Committee Room" boasts quite a few characters, of relatively equal dramatic standing. It almost does not seem to belong with this collection, being quite different in tone and subject matter. The other stories concern a general spiritual paralysis operating at all levels of society in all ages of life, "Ivy Day" is explicitly political in its focus, more specifically pertaining to Dublin at a certain point in time, and focusing, more specifically again, on the political Dublin male. The large amount of dialogue and unity of time and place render it a different class to the other stories; it borders on screenplay as opposed to the more personal, portrait-like effect of the other stories. The same forces of samsara are working away in the fictional characters here as elsewhere, represented by

the "whitening dome of coals" (*D.*106) of fading faith and communal disappointment. However, I will use, briefly, a different reading strategy with this story as against the others. "Ivy Day" functions, more so even than in Joyce's semi-autobiographical protagonists (such as Gabriel Conroy, the young male narrator/s of the first three stories, and others), as inscribing Joyce himself (and not a fictional surrogate with traits of which he is at least partially conscious of sharing) into the samsaric wheel. Joyce's ego, his central myth of himself, is profoundly bound up with a mythic identity to martyred figures, specifically characters who have been betrayed by those close to them. This is particularly true of his feeling for Parnell.[101]

Of course Parnell has mythic significance for Joyce, but one feels that where Joyce usually uses historical figures and events to reflect mythic archetypes or relates them to other earlier historical parallels (in effect to flout the apparent particularity of any historical event), with regard to Joyce's Parnell it is the other way around, and mythic archetypes (the beleaguered Christ for example) are used to focus the reader on the historical tragedy of Parnell. It may sound an over-subtle distinction, but where Joyce uses particular characters and events throughout *Dubliners* to illustrate the universal, in the complexes of "Ivy Day" he uses the archetypal betrayed hero concept to highlight the pathos of a particular historical man. This is the same working method as the poem (however dubious such a poem's aesthetic standing) within the story: "*his spirit may/ Rise, like the Phoenix from the flames*" (*D.*120). One might argue that Hynes's opus is presented at an ironic distance from Joyce's own viewpoint, but I feel that there is more of Joyce in this poem than the stilted, borrowed diction (*"But Erin, list"*) would suggest. At least it alludes to the first writing Joyce ever had distributed to a public readership.[102]

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[101] Joyce himself strikes the pose of the stag-like Parnell (who is portrayed as hunted by "the coward hounds" in Hynes's poem) in lines 87-88 of "The Holy Office: "Firm as the mountain-ridges where/ I flash my antlers on the air" (*CW* 152).

[102] "Et tu, Healy?" written by Joyce, aged 9, in 1891, confirmed by a note written by Joyce to B.W. Huebsch, see Ellmann, p.749, n.48. Stanislaus recollects a verse from the poem, replete with similar borrowed phrasing to Hynes's work: *His quaint-perched aerie on the crags of Time/ Where the rude din of the...century/ Can trouble him no more*. He remembers there being a line, a running joke between him and

It is difficult to evaluate Joyce's attitude to Parnell as he grew older and more inclined to an almost compulsive iconoclasm. He never portrays Parnell, the man is absent from Joyce's world and yet constantly referred to by Joyce's characters, a major touchstone in their lives (this is analogous to the role of "Et Tu, Healy" in Joyce's *oeuvre*, frequently cited but permanently absent). It could be argued that Joyce's fascination for Parnell's betrayal metamorphosed into an interest in the public's capacity to weave an Arthurian "dead king" mythology. His treatment of Parnell is never historical, composed as it is purely from the matrix of (extremely biased) social commentary. By *Ulysses* the reader might see a less pious Joyce, any Romantic views of the "dead king" deflated, gently mocking the messianic Parnell myth:

> One morning you would open the paper, the cabman affirmed, and read, *Return of Parnell.* He bet them what they liked. A Dublin fusilier was in that shelter one night and said he saw him in South Africa... Dead he wasn't. Simply absconded somewhere. (*U* 753)

However, "Ivy Day" was written in 1905, seven years before Joyce composed the respectful "The Shade of Parnell".[103] I read Joyce, as he composes "Ivy Day", as a man still engaged with the view of Parnell his father had imparted to him; here Parnell still represents a national desire to be a "nation", i.e., a coherent, ordered, undivided whole. Paradoxically, Parnell's fall generates a split, a profound division, chaos and divisiveness. This polarity, order and chaos, or unity and schism, are being presented as the twin poles of the mandala principle I have been discussing. Even as late as *A Portrait*, Stephen constructs his concentric position in the universe on his mandalic geography flyleaf, then immediately considers Parnell's colours stretched across the globe, as if the defeated leader were the icon he truly placed in the sacred circle (*P* 10-11). Presumably this could

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James, referring to "my shady cot" which seems alluded to in Hynes's: "*In palace, cabin or in cot*" (*D* 119). See Stanislaus Joyce, *My Brother's Keeper*, p.65.

[103] See *CW* 223-228.

be attributed to the period during and after Parnell's fall coinciding with a steep decline for the Joyce family in terms of income and status.

To rephrase this point, if the other short stories demonstrate people trapped in samsara (the ups-and-downs of personal history) through the empty circling of various traumas, blindnesses or addictions, in short, in the paralysis of obsessional patterns, then "Ivy Day" demonstrates Joyce doing just that himself in his act of writing the story - it demonstrates his (or one of his) particular, personal, historical anchors which he cannot release: Catholic Ireland's treachery to Parnell. The betrayal lends symbol-fuel to Joyce's life, it provides him with an ideological model for his youthful flight to the stance of both martyr and accuser. The concept of self-projection into artistic works was well-known to Joyce; consider his attribution of the following observation to Leonardo da Vinci:

> Leonardo... has noted the tendency of the mind to impress its own likeness upon that which it creates... Many painters have cast, as it were, a reflection of themselves over the portraits of others. (*CW* 130)

Regarding projection, Malcolm Brown makes a similar point about *Dubliners* in general, claiming that to foster Joyce's "lovingly ornamented theme of Irish revolutionary perversion, betrayal and futility", Joyce froze Irish history at the moment of Parnell's fall and "cherished and savoured the rancour of the split forever".[104] The young Joyce desires to freeze Ireland, ignore its flux of progress, in order to justify his continued exile, and is himself frozen in a certain attitude or mindset.

To digress for a moment, Joyce's life seems to have been, in one sense, an extended abstract act of accusation and defence from accusations and/or betrayal both imagined and real. There are too many examples to cite but consider a few: despite a failed attempt (mainly through letters) to seduce a young doctor named Gertrude Kaempffer, and (according to Budgen) "fingering" a quasi-aristocrat named Martha Fleischmann, he furiously accuses Nora of infidelity in a supposedly open relationship, one that was

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[104] Malcolm Brown, *The Politics of Irish Literature: From Thomas Davis to W.B. Yeats* (Seattle: University of Washington Press, 1973), p.386.

recalcitrant for so long to the "slavery" of the wedding band.[105] He wrote defensively to her during his trip to Dublin in 1909: "Are you with me, Nora, or are you secretly against me?" (*SL* 173). Examples of this paranoiac tendency to cry "Treachery" are numerous. Based on a threadbare theory held by Joyce, Otto Weiss was accused of getting Mrs. McCormick (Edith Rockefeller) to withdraw her patronage and Weiss was permanently excluded from Joyce's friendship. A passage written by Joyce for inclusion in Gorman's biography presented his martyrdom to the world for the umpteenth time:

> Several times in Joyce's career this [unexplained change of attitude] of certain admirers of his has taken place...all through his life he seems to have had admiration both in its spiritual and its material form spontaneously and suddenly offered him and subsequently just as suddenly transformed into passive or open hostility.[106]

In another note to Gorman regarding his 'exile' from Ireland, Joyce actually placed himself in fear of being in the same physical situation suffered by Parnell on one incident:

> Having a vivid memory of the incident at Castlecomer when quicklime was flung into the eyes of their dying leader, Parnell, by a chivalrous Irish mob, he did not wish a similar unfortunate occurrence to interfere with the composition of the book he was trying to write.[107]

The reader will note that the fear of suffering Parnell's fate is placed next to a desire to write. He does not want to be blinded, of all reasons, because it might interfere with his writing. This sense of treachery and/or hostility continuously encroaching on him fits like a self-fulfilling prophecy into the necessity for a defence of *Ulysses* in its lengthy battle with censors. *Finnegans Wake* notably includes its own defence as part of its subject

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[105] He spoke of the wedding band as the mark of a slave to a young female student. See Ellmann, p.341. Budgen's remark was made to James Atherton who reprinted it in his article "Facts, fictions and fadographs", *Times Literary Supplement*, Dec.12, 1975, 1483. Both women (as Gerty and Martha) have their names given to seductresses in *Ulysses*.

[106] Herbert Gorman, *James Joyce* (New York: Octogon, 1974 [1940]), p.265. The note is recorded as being written verbatim by Joyce in Ellmann, p.468. Joyce inferred that Weiss had influenced McCormick to get Joyce analysed by Jung, and to subsequently decline her patronage to Joyce for not doing so, simply because Weiss had the acquaintance of both Jung and McCormick.

[107] Gorman, pp.216-217. Cited as authored by Joyce in Ellmann, p.338.

matter along with self-accusations that it is an "epical forged cheque" (*FW* 181.16). He even finds himself defending himself against suspicions (both his own and others) that he is responsible for his daughter's mental collapse.

In effect, "Ivy Day In The Committee Room" prefigures what would become Joyce writing out his life-long obsession with treachery. In as much as it is an irrepressible circling of his thought, it is similar to the psycho-spiritual traps faced by his characters in the other stories. Similarly, my general thesis probably reveals as much about the working concerns and obsessions of my own mind at this point in my life as it could ever claim to reveal about Joyce. There is something curiously striking about "Ivy Day" being the observation of hypocrisy, given its context in an entire collection regarding, as I have argued, the triad of aversion, craving and the ignore-ance of one's unbalanced ego-mythology. The reader may find that without such reflexivity, what is conveyed here is a triple hypocrisy because the role of "author" can now refer to: me (as commentator on the story), Joyce (as composer of the story) or Joe Hynes (as fictional composer of the poem). Any one of the above can be the writer that criticises the "modern hypocrites" (*D*.119). The appreciative audience (in any one of the three modalities: my readers, Joyce's readers or Hynes's listeners) may well be only too capable of equal if not greater levels of hypocrisy to the subjects under discussion. I am reminded of Stanislaus's bitter comment on Joyce's rendering of their father in the fictional Simon Dedalus that "the tolerance of literature greatly exceeds that of actual life".[108] In a perverse way, this would seem to be true of Joyce the man (jealous, paranoid, capable of long-held grudges) over and against Joyce the artist (advocate of open, honest love-partnerships, derider of spiritually blinding obsessional thought and behaviour). In short, it is easier to write wisely than to live wisely; many a fine writer has lived "untaught by the wisdom he has written or by the laws he has revealed" (*U* 252). It is even easier again to be a perceptive

[108] *My Brother's Keeper*, p.69.

reader and applaud the truth in a piece of writing than to live by it. There is a tendency in the Joycean cult to beatify their icon, i.e., to see him as being as wise as his narrative voice. Although I am writing on his insight into matters spiritual, I do not wish to endorse any apotheosis of Joyce the man (particularly young Joyce); my focus is on his capacity as a supremely talented - and profound - commentator on humanity, not on the skilfulness of the way in which he lived life or conducted his relationships with those close to him. In the light of my reading of "Ivy Day", temporarily placing as it does Joyce (in the act of writing it) as firmly in the grip of the hub animals as his characters, I suggest, with some of the irony suggested in Mr. Crofton's closing line (and not without a large measure of hypocrisy on my part) that *Dubliners* remains "a very fine piece of writing." Seamus Deane opines that

> the famous endings of [Joyce's] fiction from "The Dead" forward are examples of 'fine' writing that have, as a consequence of that fineness, the capacity to be understood either as moments of final liberation from routine... or as moments of final incarceration...[109]

Deane's comment, if applied to Joyce's fiction preceding "The Dead", is dense with the observations and themes that have accumulated since the start of this chapter. I suggested that the wheel was both a map (of the course of others' lives) and a mirror (of one's own mind at any instant). Like Deane's view of Joyce's ambiguous "fine" endings, one could argue that the wheel depicts both liberation, such as that achieved by the boy narrator in his moments of self-knowledge, *and* incarceration, such as the 'loka descent' experienced by most of the protagonists. Continuing to address Deane's terms, the question of such liberation's or incarceration's 'finality' is equally provocative in both the wheel and the collection. The black-and-white second tier denotes temporary release from, and entrapment within, levels of routine. From this it seems that nothing is final or even transitionally stable. Conversely, the eternal Yama looms, suggesting that Johnny the

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[109] Seamus Deane, "Dead Ends" in *Semicolonial Joyce*, p.34.

Horse's meaningless rounds form the inescapable truth of all our lives. Contradicting that again, the Buddha icon represents an 'infinite liberation principle' or a doorway to the mandalic void.

Dubliners and the _Wake_: Samsaric Wheel versus Mandala.

I have presented the samsaric wheel as being opposed to the mandala, something which depicts confusion while the mandala depicts insight. But this is a very superficial understanding of what a mandala is. Any clear depiction of confusion is a depiction of insight. The Wheel (with its circled triadic hub) is a structural variant of the circled quadratic mandala. There is no real division between them and they both concern, first and foremost, attempts at liberation from confusion. In Trungpa's *Orderly Chaos* there is a chapter, "The Portrait of Confused Mind" (any perceived Joycean reference was presumably not intended by Trungpa), which presents his interpretation of the mandala's quincunx as being just like my presentation of the Wheel of life and death, as a map/mirror of the world/individual mind - not just a Tibetan religious art oddity.

> Those five factors - ignorance in the centre, anger in the east, pride in the south, passion in the west and jealousy in the north - form a complete portrait of our world.[110]

The *Wake* is both a triadic Wheel of Life and a quadratic Mandala (trivial/quadrivial). If one sees through the Samsaric wheel one sees the mandala of liberation; looking through the equipoise of the mandala one sees its non-duality with the churning and spinning of the wheel. It is noteworthy that, in the Joycean context, if one perceives division (of the last female-uttered line of the *Wake* with its partner in the male or H.C.E.-orientated first chapter) then one sees a quadratic structure of the *Wake* (four books) but if one sees no division in the last line then the *Wake* is triadic (i.e., three books). Wheel and mandala in the *Wake*, based on whether or not one perceives division/duality of the last line with the

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[110] Trungpa, *Orderly Chaos*, p.33.

first, become a gestalt with the perception of one constantly giving way to perception of the other. This is a good demonstration of the relationship of samsaric wheel (nightmare of history) to mandala (the "tranquil equipoise at the hub of time").[111] In this manner, "realism" and "mysticism" need not form two opposing poles. Joyce's hard-nosed brother asked him once (regarding his reading of John of the Cross and other spiritual writers):

> - Why are you pottering about with the misty mystics?
> - They interest me, he replied. In my opinion, they are writing about a very real spiritual experience you can't appreciate... And they write about it, he continued, with a subtlety that I don't find in many so-called psychological novels.[112]

The samsaric wheel shows in detail what one has to gain through freedom from the limitations of samsaric perspective. In effect, the movement of the wheel leads one to the stillness of the mandala immanent within (and identical with) the wheel if one has but eyes to see. In the same way, the paralysis of *Dubliners* leads the reader to the free play of *Finnegans Wake*. The latter has swallowed *Dubliners* (and the rest of Joyce's writing) and now demonstrates the identity of movement and stillness that is the truth of interdependence, the awareness of the eradicated reference point. But if one can find the *Dubliners* triadic wheel in the *Wake* mandala, then the reverse is also true and one can locate salient structural characteristics of the *Wake*'s mandalic square, enclosing its quincunx motif, in the *Dubliners* wheel.

***Dubliners* and the Quincunx**

Dubliners is famously divided into four sections: childhood, young adulthood, mature life and public life. "The Dead" forms an addendum fifth part, or capping stone, so the quinary structure is immanent in the total form of the work as well as woven into details of the text.

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[111] I take the phrase from yet another oblique (and frustratingly undeveloped) reference to the mandala from a noteworthy Joycean. He states: "My impression is that □, in relation to *FW*, expresses the book as a physical object, whereas the more abstract ⊕ denotes the mental sensation of contemplating the mandala of *FW*, a tranquil equipoise at the hub of time." In Roland McHugh, *The Sigla of Finnegans Wake*, p.121.

[112] *My Brother's Keeper*, pp.140-141. It is worth noting that at Trieste Joyce lectured on two writers, the mystic Blake and the realist Defoe.

With the appearance of Farley on the scene, the young revellers' party in "After the Race" swells to five. On the yacht the free play evolves into dance: "Then an impromptu square dance, the men devising original figures" (*D*.39). The "square dance" image is preceded by a waltz. This parodic male-female polarity (yab-yom) involves just two of the group of five. This is identical to the *Wake* where, in the family of five, H.C.E. and A.L.P. represent cosmic polarity with a sexual trope: "...Farley acting as cavalier and Riviere as lady" (*D*.39). The corpulent Farley may even pass for one of the many suggested prototypes for the middle-aged publican from Chapelizod. The square dance is a musical precursor of the quincunx motif. This latter appears in detail in "Grace".

"And that's a sure five." (*D*.151). Mr. Power's turn of phrase in "Grace" refers to a move in billiards where five points are scored by potting the red and cannoning onto (and potting) the opponent's ball. The pot-and-cannon can, in theory, be repeated indefinitely.[113] So too, it seems, can the quinary motif (five points) be repeated indefinitely by Joyce. Obviously the *Wake* is littered with quinary groupings such as the four old men and their donkey, but even in the early fiction of *Dubliners* one can find this quincunx form - so typical to mandala structure - making an explicit appearance.

The reader will recall the cloacal terms with which Trungpa described the preparation of the mandala, the smearing of "impurities" all over the ground. This represents the necessity of balancing the mind with the filth of mundanity (perceiving the samsaric wheel fully and not merely the "uplifting" aspect of a binarism) in order to experience the pristine nature of the ground of being (perceiving the mandala). The opposites of mundane consciousness ("realism") and spirituality ("mysticism") are then reconciled in an uncategorisable relationship. "Grace" opens with the hero lying, prostrate, on the filthy floor of a pub lavatory. Trungpa's term "smear" is echoed in the

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[113] This is noted in John Wyse Jackson and Bernard McGinley, *James Joyce's Dubliners: An Illustrated Edition* (London: Sinclair-Stevenson, 1993), p.151, note 'b'. Joyce attributes the phrase to his father in his imitation of him, see *LIII* 399.

description of fallen man, together with elements of the mystic with his eyes closed and the grunting of an animal, perhaps a pig:

> ...his clothes were smeared with the filth and ooze of the floor on which he had lain, face downwards. His eyes were closed and he breathed with a grunting noise. A thin stream of blood trickled from the corner of his mouth. (*D.*135)

Significantly, Kernan's actual blood feeds the ground and forms a "medal" while the man himself is bordered by a mandalic essential, a ring (that collapses and expands like the viewpoint of the *Wake*):

> The ring of onlookers distended and closed again elastically. A dark medal of blood had formed itself near the man's head on the tessellated floor. (*D.*135)

Jackson and McGinley assert that the pub with its basement toilet was most probably John Nolan's and reproduce an image of a tessellated device on the basement toilet's floor.[114] If they are correct then the tessellated device, on which Tom Kernan may have fallen, is a mandalic structure. The device is square but with dome-like emanations protruding from the cardinal points identical to the side-elevation views of the palace structures that protrude from the square perimeter of oriental mandalas. An elaborate pattern joins the four points together. In many mandalas letters are set in the centre, in this case an overlapping "J" and "N" (See *fig.*8). However, there is no definitive evidence that Joyce was familiar with this device or that he implied it with his use of the word "tessellated".

Bleeding Kernan, face-flat on the toilet floor, provides a very concrete depiction of man's essential spiritual predicament related to the mandala structure. Comic undertones that might be perceived in the story only serve to flesh out the picture; man's spiritual predicament of confusion and pain can and does have an absurd aspect to it. The retreat in Gardiner Street church demonstrates another salient feature of the mandala implicit in the opening image of Kernan's fall in the pub. The debased spiritual party assumes a

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[114] See Jackson and McGinley, *James Joyce's Dubliners: An Illustrated Edition*, p.137.

quincunx in the church pews. Fittingly, the structure's centre point (Mr. McCoy) is individuated by the disappointment that has woven its thread relentlessly throughout the *Dubliners* text:

> Mr. McCoy had tried unsuccessfully to find a place in the bench with the others and, when the party had settled down in the form of a quincunx, he had tried unsuccessfully to make comic remarks. As they had not been well received he had desisted (*D* 153).[115]

Bed-ridden a couple of nights previously, Mr. Kernan has been visited by the same four friends that help him form the quincunx of the retreat. Mr. Cunningham, Mr. McCoy and Mr. Power arrive first and, later Mr. Fogarty. This division of the fourth part, in this case Mr. Fogarty, from the other three, reiterates the recurrent gnomon motif of *Dubliners*. One might conclude with Jung that the triad represents the incomplete state of existence and the quaternary (tetradic) state, the state of complete existence.[116] If one

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[115] Critical responses to this quincunx image in "Grace" have been varied. Howard Lachtman in "The Magic-Lantern Business: James Joyce's Ecclesiastical Satire in *Dubliners*" *JJQ*, vol.7, no.2 (1970), p.89, sees the pattern as an "X", negating the value of the preacher and his message. Charles Duffy "The Seating Arrangement in 'Grace'", *JJQ* vol.9, no.4 (1972), pp.487-88, suggests that the oddity of the word "quincunx" singles it out as reflecting the archaic interests of the men and their preoccupation with secondary and tertiary issues of religion. Duffy points out the *OED* describes a quincunx as a "cruciform reliquary having five equal parts and which can be closed up by folding the outer parts over the central one." p.487. McCoy, the pathetic new secretary to the City Coroner, is the "relic" at the centre because "this retreat's deadness witholds life, its petty folly prevents seriousness and its worldly professionalism denies grace." p.488. An unusual response to the image comes from Corinna del Greco Lobner in "Quincunxial Sherlockholmesing in 'Grace'", *JJQ*, vol.28, no.2 (1991), pp.445-450. She suggests, in an entertaining essay where she assumes a Holmes-style narration, an analysis of the "truncated quincunx" in "Grace". Obviously, one reading of the quincunx, given the Christian context, is the symbol of Christ's wounds disposed as 2+1+2. She traces the occurrences of the number two at the start of the story and then sees repeated occurrences of 2+1 as follows: Kernan entering the pub with Harford and an unnamed character, his getting a cab with Power and the cyclist/healer, the siding of MacHale with the pope against an isolated Dollinger. These goupings of 2+1 she presents as incomplete (or truncated) quincunxes reaching towards the full 2+1+2 form realised at the end of the story.

[116] The alchemical Axiom of Maria, that out of the three comes a fourth, is found *passim* in much of Jung's writing together with his insistence that the quaternity: "is a more or less direct representation of the God who is manifest in his creation. ...I cannot refrain from calling attention to the interesting fact that whereas the central Christian symbolism is a Trinity, the formula presented by the unconscious is a quaternity. In reality the orthodox Christian formula is not quite complete, because the dogmatic aspect of the evil principle is absent from the Trinity and this leads a more or less awkward existence on its own as the devil." *Psychology and Religion* (London: Routledge, 1958), pp.58-59. For more on Jung's (and W. B. Yeats's) emphatic interest in the relation of three to four in spiritual schemas, see James Olney, *The Rhizome and the Flower* (Berkeley: University of California Press, 1980). Joyce seems to have documented this separating-off of the one part from the others in his gnomon motif and chosen to live a "more or less awkward existence" playing the Devil to the Catholic Church's Trinity.

allows Jung's point then this might suggest a reason for perceiving a division between the triadic hub of the samsaric wheel and the quaternary structure of the mandala. I think this Jungian angle forces the duality of samsara and nirvana (the viewpoint that they are relative to one another and mutually exclusive) to such an extent that, by definition, it invalidates the mandala's claim to non-dual awareness - the reconciliation of opposites.

However, if one does acknowledge the "Axiom of Maria" and briefly adopts a Jungian mandalic reading of *Dubliners* then the relationship of three to four throws up an interesting coincidence. "The Dead" makes *Dubliners* into a quinary structure. Excluding for a moment that last story, which was added after Joyce thought his collection complete, *Dubliners* was originally planned to end on "Grace". This would present the reader with a symmetrical, chiasmatical grouping of story types as organised by protagonist's age and social domain: 3 (childhood), 4 (young adulthood), 4 (maturity), 3 (public life). "Grace" would correspond with the first story so that the collection would begin and end with a story about corrupted spirituality, thereby creating an explicit circle of the subject matter. I will return to Joyce's use of the chiasma as a structuring device in chapter 5. For now it is enough to note that the same curious motif of 4 as 3+1 - an attempt at completion that is disjointed, as represented by the "gnomon" motif established in the first story - is found in "Two Gallants" together with a profusion of circle images.

As I have examined at length the traits and natures of the inhabitants of each samsaric realm I will not go into much detail here with regards to where each of the main characters, Corley and Lenehan, typically reside. Suffice it to say, Corley is a titan of the first order: "His bulk... and the solid sound of his boots had something of the conqueror in them" (*D*.46). Lenehan is an affection-destitute hungry ghost who follows his master partially in hope for cash but largely because he seems to have no home, nowhere else to be and no other friend to communicate with for any length of time. In a typical anti-god/hungry ghost exchange a fight is avoided as their two different orders of desire for,

respectively, success and a vicarious observation and proximity to success are more clearly delineated:

> - Are you trying to get inside me? [Corley] asked -
> - Damn it! said Lenehan boldly, I don't want an introduction. All I want is to have a look at her. I'm not going to eat her -
> - O...A look at her? said Corley more amiably. Well... (*D*.46)

Needless to say, Corley the titan, having seen a potential threat to his prize turn into an admirer of his trophy, becomes accommodating very quickly.

Lenehan's walking around three sides of the square green, his wasting time, is a parody of the mandala in its samsaric aspect. Temporal duration, outside of which the mandala sits while reflecting it, becomes antagonistic to Lenehan, just as space and time are antagonistic to each other in their guises as temporal Shem and spatial Shaun. Lenehan's attempt to burn time is reflected in his pursuit of space:

> The problem of how he could pass the hours till he met Corley again troubled him a little. He could think of no way of passing them but to keep on walking. (*D*.48)

On his journey to Grafton Street from the Shelbourne he walks the longest possible distance, all sides of the green except north (*D*.48). The incomplete triad is in place and later it is along the north (fourth) side of the square, this side playing counterpart to Mr. Fogarty's later arrival (as belated fourth) to visit Mr. Kernan in bed, that Lenehan sets off briskly to keep his appointment heralding the end of the story. The (*tri*vial) samsaric disappointment flows freely for Lenehan on his time-wasting journey: "He found trivial all that was meant to charm him..." (*D*.48). He enters a place on a dark street, creating a by now obvious irony, the sight of a hungry ghost sitting in a "Refreshment Bar".

Circles abound in the story, and the reader can hardly fail to notice them. They typically appear in conjunction with a description of poor or pale light, such as the concentric circles about the moon: "...Lenehan's gaze was fixed on the large faint moon circled with a double halo" (*D*.44). The final line presents another circle of light: "A small gold coin shone in the palm" (*D*.51). Yet another circle can be traced; the harp is,

of course, a symbol of Ireland, but the harpist is an ambassador for samsara "playing to a little ring of listeners". The encircled central figure plucks "at the wires heedlessly, glancing...wearily...at the sky" (*D*.46). The heedlessness of the pig at the hub of the circle has drawn the consciousnesses of all the main characters down into the wearying realms of the samsaric wheel.

The brief outline above of the 'Axiom of Maria' (the 3+1 structural aspect of psycho-cosmological iconography) in Joyce's text suggests the reconciliation of opposites. The incomplete triad alternates with a four-part ('complete') structure reflected in the 3:4:4:3 chiasmus of the collection's initial composition, and reflected within a story by Lenehan's walking, belatedly, along the fourth side of the park periphery.[117] In the same vein, this chapter has traced the samsaric wheel as immanent in Joyce's early prose and presented that wheel as a superficial opposite to the mandala. The Buddha and the author of *Dubliners* both considered themselves as 'physicians' exclusively dealing with the problem of psychic suffering; the wheel is useful as a reading strategy for the *Dubliners* collection because both the samsaric icon and Joyce's book deal primarily with confusion. They treat that confusion as the root (or hub) of the misfortunes that befall the characters depicted - there is never a suggestion that any of Joyce's main characters in the collection are just good people who suffer simply because the world is an unjust and cruel playground; there is no nihilistic sentiment nor are there treacherous gods lurking in his work. To put it another way, Yama never gets into the wheel and bullies the beings inside it, forcing them to go this way or that. Yama, as I have suggested above, is rather more *generated* by the wheel's rotation than he is the wheel's turner.

Another important point of similarity between the wheel icon and Joyce's early prose is the element of deceptive simplicity. Both avoid vast, complex structures of erudition (a trait of many Buddhist treatises and symbolic edifices and certainly an aspect

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[117] Cf. the splitting of the four-man mamalujo into 3+1: "Guid! We make fight! Three to one!" (*FW* 521.31).

of Joyce's later writing) in favour of clean lines to present direct and vivid portraits of suffering, and in particular the different types of sufferer. In this respect, both the wheel and Joyce's early work share a clear, didactic tone. Needless to say, I don't mean "didactic" in the banal Victorian vein of predictable, moralistic scenarios and judgmental presentations of "good" and "bad" characters. By "didactic" I mean a genuine attempt at instructive action. The tone (of both the wheel icon and Joyce's early stories) is aimed at helping a whole community (or communicating exoterically) and quite removed from what might seem the more selfish concerns of the advanced, introverted, private (esoteric) constructions of mandala initiates and the bewildering aesthetic play of later Joyce. It would be a mistake, however, to perceive "exoteric" art, as one might call it, as being less selfish, less autistic, even more moral, than "esoteric" art. Idealistic youth associates liberating action with direct action. In a man like Joyce that direct action is the writing of a book with a readily apprehensible tone and message, albeit with myriads of ancillary readings streaming within it. But, assuming that the youthful idealistic drive to help does not give way to despair, does not give way to cynicism masquerading as world-weary wisdom, then the maturing artist (or priest) finds that real liberation does not involve playing the hero. Only ego thinks that *it* liberates others, and so continues to spin on the wheel with all the others. Paradoxically, letting go of the agenda, seceding from the position of hero, of liberator, is an essential step towards becoming one. *A Portrait* charts the development of egoism necessary to let go the sense of moral duty that locks people into their rut. But this is just the first step. *Ulysses* dissolves the hero-ideal that traps the faux-liberated Stephen into a sterile search for the ego-reward of 'specialness'. *Ulysses*, despite all its technical wizardry, is ordinary mind - not unrelentingly tragic, not constantly comic or absurd. *A Portrait* and *Ulysses* are deeper movements into the minds (away from the 'they' and into the 'I') of the characters that populate Joyce's unfolding *oeuvre*, his life's whole literary mandala.

I have chosen to eschew a systematic analysis of *A Portrait* and *Ulysses* along the lines of the above reading of *Dubliners* because I wish to link *Dubliners* more directly to *Finnegans Wake*, to overlay them so that one perceives each through the other. The earlier book is often seen as being on one end of a spectrum of complexity with little in common with the last book on the opposing end of the spectrum. I wish to juxtapose the two texts in my analysis to demonstrate that, with the aid of the simple samsaric wheel icon and the potentially infinitely elaborate mandala device, both books derive from the same core response to confusion or ontological uncertainty. Each of Joyce's books, like the concentric rings of the wheel, is a restatement of the same problem revisited at different levels of complexity and detail. *A Portrait* and *Ulysses* serve different needs for Joyce at different points in his development. If *Dubliners* defines the problem, *A Portrait* charts the heroic egoism that rejects societal conditioning and faces that existential problem; *Ulysses* the breaking away from the snare of heroism; and finally *Finnegans Wake* plays in the twin streams of nirvana and samsara, the radical uncertainty and uselessness of experiencing the void. Perhaps it is too harsh a position for most, but from the extremity of that final Wakean viewpoint, one might view the act of writing exclusively out of tragedy and the desire to hold a mirror up to "others" as the tool of a "farcical pedagogue" (*P* 73). After all, the attribute missing from Duffy's incomplete position as teacher is the smile, the smile that results from perceiving the effortless, empty, self-created mandala-void immanent in the very real and compelling vortex of the wheel of worlds. I think if Joyce the man never achieved that smile then at least Joyce the artist did, not that he controlled every stage of his spiritual evolution, rather it happened *to* him whilst he planned other things and kept his eye on the details of his many pages.

The closing image of the above analysis, male harp player with female instrument, a male-female figure with a ring of listeners around it, is a debased yab-yom symbol. The yab-yom and surrounding ring is a central mandalic device and appears in a more

pronounced fashion in the *Wake*. The next chapter will examine some of the mandalic architecture of Joyce's most elaborate text.

Chapter 4: Psychic Architecture

Chapters 2 and 3 briefly showed how the mandala structure houses various central images, amongst them psycho-cosmic seed syllables (bija) and icons such as the thunderbolt (vajra) and cosmic embrace of the father-mother (yab-yom). A debased Joycean version of the yab-yom brought the previous chapter's analysis of *Dubliners* to a close. A closer look at the Joycean yab-yom will end this chapter also. By functioning as a "housing" for the above icons the mandala reveals itself as being not just a two-dimensional image; it is also an architectural plan for the unnameable and non-dual void envisioned as a "body", i.e., a psycho-cosmic palace {"the house of breathings" (*FW* 249.6)} and/or charnel ground {"charnel cysts" (*FW* 613.20)}. It is the mandala in its architectural aspect (as a palace, temple or gravemound), and that architecture's relationship to the *Wake*, that I wish to examine in this chapter. In order to orientate this investigation of mythic symbolism and sacred architecture, I have decided to structure the chapter around two texts. The first is Jung's descriptive list of traits of idiosyncratic mandalas produced by modern western artists which, the reader will remember, ran as follows:

1) *Circular, spherical,* or *egg-shaped* formation.
2) The circle is elaborated into a *flower* (rose, lotus) or a *wheel.*
3) A centre expressed by a *sun, star,* or *cross*, usually with four, eight, or twelve rays.
4) The circles, spheres, and cruciform figures are often represented in *rotation* (swastika).
5) The circle is represented by a *snake* coiled about a centre, either ring-shaped (uroboros) or spiral (Orphic egg).
6) *Squaring of the circle*, taking the form of a circle in a square or vice-versa.
7) *Castle, city*, and *courtyard* (*temenos*) motifs, quadratic or circular.

8) *Eye* (pupil and iris)
9) Besides the tetradic figures (and multiples of four), there are also triadic and pentadic ones, though these are much rarer.

As made plain in chapter 1, the above list is being used as a general catalogue of the devices typically employed by modern westerners when producing pictorial mandalas. It is far from definitive or exhaustive. Jung would see in each image, of a coiled snake for instance, a portal into the archetypal world. That is to say, Jung sees something inherently important in the depicted symbol, sees the symbol as representing an entity (like a platonic form) existing *a priori* to the artist's use of it. The following, however, is not a Jungian analysis. I see the improvised (to coin a phrase, "idio-mandalic") features listed by Jung as being drawn from the well-known cultural matrix of such symbols in which even the uneducated artist would be enmeshed. Such a general symbol-literacy forms a similar backdrop to the construction of eastern mandalic symbolism. The mandalic forms are selected and disseminated by the oriental artist, not for being rare in that culture but for being common (even if the deeper levels of meaning in such ritual mandalas are restricted to initiates). This is not to say that the symbols selected by the artist have no psychological significance whatsoever. Jung tries to suggest that the symbols employed by his subjects were unknown to them (or their profound significance in other cultures was unknown to them) because he wants to present the symbol as an autonomous entity, an archetype, that finds its way through time and space to the individual. To such a viewpoint, meeting the archetype becomes the therapeutic moment. By contrast, my view of the symbols above is that they are employed by the artist for structuring purposes as a defence against an experience of radical ontological uncertainty. What is ubiquitous then, in my view, is not specifically the archetype but the existential enigma, not the 'universal' symbol but the universal desire to induce stability through the formal structure of the symbol. Chapter 5 will explore this position more fully. For now, it is enough to note that whilst I allow that the symbols Jung describes as 'universal' are exactly that, I allow that it

is possible to imagine a future world where these specific symbols are not employed and others are.

This chapter uses Jung's idio-mandalic list of traits to help structure its presentation of how Joyce's Wakean mandala conforms to many of those same formal traits, presenting them one by one. However, because Joyce's mandala overlaps many elementary structuring devices (the four annalists, the twelve jurors, the twenty-eight-plus-one leap year girls, the 3-as-111 figure, etc) many of the examples cited from the *Wake* display Jung's formal traits simultaneously, i.e., many of the excerpts cited conflate the traits so that they often appear together or very close to one another. To facilitate the step-by-step charting of the mandalic traits in the *Wake* excerpts, ranging them from more basic (single trait) to more complex (compound) examples I have found that it is more convenient to conflate Jung's trait set 6 (comprising as it does the very elementary "Squaring of the circle") with trait set 1 ("Circular, spherical or egg-shaped"). This first 'dual' trait set (1+6) is the most important and the longest to be treated; it links the two-dimensional squared circle to the three-dimensional sphere/egg which is the starting point for investigating the mandalic architectural device of the *stupa*. So important is the *stupa* to an understanding of three-dimensional mandalic architecture that it forms a 30 page subsection which further inflates my investigation of this first mandalic trait set. Granted, the stupa subsection is lengthy, but anyone who reads *Finnegans Wake* can tolerate digression!

I am arguing that the *Wake* is a mandala in the fullest sense of the word, meaning that it conforms to ritual (i.e., conventional, consciously employed) mandalic traits from both the Orient and Occident, not only to images that psychologists collect from their patients in the form of therapeutic paintings. In keeping with this viewpoint, I use Jung's list of "idio-mandalic" traits as a general scaffold, sturdy enough for a guided tour of the *Wake*'s architecture but flexible enough to incorporate greater detail about ritual mandalas when such a need arises. The result of this method will be that some trait sets, particularly

the first (1+6), will burst at the seams with what may appear to be extraneous material. Suffice it to say that the 'extra' material, whether or not it has a place in the Jungian heading above it, is not extraneous to a fuller understanding of mandala imagery proper.

The other main text used to structure this chapter is from a rough contemporary of Joyce. William Lethaby (1857-1931), I believe, anticipates some of the unusual connections between architectural acts of structuring and humanity's perennial attempt to address the enigma of man's relation to the infinite. Architecture, in Lethaby's thesis, is a profound attempt to buffer the radical uncertainty (the ontological insecurity) that such a great enigma engenders. Writing as a young architect (and, like Joyce, a largely self-educated polymath) in 1891, Lethaby produced *Architecture, Mysticism and Myth.*[118] The book, Lethaby's first, advanced the argument that psychological and philosophical notions can be (and are) expressed in ritualised architectural forms.[119] Backed by copious examples from world sacred architecture, both ancient and modern, and poetry excerpts that take architecture as their object, Lethaby produced a wonderfully original and

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[118] William Lethaby, *Architecture, Mysticism and Myth, with Illustrations by the Author* (London: The Architectural Press Ltd., 1974 [1891]). The reader may object to my using Lethaby (a man writing this, his first book, when Joyce was still penning "Et tu, Healy") as an initial guide to my subject matter when someone has already treated the subject of Joyce and architecture: Jennifer Bloomer, *Architecture and the Text: The (S)crypts of Joyce and Piranesi* (New Haven: Yale University Press, 1993). She relates deconstructive literary theory to ideas about architecture, maintaining that her book is a "paratheoretical construction of architecture and the text [which] relies upon *transformative* operations" (p.20). Bloomer produces "assemblages of texts upon the armatures of three drawings of Piranesi" (p.17). These "assemblages" are "*Finnegans Wake*-derived constructions" (p.17) in the sense that they employ various Wakean strategies such as collision, fragmentation, homophonies, repetition, plays of resemblances and so on. "The overarching strategy of this book is a mapping of the interwoven complexes of systematicity punctuated by constellations of joints that constitute architecture itself. As he or she approaches my construction, the reader should carry a sense of the building as an object of mind-boggling ideational complexity, connected to history and culture so as to form a knotty textuality that mimes a building's physical complexity" (p.23). It is difficult to summarise Bloomer more than this because "There is no 'conclusion' to [her] text, [it] is...brought full circle...to the point of beginning another circle. The *Syllapsies* ('graspings') serves as a switching mechanism for...alternate, non-linear readings." (p.18). I have found Bloomer's approach to be so contrived as to be, for me, largely unhelpful in shedding any light on the relationship between Joyce (or Piranesi for that matter) and architecture. I return to the older, and non-Joycean, Lethaby's thesis to serve as the co-tourguide with Jung in this chapter.

[119] Although Lethaby practiced as an architect, producing designs for some English churches, his main occupation was as the first Principal of the Central School of Arts and Crafts (1896) and first Professor of Design at the London Royal College of Art (1900). He was a founder of the Arts Workers Guild and worked for forty years with the Society for the Protection of Ancient Buildings.

exciting thesis, albeit one that slightly befuddled the general public at the time.[120] Even though there is no definitive proof that Joyce had read Lethaby (or knew someone who did) I still feel that the eccentric Lethaby, perceiving symbolic connections in the sacred structures of very different cultures separated by time and space (and giving primacy to none), serves as an ideal tour guide to begin taking us through the *Wake*'s cosmological-structural shenanigans.[121] Joyce and Lethaby are, intellectually at least, kindred spirits. Writing during the first year of the *Wake*'s long construction process, Lethaby opined:

> A prophet however much he may appear to be in opposition to his age, yet in a peculiar way represents that time. He is the antidote, or balance, the complement, and his is the voice which awakes all those who are ready to be like minded. If he is wholly successful, and his teaching is absorbed, it may afterwards hardly be understood how anyone might have believed otherwise. The flashing inspiration becomes a common place. It is the prophet's aim to be thus absorbed.[122]

The quotation is from Lethaby's essay on John Ruskin. Godfrey Ruben feels that the comment more aptly applies to Lethaby himself.[123] From the point of view of the advances of modern literary theory and technique, one could say it applies equally well to Joyce.

"**Mind your hats goan in!**" (*FW* 8.09)

The frontispiece of *Architecture, Mysticism and Myth* shows a circle and a square. The three-page preface delineates Lethaby's working method, serving as a blueprint for Joyce's opinion of his own Wakean archaeological project, saying:

> *...if the thought were clear, a passage originally in hieroglyphics...might be dealt with as readily as a paragraph from an evening newspaper.* (xxi)

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[120] See Godfrey Rubens's introduction to Lethaby's *Architecture, Mysticism and Myth* regarding this mixed reception to Lethaby's book. A critic opined that Lethaby's "insight is so esoteric that to plain people its deliverances are simply unintelligible." *The Times*, 31 Dec 1891, p.4. Cited by Rubens, v. Finding similar critical responses to Joyce's work is not difficult.

[121] In my correspondence with him, Geert Lernout said that he had heard the connection between Joyce and Lethaby mentioned before but at the time of writing there is no substantial evidence from the notebooks that Joyce had any knowledge of him.

[122] William Lethaby, *Form in Civilisation* (Oxford: Oxford University Press, 1922), p.183.

[123] See Rubens's introduction, *Architecture, Mysticism and Myth*, v.

In Lethaby's attempt to chart the origins and similarities of various models of the heavens, he reiterates Tolstoy's conception of the essence (or origin) of every religion, the attempt to perceive, and represent, what is the relation of the finite to the infinite:

> The main purpose...of sacred architecture - and all architecture, temple, tomb, or palace, was sacred in the early days - is thus inextricably bound up with a people's thoughts about God and the universe.[124]

Lethaby states his subject, worth quoting here at length. His object of investigation is

> ...the influence of the known and imagined facts of the universe on architecture, the connection between the world as a structure, and the building, not of the mere details of nature and the ornaments of architecture, but of the whole - the Heavenly Temple and the Earthly Tabernacle. Has anyone...puzzled over the fact, that the only modern representative of the initiates of the ancient mysteries should occupy themselves entirely with the business of the hodman and the builder; what is the connection between the kingdom of heaven, and matter of fact mortar, tee-squares and trowels? Esoteric masonry occupied itself, in reality, with a temple built without sound of hammer, axe or tool of iron. It was the...Macrocosmos, in point of fact.[125]

To reiterate: "the influence of the known and imagined facts of the universe on architecture, the connection between the world as a structure and the building...of...the Earthly Tabernacle." What has Joyce focused on but this very thing? The eponymous character of the song "Finnegan's Wake" is none other than Tim Finnegan, hod carrier, builder. The hero of Joyce's daybook, Bloom, is reputed to be a mason. Post-structuralists like Rabaté compare the *Wake* (not without cogency) to a machine; Derrida likens the Joycean text to a computer.[126] But we can equally well read Joyce as constructing just such an architecture as Lethaby postulates.

This is not to say that one should stick to the temple as prime metaphor for the *Wake*; transitions between metaphors are constant in the book. The potential for comic

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[124] Lethaby, *Architecture, Mysticism and Myth*, p.2.

[125] Lethaby, *Architecture, Mysticism and Myth*, pp.3-4.

[126] See Derrida, "Ulysses Gramophone: Hear Say Yes in Joyce" in *Acts of Literature* ed. Derek Attridge, trans. Tina Kendall (New York: Routledge, 1992), p.286 and "Two Words For Joyce", *Post-Stucturalist Joyce*, p.147.

absurdity involved in switching metaphors, in being one thing and then suddenly another, is not lost on Lethaby. He describes the early Egyptian, Greek and Chinese ships as fish with eyes on their prows, tables and chairs as quadrupeds, and so on, stringing the idea of furniture-as-metaphor throughout the thrones of the Hittite, Chaldean, Hindu and modern English worlds. It seems that everything within the sacred circle is something else:

> The Egyptian funeral bier seems like a *joke*, so frank and unmodified is the imitation; it looks...like a long, flat-backed lion, tail and all; the example preserved in the Boulak Museum, has the ordinary parallelogram of a bed, each leg being a lion's leg; a head is attached to the middle of the front rail, and a tail, like a pump handle, projects far behind in a great sweeping curve.[127]

In reference to Solomon, Lethaby restates the idea of a World Temple constructed without the sound of physical labour. Having argued for a basically unified cosmical symbolism found throughout the architecture of the ancient world (both East and West), Lethaby suggests that the ultimate goal of this, like the mandala, was

> ...to set up a reduplication of the temple not made with the hands, the World Temple itself - a sort of model to scale, its form governed by the science of the time; it was a heaven, an observatory and an almanak. Its foundation was a sacred ceremony...[128]

He continues his description of the ideal temple:

> Its...foundations could not be moved if they were placed foursquare to the walls of the firmament,...- and was it not to be like the heavenly sanctuary, that Solomon built the temple without the sound of tool?[129]

This foursquare answer to the firmament is an architect/engineer's response to Tolstoy's challenge; a creative response to the enigma of man's relationship to the infinite. I will argue that it is this silent construction of a psychic temple or palace that is referred to in the Wake's opaque game "*Solomon Silent reading*" (*FW* 176.08).

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[127] Lethaby, *Architecture, Mysticism and Myth,* p.4. (My emphasis).
[128] Lethaby, *Architecture, Mysticism and Myth,* p.6.
[129] Lethaby, *Architecture, Mysticism and Myth*, pp.5-6.

"A Thin Thin Line All Round Everything" (*P* 11)

The mandala comprises a circle, which Jung considered protection for the psychic integrity of the mandala artist's individual psyche. As the object here is an icon, one should not expect scientific or rational "adult" representations of current cosmological theory, but rather something more akin to a child's (or a primitive adult's) conception of the universe.

> This idea it is children find so difficult to shake off - that there must be a brick wall somewhere circumscribing the universe, and we still recognise it in the phrase to 'make the welkin ring'.[130]

Joyce's "map of the souls' groupography" (*FW* 476.33) is anticipated by a very young Stephen Dedalus's geography flyleaf musings. Placing himself at the centre of an ever-expanding set, he produces the schema that many a child has replicated in school boredom:

> *Stephen Dedalus*
> *Class of Elements*
> *Clongowes Wood College*
> *Sallins*
> *County Kildare*
> *Ireland*
> *The World*
> *The Universe*
>
> ...That was he: he read down the page again. What was after the universe? Nothing. But was there anything round the universe to show where it stopped before the nothing place began? It could not be a wall: but there could be a thin thin line there all round everything. (*P* 10-11)

Since I am arguing that *Finnegans Wake* is the type of model of the universe that the mandala represents, it can be said that it is this same "thin thin line" that draws the last word back to the first in the *Wake*'s circular text, enfolding as it does all of space and time. In the production of a mandala, we may say that the first action is to draw a circle.

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[130] Lethaby, *Architecture, Mysticism and Myth,* p.11. Cf. "...till he was buried how happy was he and he made the welkins ring with *Up Micawber!*; god at the top of the staircase..." (*FW* 131.15-17).

1) *Circular, spherical,* or *egg-shaped* formation.

"Tiers, tiers and tiers. Rounds." (*FW* 590.30)

It may seem redundant to chart references to circles in a work explicitly focused on the shape; the *Wake* is, after all, Joyce's "circumscript" (*FW* 294.10). Such circle-spotting, however, proves useful in differentiating this 2-d element from the 3-d sphere, or "sphericity" (*FW* 151.03), also present in the work. The *Wake*'s oscillation between these two-dimensional to three-dimensional mandalic motifs will be explained later in terms of the 3-d counterpart to the plane mandala, the *stupa* and its relatives, the mandalic palace and city. I believe that my investigation of the square and circle leads to an understanding of these motifs in the *Wake* unexamined by Clive Hart in his *Structure and Motif in Finnegans Wake*.

Because *Finnegans Wake* appeals both to the eye and ear, the term "Ring" can be read as referring to the sounding of a bell as the sighting of a circle. Some are more explicit appeals to one sense over the other, such as the auditory "Sing him a ring" (*FW* 441.21). Conversely, "Nurus and Noverca" are "circumpictified" (*FW* 230.31-32).

More introspective senses, such as memory {"Ring his mind..." (*FW* 536.09)} seem to conflate (or eschew) exclusively visual or auditory categories whilst still projecting the circle as a guiding motif: "The ring man in the rong shop but the rite words by the rote order!" (*FW* 167.32-33). To some extent the whole *Wake* is a memory device, a "rote order", we recognise "characters" through familiar patterns of word use, a process neither visual nor auditory but somewhere beyond the two senses.

As "the baffling yarn sailed in circles" (*FW* 320.35) the reader encounters other forms of the mandala, such as dance forms, "circusdances" (*FW* 342.12), which synaesthetically straddle the visual and auditory fields. One can even find this ambivalent 'ringing' overlaid with a 'cross' structure in the major leitmotif of the Quinet sentence:

> the whitethorn and the redthorn have fairygeyed the mayvalleys of Knockmaroon, and, though for rings round them,...these paxsealing buttonholes have quadrilled a*cross* the centuries... (*FW* 15.03-10, my italics)

Circles within circles abound (mimicking both kaleidoscope and Book of Kells), so even though the whole text is circular, these multiple circles within the Circle are individual portraits of haloed, bordered images running throughout "the ring of his system" (*FW* 355.26), such as this typical portrait of a Shaun-like character:

> he who was well known to celestine circles before he sped aloft, our handsome young spiritual physician that was to be... (*FW* 191.15-16).

The character-haloes expand throughout: "And encircle him circuly" (*FW* 505.13) the *Wake* admonishes, within a dizzying matrix of "circumcentric megacycles" (310.07). Even trying to hide from the cyclone of imagery, of course, results in a protective circle for the speaking text: "in Sheridan's circle my wits repose" (*FW* 545.35). I suggest that these circles are manifestations of the Sanskrit word *lila* or "play". Heinrich Zimmer claims that concentric circles in religious art denote the energy of the centre, constituting that centre's 'play'. (The concept of *lila* is as important to Hindu philosophy as *shunyata* is to Buddhism). Multiple circle motifs in the *Wake* seem to contradict a 'centre' hypothesis but the theistic idea of the Divine is the a-logical proposition of a circle whose centre is everywhere, i.e., in all sentient beings.[131] *Lila* is *Brahman* celebrating *maya* through the multitude of personas. Zimmer describes a devotee concentrating on a *yantra* (*fig.*9), a basic, geometric, mandala. The mandalic devotee identifies himself

> with the centre of all centres in this linear complex, with the dot in the middle, from whose tranquillity all the lines of movement radiate forth...he identifies himself with *brahman* as the source of all manifestations. Before his inner eye, in the 'process of unfolding', he develops out...in linear symbols (which can be filled with figurative elements) the play of *maya*, in both its most delicate and materially coarse manifestations... In this unfolded composition he contemplates the world in its varied aspects; he views his own self with its diverse spheres of sensual and spiritual life, and he views the Divine in Its manifold personal manifestations.[132]

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[131] See footnote 163 below for more on the 'infinite centre' view of sacred geometry in medieval thought.

[132] Heinrich Zimmer, *Artistic Form and Yoga in the Sacred Images of India*, trans. Gerald Chopple and James Lawson (Delhi: Oxford University Press, 1984 [1926]), pp.78-79.

Squaring the Circle

As has been noted, the whole of *Finnegans Wake* is, in one sense, a squared circle. But also there are 'micro' circled squares {"circuts of lovemountjoy square" (*FW* 460.09) or "riding round Nunsbelly Square" (95.34-36)} within the *Wake*. The mandala's functional significance is the union of opposites. The square and the circle, although not necessarily opposites ordinarily, are seen to be so in the context of mandala symbolism. I will develop the relevance of the squared circle (and its incarnation as the cube and sphere) throughout this chapter with reference to sacred architecture, most notably the Buddhist *stupa*. For now I will digress enough to note that the union of opposites (the belief that ultimate reality is that which has no opposite) is a non-dual paradox which is as trying on the rational mind (indeed as apparently insoluble) as the squaring of the circle.[133]

As well as there being multiple 'micro' squared circles within the 'macro' squared circle of the text, there are also multiple 'micro' squares. These 'uncircled' squares encase personae, setting them up as isolated, centralised images (just as above I looked at the 'unsquared' circles within the 'macro' squared circle of the text). If the circle is wholeness then the square is the de-limited image of man, or man's dominion, his house, set within that vast circle, apparently opposing it or dividing itself from it. Jung suggests an explanation for this abstract/geometric isolation device:

> If we want to know what happens when the idea of God is no longer projected as an autonomous entity, this is the answer of the unconscious psyche. The unconscious produces the idea of a deified or divine man who is imprisoned, concealed, protected, usually depersonalised and represented by an abstract symbol.[134]

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[133] The circle encloses a larger area in relation to the length of its perimeter than any other shape. Since π is an irrational number, the relationship between a circle's width and its circumference or area cannot be expressed in whole numbers. The square's ratio between its width and perimeter, by contrast to the circle, is simply and rationally 4. The squared circle, from the standpoint of sacred geometry, serves to illustrate the marriage of the apparently rational, ordered, mind of man to the irrational (unknowable, chaotic) universe. For more information on why squares and circles are presented together in sacred architecture and design see John Mitchell, *The Dimensions of Paradise* (London: Thames and Hudson, 1988).

[134] Carl Jung, *Psychology and Religion* in *Collected Works,* Vol.11 (London: Routledge, 1958), p.16.

Consider the *Wake*'s presentation of such an "imprisoned, concealed, protected, usually depersonalised" character. The opening of III.2 describes Shaun approaching the girls of St. Bride's and assuming a lecturing priest role; he is rendered as a geometric plane:

> He was there, you could planemetrically see, when I took a closer look at him, ... (...at this rate of growing our cotted child of yestereve will soon fill space and burst in systems, so speeds the instant!) amply altered for the brighter, though still the *graven image of his squarer self* as he used to be...(*FW* 429.09-14, my italics)

Later, Shaun, as a Gulliver-type, is tied down and encased in four walls of commentary/interrogation by mamalujo in III.3: "And it is what they began to say to him tetrahedrally then, the masters, what way was he" (*FW* 477.01-02). Like his spacious son, HCE is presented as having a "Squarish large face with the atlas jacket" (*FW* 368.30). Even more typical as a bordered, centralised icon is the yab-yom embrace (see the last heading in this chapter for more examples). Tristram and Iseult spoon together in their sea voyage scene in II.4, framed by the four masters who spy on them in the form of waves:

> They were the big four, the four maaster waves of Erin, all listening, four...in Miracle *Squeer*...(*FW* 384.06-10, my italics)

In an attempt to consider the relevance of this square encasing of personae in mandala construction let us consider Lethaby as he opines on square temple construction:

> This four squareness was a talismanic assurance of permanence and stability. The thought that, as the heavens were stable upon the earth, so any building four square with them would be immovable, seems...a natural analogy. Fa-Hian says of a Buddhist monastery, "The side is forty paces square; though heaven should quake and the earth open, this spot would not move." ...In the Talmud the Temple of Jerusalem is called the "immovable house"; and it is surely the same symbol of indestructibility that is taken by St.John in the cubical city of the Apocalypse.[135]

With the above passage from Lethaby, linking as it does the square with the cube through sacred architecture, I wish to begin linking the two-dimensional squared circle with its three-dimensional correlate in architecture.

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[135] Lethaby, *Architecture, Mysticism and Myth,* pp.64-65. Cf.: "The tetrad is a symbol of completion within the decad, ten being the sum of the numbers one to four." John Mitchell, *The Dimensions Of Paradise*, p.52

Sphere and Cube

> Bent over Athene's cunning loom, Harmonia wove a peplos with the shuttle; in the stuff which she wove, she first represented the earth with its *omphalos* in the centre; around the earth she spread out the sphere of heaven...[136]

Not only in Harmonia's weaving, but also in many cultures' psycho-cosmological models, the two-dimensional circle represents the three-dimensional sphere. Just as commonly, the mandalic square represents a cube. When reading the *Wake* as mandalic it is important not to focus solely on the presence of squares and circles and neglect Joyce's use of their three-dimensional counterparts; the *Wake* is as round "As Great Shapesphere puns it" (*FW* 295.3-4). In keeping with its significance to mandalic symbolism, the sphere makes its way into jokey references to spiritual discipline.[137] During Shaun's predicament in III.3, when he is 'squared' by interrogators (see above), he works the sphere into a reference to the spirit:

> Has not my master, Theophrastius Spheropneumaticus, written that the spirit is from the upper circle? (*FW* 484.31)

If, in terms of cosmological models, the circle becomes a heavenly sphere then, correspondingly, the square becomes a terrestrial cube.[138] The circled square of the *Wake* is also the "caabman's sheltar" (*FW* 542.14), the shelter/altar for the cube (earthly) man:[139]

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[136] Lethaby, *Architecture, Mysticism and Myth,* p.34. Lethaby does not reference his sources in detail.

[137] Joyce's irreverence and tongue-in-cheek attitude to religion(s) and spiritual disciplines need not imply that comparing his work to sacred architecture is ill-advised or perverse. The key insights of non-duality are frequently transmitted by quasi-blasphemous acts of iconoclasm which serve to prevent atrophied, automatised ritual or the projection of the ego into formalised religious institutions ('Us' against 'Them'). A common example would be the, perhaps over-quoted, admonition to Buddhists to "See a Buddha, kill a Buddha". Masao Abe cites the adage: "If you seek a Buddha, you will be seized by a Buddha-devil; if you seek a patriarch you will be bound by a patriarch devil" in *Zen and Western Thought* (London: Macmillan, 1985), p.145. As I suggested in chapter 1, such irreverence can serve as a "spiritual scepticism rather than simply a scepticism of spirituality". See above, p.24.

[138] Mitchell, *Dimensions of Paradise*: "Eight, the ogdoad, is the first cubic number (2x2x2) and stands for the cube, which has eight vertices and as the most stable of solid figures is the symbol of the element earth" p.53.

[139] Caaba = cube, from Arabic *ka'bah*. See *Oxford English Concise*, p.165.

> Of the Caaba of Mecca - an early Arab temple still preserved in continued use today - the story is told that after Adam and Eve were cast out of Paradise, they came together again near to Mecca. Adam prayed for a shrine similar to that at which he had worshipped when in Paradise.[140]

The Wakean text even flows back and forth between 2-d and 3-d images within a single paragraph. Returning to Shaun's situation in III.3, his examiners find such alternations between 2-d and 3-d images as they examine him:

> More than their good share of their five senses ensorcelled...as they cooched down a mamalujo by his cubical crib, as question time drew nighing and the map of the souls' groupography rose in relief within their quarterings, to play tops or kites or hoops or marbles...(*FW* 476.29-34)

I see an allusion to the mandala's quinary form (which I will discuss later) in the "ensorcelled" five senses, i.e., which encircle and which are themselves encircled (2-d). There is a cubical crib (3-d), "quarterings" (2 or 3-d), and the toy objects switch dimensions chiasmatically from tops (3-d) to kites (2-d) to hoops (2-d) to marbles (back to 3-d). The same 'dimensional shift' can be found in Shaun's meandering, professorial answer to Shem's eleventh question in I.6:

> ...I can easily believe heartily in my own most spacious immensity as my ownhouse and microbemost cosm when I am reassured by ratio that the *cube* of my volumes is to the surfaces of their subjects as the, *sphericity of these globes*...is to the feracity of Fairynelly's vacuum. ...[The] number of *squeer* faiths in weekly *circulation* will not be appreciably augmented by the netherslogging of my cupolar clods. (*FW* 150.35-151.17, my emphases)

Although couched in a pseudo-scientific style of delivery, the interplay between the sphere-cube and the emptiness, or shunyata, of Being seems borne out quite explicitly by the above passage. Even the "microbemost cosm" can be read as a reference to the fractal

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[140] Lethaby, *Architecture, Mysticism and Myth,* p.41. Adam's prayers are answered and a tabernacle is lowered from the clouds by the hands of angels and placed immediately below its celestial prototype. Adam does seven circumambulations of the cube "in imitation of the rites of adoring angels". Other allied Semitic structures found in Syria have this same cubical form.

identity of microcosm to macrocosm ("micro"/smallest "be"/is "most"/greatest) which vanishes into the veracity/ferocity of "Fairynelly's vacuum" or the void.[141]

It has been argued in earlier chapters that nirvana and samsara are twin infinities which are non-dual with one another, that they are identical opposites (ontologically identical but psychologically opposing principles). Furthermore, it has been suggested that the '*bardo* state', which is also the '*Wake* state', can be understood as an unstable space where such non-duality may be realised (dissolving all samsaric conditioning) or ignored (allowing the samsaric round to continue). In this schema, neither the finite self (ego) nor the 'infinite' are ultimate states. Instead, they are relative positions emanating from the *shunyata* (unnameable void). The Tibetans render the term "mandala" as "kyil-khor", or "centre-periphery" in the gestalt sense. This kyil-khor is the awareness of how sentience is really the void generating a 'reference point'. The reference point of figure-ground, or self-other, also brings the samsara-nirvana gestalt into play. Although it is difficult to discuss such an insight in rational terms (since such insight is posited on the paradox of non-duality), one may suggest that in mandala iconography the circle-sphere represents the effortless play of infinity and the square-cube the human (samsaric) experience of finitude and isolation that mainly ignores Tolstoy's challenge: "*what is the meaning of my relation to the infinite universe around me?*" Although Shaun can "easily believe heartily in my own most spacious immensity" (*FW* 150.35), the mundane world (i.e., square/cubiform earth *opposing* the transcendent circular-spherical realm) remains tied to the violences of history, a violence with which the *Wake* 'begins':

> Our cubehouse still rocks as earwitness to the thunder of his arafatas but we hear also through successive ages that shebby choruysh of unkalified muzzlenimiissilehims that would blackguardise the whitestone ever hurtleturtled out of heaven. (*FW* 5.14-18)

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[141] For a gloss on "fractal" see footnote 179 below.

This use of cube-ness (as an icon of mundane expanse) makes its way seamlessly from the ground (the cubehouse) to the figure, like a gestalt shift. The 'figure' is the protagonist HCE, vanishing into (or manifesting in) the acronymic pattern on the flat page: "*Hic cubat edilis*"[142] (*FW* 7.22). The square/cube is used here to dissolve any ontological division of figure and ground. This is in keeping with the non-dualising action of the kyil-khor/mandala. As here, not all mandalas depict 'squared circles' but the image always dissolves opposition (i.e., squares the circle) between figure and ground.

"Jehumispheure" (*FW* 346.07)

> Of all forms, the cube and the hemisphere are the most sacred; the first was that of the Sanctuary at Jerusalem, and that chosen by St.John as the type of the Holy City; "its length, breadth and height were equal." ...The temples of Janus Quadrifrons were built with four equal sides, with a door and three windows on each side... The hemisphere is the form of the *Buddhist topes*. To combine the two has been the builder's problem in all ages.[143]

The *Wake* abounds with unions of hemisphere atop rectilinear object, whether it is in the form of architectural cupolas or simply cauldrons on ovens. In the above section on the cube I quoted a Wakean passage that equates the "microbemost cosm" with a ratio connecting the cube to the "sphericity of these globes" (*FW* 151.01-03). On the same page Joyce presents the reader with an egg symbol (which I will discuss later) and proceeds to place a hemisphere on a cuboid during Shaun's criticism of his twin, Shem, in I.6:

> ...with his Nuremberg eggs in the one hand and the watches cunldron apan the oven...because the number of *squeer* faiths in weekly *circulation* will not be appreciably augmented by the netherslogging of my cupolar clods.
> (*FW* 151.13-17, emphasis added)

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[142] I suggest that "Cubat" is from "cubature". The latter term "cubature" is said to derive from "quadrature". *Oxford English Concise* 5th Ed, (Oxford: Oxford University Press, 1964), p.296. The term "quadrature" in maths is defined as "finding of square with area precisely equal to that of a figure bounded by a curve (esp. *quadrature of the circle*)", p.1002.

[143] Lethaby, *Architecture, Mysticism and Myth,* pp.65-66. My emphasis.

The "cunldron" is both a cauldron and conundrum. At any rate it is a "cupolar" bowl-shape "apan" a cuboid, drawing an explicit connection between this 3-d shape and the 2-d *squeered circulation* of the passage. The "Buddhist topes" (or *stupas*) to which Lethaby alludes above, may prove edifying in examining the relevance of this bowl-shape to the conundrum of the mandala's squared circle.

Stupa Elements

During Shaun's lecture to the girls in III.2 he proclaims that

> ...I'll make ye all an eastern hummingsphere of myself the moment that you name the way. (*FW* 453.22-23)

I suggest that this "eastern hummingsphere" (hemisphere) is the oriental stupa. The stupa is the architectural structure for which most Eastern mandalas are the plan. There is a myth in Buddhist circles regarding how stupas got their shape: approaching his death, the Buddha is said to have asked that his bones be placed in a reliquary. When asked what shape the receptacle should be, he simply folded his robe four times (into a rough cube form) and placed his bowl on top. Whether or not this happened cannot be known. What can be said is that for three centuries after the Buddha's death he was not depicted by Buddhist art in human form (because "Buddha" is not a person, it is the waking-up process to which *all* Finnegans might aspire). Before anyone, anywhere "collects rare Buddhas" (*FW* 544.24) the only depictions of the Buddha's life are through symbols. The stupa is one of those symbols that replace the human image in Buddhist iconography and Joyce seems to have been aware of at least one of the other key symbols, that of the footprint. The birth of prince Siddhartha, or "Sid Arthar" (*FW* 59.07) as Joyce has it, is typically depicted by a footprint: I.6 describes an heroic creature "heavengendered, chaosfoedted, earthborn;...a footprinse on the Megascene...(*FW* 137.14-17).[144]

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[144] Siddhartha was the samsaric persona of Buddha. A birth legend says that when he was born he took seven steps (hence the footprint icon) and addressed the four corners of the globe, stating that this was to be his last birth in the phenomenal world.

Apart from the footprint/prince and stupa symbols, there are three other main icons: the tree, umbrella and dharma wheel. Buddha's teaching career is marked by dharma wheels. "Dharma" is a difficult word to define, as it can be used in a number of different ways. The way Joyce uses it could be seen as a guide to its general meaning as "law", or "universal truth" and it is tellingly employed in the law court scene of I.4 (suggestive of the *bardo*'s role as a memory-court where the ego suffers its mundane desires/attachments in the form of Yama's judgements): "Artha kama dharma moksa." (*FW* 93.22). This short four word line stands on its own in the *Wake*, unaltered by portmanteau or mixed with any other language. It is the four stages of a full life, according to Indian thought. No major character in *Dubliners* seems to have touched successfully on all four of these and that is what has them trapped in the negative cycles of the wheel.

Artha is the acquisition of success and power, i.e., economic independence.

Kama means instinctual life, procreation and enjoyment.

Dharma means learning the law, or truth, of life's interdependence and consciously practising awareness of it. It also means, particularly in this four-fold context, fulfilling one's societal responsibilities.

Moksa (enlightenment) is liberation from the previous three stages by understanding the *dharma* and seeing through the societal and personal fetters of life, no longer "self exiled in upon his ego" (*FW* 184.6-7).

The Buddha's enlightenment is usually depicted as a tree; his itinerant life is usually represented by an umbrella or parasol. I will explain how the tree and the umbrella/parasol icons come into major relevance for the Wakean mandala presently. For now, it is enough to note that the stupa is the most common and perhaps most important symbol of enlightenment in Buddhist countries as it represents parinirvana - the physical death of the Buddha. As such, the stupa is a rough equivalent to the Christian cross, in that it is a concept of victory over spacetime that is represented by a symbol within

spacetime, an architectural embodiment of a central teaching that states that death is not the fearful thing that we might otherwise think it is: "The coffin, a triumph of the illusionist's art..." (*FW* 66.28). The context of that quote is I.3, HCE's flight from his mysterious crime. After fleeing far and wide he arrives at Urovela, the place where the existentially fleeing, guilt-stricken Siddhartha attained enlightenment: "Urovivla, his citadear of refuge" (61.36-62.01) which is described as a "lottuse land" (62.11). The passage displays more explicit Buddhist references, when HCE-as-Siddhartha has a guilt-inducing meeting with his unconscious in the form of Mara, who chastises him for deserting his child, Rahula, to pursue liberation: "be mercy, Mara! A he whence Rahoulas!" (62.05). The 'Mara' encounter traditionally occurs under the tree of enlightenment, whose presence in the *Wake* will be charted under the next sub-heading: "Alternative Stupas".

Joyce was not a Buddhist. However, there was something in Buddhism which appealed to him. It is noteworthy that Joyce has all three main characters of *Ulysses* think about the Buddha, however ironic or erroneous their reflections might be. Pacifist Bloom, in the "Lotus-eaters" episode, seems to link a romantic view of Buddhist Ceylon with a peaceful ease at odds with what he perceives as a harsher, more violent Christian west:

> ...choice blend, made of the finest Ceylon brands. The far east. Lovely spot it must be: the garden of the world... (*U* 86)
> Buddha their god, lying on his side in the museum. Taking it easy with his hand under his cheek. Josssticks burning. Not like Ecce Homo. Crown of thorns and cross. (*U* 98)

Molly reflects on the same image:

> ...breathing with his hand on his nose like that Indian god he took me to show one wet Sunday in the museum in Kildare street all yellow in a pinafore lying on his side on his hand with his ten toes sticking out that he said was a bigger religion than the jews and Our Lords put together all over Asia imitating him as hes always imitating everybody I suppose he used to sleep at the foot of the bed too with his big square feet up in his wifes mouth... (*U* 917) [145]

[145] The irony here, and one possibly intended by Joyce due to his interest in Yasodhara (Siddhartha's wife whom he left in order to meditate on existence), is that Siddhartha successfully begot a son, Rahula, and

I think Joyce's opinion of Buddhism is high enough to grant equality to the myth of Buddha with the myth of Jesus. Stephen's *Ulysses* contemplation of Buddhist iconography is under the next sub-heading; for now consider his earlier thoughts on Jesus and Buddha:

> The woman in the black straw hat has never heard of the name of the Buddha but Buddha's character seems to have been superior to that of Jesus with respect to unaffected sanctity. I wonder how she would like that story of Yasodhara's kissing Buddha after his illumination and penance. Renan's Jesus is a trifle Buddhistic but the fierce eaters and drinkers of the western world would never worship such a figure. Blood will have blood. (*SH* 194)

Joyce's distaste for the "fierce eaters and drinkers of the western world", and perception of Buddhism as anathema to them, is in his review of H. Fielding-Hall's *The Soul of a People*:

> Our civilisation, bequeathed to us by fierce adventurers, eaters of meat and hunters, is so full of hurry and combat, so busy about many things which perhaps are of no importance, that it cannot but see something feeble in a civilisation which smiles as it refuses to make the battlefield the test of excellence.[146]

Here, at the age of twenty-one, Joyce seems to have been familiar enough with what he calls the "wise passive philosophy" of Buddhism to lament that Fielding-Hall's book:

> ...omits some incidents which are among the most beautiful of the Buddhist legend - the kindly devas[147] strewing flowers under the horse, and the story of the meeting of Buddha and his wife. (*CW* 93)

Stupas frequently convey these and other Buddhist legends using illustrations. Like the *Wake*, certain major stupas contain references to all the key symbols of the Buddha myth:

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left; Bloom, whose son Rudy has died, has remained in the bed with his wife. Joyce's familiarity with Siddhartha and Yasodhara's separation when writing the passages in *U* is certain as he refers to the couple's reunion in *SH* (see next quote). Alternatively, the irony of Molly's reverie may be seen in that Bloom has physically left the marital bed all day and now is overcome with anxiety at the thought that she has conceived a child with someone else. Incidentally, the image in the Kildare St. museum to which Molly refers is of the Buddha dying, not just "taking it easy" as such.

[146] Published in the *Daily Express* Feb 6, 1903. Reprinted in *CW* 93-95.

[147] The devas appear twice in the *Wake*. The first reference (*FW* 287.04) is incidental but the second alludes to the delta that is ALP: "By dim delty Deva" (*FW* 614.25) and immediately precedes the passage on the "tetradomational gazebocroticon" which I examine later in reference to the stupa-as-pagoda/palace.

> The gateways [of the Great Stupa] are filled with carvings depicting the Buddha as a wheel, a footprint, a tree and even a stupa.[148] (*Figs.*10.a, b, c and d respectively).

The stupa (like the mandala, its 2-d counterpart) has a multitude of simultaneous symbolic codes embedded in it.[149] First, it represents a human body sitting upright in lotus[150] posture - a very grounded posture. It is also the axis mundi, an alternative form of the world tree or world mountain. Frequently stupas are reliquaries so they are also literally tombs.

The stupa figure (*fig.*10.d) is made up only of geometric shapes, each one representing an element. The base, as has been noted, is square to the corners of the Earth and represents earth. The sphere or hemispherical dome sitting on the cube is sometimes called "anda" ("egg") or else it represents water. On this there is often a tall cone or obelisk standing for fire. Above this is sometimes placed a small inverted dome meaning air. Finally a jewel shape or crescent may top the stupa, representing ether or space. This whole structure charts the progression from coarse levels of energy (solid matter to fluid matter, etc.) to refined psychological states and finally *moksa*. Consider Shem's vast description of HCE/Finn in his first question of I.6:

> [he] has the most conical hodpiece of confusianist heronim and that chuchuffuous chinchin of his is like a footsey kungoloo around Taishantyland; he's as globeful as a gasometer...and he was thrice ten anular years before he wallowed round Raggiant Circos; ...burning body to aiger air on melting mountain in wooing wave; we go into him sleepy children, we come out of him strucklers for life... (131.33-132.09).

All the basic elements are here, with the solid earth ("melting mountain") giving way to "wooing wave" above which is a "burning body" flowing to "aiger air", all in the specific

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[148] Leidy and Thurman, *Architecture of Enlightenment*, p.19.

[149] Cf. Blofeld's comment on Tibetan mandala symbolism which can be related, to some extent, to *Ulysses* and the *Wake*'s highly-burdened symbol matrices: "The Jinas are equated with many sets of concepts besides those mentioned, e.g., 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." *Way of Power*, pp.106-107.

[150] In his review of *The Soul of a People* Joyce sees fit to quote a Burmese love-song which seems to chart (or is derived from the archetype of) the blossoming of a female bodhisattva from the flower of a lotus: "The [lotus] opened in the night, and she came forth; the petals moved and she was born" (*CW* 94).

context of being physically interred after death/before birth. Compare this to Clive Hart's argument that the sacred syllable OM or AUM can be found in the *Wake's* structure[151]:

> By continued meditation on AUM, the adept's body is said by a process of gradual refinement to become composed in turn of earth, water, fire, air and ether. It will be remembered that this is the ascending order in which Joyce develops the elements in the lesser cycles of *Finnegans Wake*, if Book IV is equated with the ether, which would be consistent with its character.[152]

Put another way, the AUM mantra is an aural stupa, the stupa is a visual mantra. The eye and ear continue to operate together to create the mandala of the senses.

The Wakean passage above is couched in stereotyped imitations of Chinese words ("footsey kungoloo[153] around Taishantyland") and there is a reference to Confucianism; "chinchin" is repeated in connection with Oriental elements elsewhere in the *Wake*:

> ...Confucium and the Elements!...Thot's never the postal cleric, checking chinchin chat with nipponnippers! (485.35-486.01)

Perhaps this linking of "chinchin" with Asia and the elements is coincidence. I suspect, however, that it is due to Joyce's linking of the Chinese word "chin" with HCE's world mountain. In a letter to Harriet Weaver, 2nd March 1927 he wrote:

> Two curious things. Huddleston told me he is of Scandinavian stock and was born in Barrow-in-Furness where there is a giant's mound. A Chinese student sent me some letterwords I had asked for. The last one is |_|_|. It means "mountain" and is called "Chin", the common people's way of pronouncing Hin or Fin (*LI* 250).[154]

Joyce used the Chinese symbol for mountain as the sigla for HCE interred in the landscape, hidden yet transformed into panoramic elemental world mountain and surrounding landscape. This is identical to the stupa's relation to Buddha. The stupa is an elemental world mountain representing the Buddha's body. In its function as a reliquary it

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[151] See chapter 2, p.57, ft.72 above.

[152] *Structure and Motif,* p.102. Hart suggests (on p.62) that Bk.I can be divided into chapters 1-4 representing HCE and Earth, chapters 5-8 for ALP and Water, Bk.II for the male/female Fire and Book III as representing Shaun as Earwicker's spirit or Air.

[153] Pound's preferred spelling/pronunciation of Confucius was "Kung fu-Tze", see Atherton, *Books at the Wake,* p.227.

[154] "Hin" and "Fin" are rhymed on *FW* 236.09.

may literally contain the remains of a body, but the stupa's primary function is to represent a psycho-landscape, a mirror-map not only of the world but of the nature of the mind observing it, moving from the idea-sensation of physicality (earth) to the perception of what we call "reality" as being a lucid, intersubjective dream.

In reference to the other "curious thing" mentioned in the letter above, a barrow (something used by builders to transport loads) is also a tumulus. The mound on which the mandalic palace/city must be constructed will be looked at under Jung's trait set 7 below.

The Scandinavian connection to mandalic art, albeit a tenuous one, is a tribute to Joyce's capacity to draw vast coincidences to his work like a magician. As is known, Sherlock Holmes and Moriarty do battle - as one form of the warring-twins motif - throughout the *Wake*. Of course, a "fall" must be involved. This battle may be specifically related to Conan Doyle's *The Return of Sherlock Holmes*. Thought to have dropped to his death from the Reichenbach Falls still entwined with Moriarty, Holmes decides to feign death and get some travel done. Upon his re-emergence he explains his death and resurrection to an astounded Watson:

> I travelled for two years in Tibet...visiting Lhasa and spending some time with the head Lama.[155]

Tibet, perhaps the world's most famously Buddhist country, is the producer of some of the world's most detailed and complex mandalic art. But how did Holmes get to such an exotic location? He continues his explanation to Watson:

> You may have read of the remarkable explorations of a Norwegian named Sigerson, but I am sure that it never occurred to you that you were receiving news of your friend.[156]

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[155] Arthur Conan Doyle, "The Empty House" in *The Return Of Sherlock Holmes*, (London: Jonathan Cape, 1974), p.28.
[156] Conan Doyle, "The Empty House", p.28.

Could it be that the 'Sigerson' of the *Wake* is derived from the Tibet-bound Norwegian sea-captain of Conan Doyle's book as much as from John Joyce's tale about the sailor and the tailor?[157] I do not know whether Joyce intended this connection or not, but "The Empty House" episode carries with it a wonderfully concise encapsulation of the *Wake*'s "action" scenes. Opposites do battle (becoming a fall), the protagonist is thought vanished or dead, yet is present in another form (travels incognito), and there is confusion as to whether his name is Sigerson or not. To address Conan Doyle's story again, head lamas would not meet non-monks unless it was to discuss spiritual or political matters.[158] That Holmes should spend time talking to a Tibetan Lama while "dead" strangely allows "The Empty House" episode to tie together the various strands of my reading of the *Wake*. My reading has so far situated Joyce's *Wake* within the context of the Tibetan *bardo* and presented it as juxtaposed to the *lokas* of the samsaric wheel as realised in his naturalistic *Dubliners*.

The stupa and mandala function as a parallax view of the same thing. One is typically viewed as side-elevation, the other as plan: "Excellent view from front. Sidome. ...Gaze at him now in momentum!" (*FW* 582.30-36). The mandala/stupa is found throughout ancient China. Even coinage (functioning here as 2-d) is involved in the micro-macro mirror:

> In China the tombstones are often the well-known composite symbol consisting of a cube as a base, on it a sphere, then a cone, a crescent and an inverted pear-shaped apex... And even the coinage, circular with a square hole, is well-understood as symbolising heaven and earth.[159]

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[157] I suggest this as a complement to Adeline Glasheen's assumption that Sigerson is based on the Dublin-based translator George Sigerson. See her *Third Census of Finnegans Wake* (Berkeley: University of California Press, 1977), p.264. Bloom, considering where he would like to travel at the end of "Ithaca", lists "the forbidden country of Thibet (from which no traveller returns)..." (*U* 857).

[158] Frazer's *Golden Bough,* which Joyce had read, mentions the reincarnations of the head Tibetan Lama (mirroring Holmes's own 'reincarnation') and describes the stupa-like palace of the Lama as being of "commanding height; its gilded cupolas are seen sparkling in the sunlight for miles." James Frazer, *The Golden Bough* vol.1 (London: Macmillan, 1976 [1911]), p.412.

[159] Lethaby, *Architecture, Mysticism and Myth,* p.51.

Joyce places the squared circle right before a more three-dimensional image, that of a solid Asian body, and an oblique suggestion of a face ("phase"), represented by the quartered circular/spherical moon referred to in Issy's footnote in II.2:

> Look at your mad father on his boneshaker fraywhaling round Myriom square. Try Asia for the assphalt body with the conkreke soul and the forequarters of the moon behinding out of his phase. (*FW* 285.F4-F5)

Of course, this axis mundi has no special 'orientation' to the East, it is to be found at every point of consciousness, a point that seems lost to more literal-minded people:

> When China received Buddhism there arose a difficulty as to the Middle Kingdom; for the orthodox said that India, where the Buddha lived, was the middle land "as shown *by the gnomon which at the summer solstice in that latitude casts no shadow*." ....Fa-Hian was disliked by his countrymen for admitting the superior claim of India. It shows how the human mind works in fixed grooves to find Sir John Maundeville giving the same "proof" of the gnomon for the central position of Jerusalem.[160]

This use of the gnomon (here as a mason's tool rather than its Euclidean role in *Dubliners*) demonstates the profound importance of the 'centre' to the ancients. Non-dual insight is used to deconstruct false centres (be they ego-centric, ethnocentric or otherwise) by a radical de-centring, not unlike that occurring in post-modern consciousness at present. Yet that alone is not enough, leading only to a ludic bad infinity of alienation and hysterical parody of what was once a sense of 'home', of 'self'. It is only a first phase; the mandala is used to reinscribe a new, integrated psychic centre: "The symbol of the mandala has exactly the meaning of a holy place, a temenos, to protect the centre."[161] I remind the reader of the Tibetan's instructive term for "mandala": "Kyil-Khor", the gestalt "centre-periphery". A real mandala is the awareness of how these terms (centre, periphery) create one another, it is the perception of how the "void" becomes the "world" through the reference point. As the quantum theorist Paul Dirac has opined: "A

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[160] Lethaby, *Architecture, Mysticism and Myth,* pp.77-78, Lethaby's emphasis.
[161] Jung, *The Symbolic Life* (London: Routledge, 1977), p.178.

place is nothing: not even a space, unless at its heart - a figure stands."[162] In the *Wake*'s so-called "decentered universe", to use Margot Norris's addictive phrase, Dublin is reinscribed as a dream centre, the mandalic city, a city that encompasses "the planet's melomap" (*FW* 42.15), the origin:

> ...of the vilest bogeyer but most attractionable avatar the world has ever had to explain for. This...was first poured forth...under the shadow of the monument of the shouldhavebeen legislator (Eleutheriodendron! Spare, woodmann, spare!) to an overflow meeting of all the nations in Lenster...(*FW* 42.15-22)

The reader will notice in the above quote that the avatar's monument seems to be a tree.

Alternative Stupas: the Axis Mundi as World Tree, Candlabrum and Mountain

The stupa represents the imaginary pole that marks the centre of being, imagined by Nicholas of Cusa as the circle whose centre is everywhere and circumference nowhere.[163]

> Such a pole - found in most, but not all, stupas - can be understood to symbolise the axis mundi in later traditions, but in early monuments is most likely a reference to the pre-Buddhist cult of sacred trees. The incorporation of such pillars in stupas demonstrates the process by which sacred trees were replaced by stupas as symbols of enlightenment in Buddhist thought.[164]

The Buddha's enlightenment under a tree is reflected on by Stephen in "Scylla and Charybdis" as he ridicules the Dublin Theosophists' emulation of bodhisattvas:

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[162] Paul Dirac, *The Principles of Quantum Mechanics,* (Oxford: Oxford University Press, 1958), p.57.

[163] Nicholas of Cusa anticipated Giordano Bruno (and in turn the modern worldview) by claiming that the 'heliocentric universe' was actually an infinite multiverse with many worlds, any number of which could be inhabited. Nicholas argued that each of these many worlds represented possible points of observation, each observer thinking themselves to be the unmoving centre of a moving universe. Given this 'multiple center' concept, he argued that "The world machine will have, one might say, its center everywhere and its circumference nowhere, for its circumference and center is God, who is everywhere and nowhere." See H.Lawrence Bond (trans.), *Nicholas of Cusa: Selected Spiritual Writings* (New York: Paulist Press, 1997), p.161. Incidentally, Nicholas represented states of consciousness using geometrical analogies that set a shape within a circle. Consider, for example, his illustration for the coincidence of opposites, the realisation of which he termed "Learned Ignorance": "The intellect is to truth as an inscribed polygon is to the inscribing circle." See Jasper Hopkins, *Nicholas of Cusa On Learned Ignorance: A Translation and Appraisal of De Docta Ignorantia* (Minneapolis: Arthur J.Banning Press, 1985), p.52. In the case of an encircled square a mere four points touch the infinite line.

[164] Leidy and Thurman, *Architecture of Enlightenment,* p.19.

> Yogibogeybox in Dawson's chambers. ...Crosslegged under an umbrel umbershoot he thrones an Aztec logos, functioning on astral levels, their oversoul, mahamahatma.[165] The faithful hermetists await the light, ripe for chelaship[166], ringroundabout him. ...Lotus ladies tend them i'the eyes, their pineal glands aglow. Filled with his god he thrones, Buddh under plantain. Gulfer of souls, engulfer. (*U* 245)[167]

The image is a parody of a mandala, a circled "bodhisattva" aspirant joined by "lotus ladies", presumably the two female dakinis that attend bodhisattvas as they ascend to higher planes of consciousness and liberate all souls from isolation and suffering. Clearly Dedalus does not feel that the Dublin hermetists are equal to such a task - perhaps that is why he has placed this "Buddh" under a plantain and not the Bo tree of Buddhist myth.

The concept of the polar tree is useful to a better understanding of sacred monuments both from the East and the West. I will chart how the living tree transforms into the sacred stone monument of the stupa and how this can be seen to relate to the tree-and-stone imagery of the *Wake*. The tree-stone-stupa can then be seen to grow into (or be set atop) the world mountain, nothing less than HCE himself. Lethaby notes a Northern European equivalent to the Indian worship of the tree as a cosmological model. He comments extensively on the Scandinavian (and Japanese) use of the tree in architecture:

> ...using a tree trunk for the main pillar of the house, of building circular walls round that tree, and sloping the roof down to them from it. Of such kind was the house of our Northern ancestors...All this is mere prosaic fact, but soon we pass on to the region of belief and mythology. The Norseman on the image of his own house fashioned his picture of the entire world. The earth with the heaven for a roof, was to him but a mighty chamber, and likewise had its great supporting tree, passing through the midst and branching far upwards among the clouds. ...this view would seem to be confirmed by the Japanese story... in which the first home of newly created man was built round the heavenly spear, which formed at once its roof tree and world axis.[168]

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[165] The phrase "umbrel umbershoot" is indicative of an umbrella. The umbrella device will be examined in detail later in this chapter with reference to stupa architecture.

[166] "Chela" - fr.Hindi - "pupil", a term for an initiate in esoteric Buddhist ceremony.

[167] Earlier in the chapter Stephen refers to Christ as "departed to the plane of Buddhi" (*U* 237).

[168] Lethaby, *Architecture, Mysticism and Myth,* p.36. Lethaby even points out an etymological correspondence between the word for "tree" and "temple". "To the Teutonic nations trees were the first temples, as resembling the universe tree, the shelter of the gods: with them, according to Grimm, temple and tree were convertible words" p.35.

The central support pole, necessary for holding up the roof, becomes the centre of the universe - making the house (or tent) a stupa model of the centre of Being. As I have pointed out, through stupa symbolism the human body can be seen as an architectural model also. When sitting in lotus posture (or any upright posture) the spine is the central pole to the "house of breathings" (*FW* 249.06) and is identical to the sacred spire, or enlightenment tree. One does not need to contort or manoeuvre the spine to do yoga, just focus on the non-duality of the spine. The spine-centre is a fathomless mystery; asking "where is the spine?" is the same as asking "Where is the mind?" or "Where is the universe?" There is no reference point to allow your question to have a specific answer (the mind/universe is not hiding under the bed, for instance). The act of location requires a finite space and a finite object within that space whereas consciousness is the infinite universe looking at itself, so there is no real frame of reference. Likewise, the spine is the finite central support beam of the finite body, so superficially one knows "where it is". But if you direct your attention to it you can find that the *experience* of having a spine can ultimately not be located - it is neither *under* your skull as material (can one have an experience "outside" the brain which is processing the information of the senses inside your skull?) nor solely *within* the skull as a mere thought or solipsistic entity (because that begs the question of an "inside the skull" but no "outside"). From this confusion the whole body/universe can be transformed into a mysterious palace. "The walls are of rubinen and the glittergates of elfinbone" (*FW* 249.06-07). This vast house breathes: "the awning rises and still descends to it" (*FW* 249.08-09). Put another way, without an absolute reference point, the mind can be 'outside the skull' and the walls of a palace can be 'inside the mind' just as the 'body' of *Ulysses* is at once an individual man (Bloom), a city (Dublin), and a book (which also has a 'spine') divided up structurally into organs or elements (the book-as-stupa). In stupa symbolism, representing as it does both the human form and the world tree or pole, the spire and spine are one. Inasmuch as the stupa is, or has, a spine, that spine *is* the unlocatable (but constantly present) centring spire of the

void. It is the tree of Enlightenment. As III.3 has it, it is a "beingstalk", as the Four inquire of Yawn:

> Just how grand in cardinal rounders is this preeminent giant, Sir Arber? ...I would like to hear you burble to us...about our sovereign beingstalk...(*FW* 504.14-19)

This passage is a good mandalic reference, cardinal points set in a circle may be suggested in the phrase "cardinal rounders". With beautiful Wakean economy the words "Sir Arber" simultaneously evoke an image of both a noble tree and Siddhartha's sitting under it.[169]

The "lotus ladies" referred to in "Scylla and Charybdis", the dakinis who accompany the conquering bodhisattva, reappear in the *Wake* as part of the tree under which the Buddha (Sakya Muni) sits. In the 'street interviews' section of I.3, however, the apsaras are only distracting Siddhartha and causing the round of suffering to keep turning and for the god (or psychic projection) Indra to keep frightening the world:

> ...so long as Sankya Moondy played his mango tricks under the mysttetry, with shady apsaras[170] sheltering in his leaves' licence and his shadowers torrified by the potent bolts of indradiction, there would be fights all over Cuxhaven. (*FW* 60.19-22)

Here, again, a dance-circled maypole can be seen as a centring tree which then becomes a forest (perhaps suggesting multiple minds/centres in non-duality) and finally a lesson, possibly in the (tree-derived) "leaves" of a book as described in III.3 by Yawn:

> - There used to be a tree stuck up? An overlisting eshtree?
> - There used, sure enough. Beside the Annar. ...And the grawndest crowndest consecrated maypole in all the reignladen history of Wilds. Browne's *Thesaurus Planatarum* from Nolan's...has nothing alike it. For we are fed of its forest, clad in its wood, burqued by its bark and our lecture is its leave. (*FW* 503.30-504.01)

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[169] Guy Davenport has written an interesting essay on this Joycean textual wood, see his "Joyce's Forest of Symbols" in *Geography of the Imagination* (London: Pan Books, 1984), pp.286-300. In it he asserts that *Ulysses* has 18 chapters instead of the *Odyssey*'s 24 because Joyce based each one on the 18 letters of an ancient Irish alphabet, each letter representing a symbolic tree. Hely, the sandwich-boardman who walks throughout the book, carrying the Signifier, is an anagram of the Greek *hyle*, "forest". Although it goes beyond the scope of this thesis, encompassing Cabbala symbolism, it is of interest that Yeats observed: "The Tree of Life is a geometrical figure made up of ten circles or spheres called Sephiroth joined by straight lines." *Autobiographies* (London: Macmillan, 1926), p.375.

[170] *Apsaras* are Indian nymphs in Hindu and Buddhist folklore.

It is an exceptionally noble maypole; it stands out against a "reign-laden history". (The reign/rain-laden history of the world will require an umbrella, which I will examine presently). Its capacity to edify is unsurpassed; its greatness overshadows even the knowledge in the "Thesaurus Planatarum". That the universal tree can be presented as a multitude is anticipated by Joyce's appreciation of Valery's *Ebauches d'un Serpent.* He particularly liked the initial phrase "Parmi l'arbre" in which the tree is considered as a multiplicity.[171] Single and multiple trees as enlightenment-beacons now lead me to look at single and multiple candles in the Joycean text.

According to Lethaby, the model of the singular/plural world-tree leads directly to another image from cosmological architecture: the candlestick.

> The golden gem-bearing tree is the natural growth of traditions of that all-embracing world tree which carries the stars for its fruit in the dark heavens of night.[172]

This trope makes its way practically verbatim into the "Ithaca" episode of *Ulysses*: "The heaventree of stars hung with humid nightblue fruit" (*U* 819).[173] Naturally, it was as a light-bearer, a candelabrum, that the artificial tree would best fulfil a symbolic function in the representation of the mysterious tree whose canopy forms the firmament and bears light-giving stars as its fruit. Likewise, Joyce places candles between the "thornwood brass" (possibly an elaborate model 'forest' brass candleholder) and the celestial

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[171] Ellmann, p.702.

[172] Lethaby, *Architecture, Mysticism and Myth,* p.108.

[173] In keeping with the subject matter of this subtitle, the line quoted above occurs just after Bloom sets down his "Lighted Candle in Stick..." at his door's threshold. As it happens, the page before and the page after this "heaventree" sighting in "Ithaca" both contain ruminations on the mandalic constants of the micro-macro relation and the squared circle: Stephen reflects on how he is an animal but "conscious rational reagent" caught between "a micro- and macrocosm ineluctably constructed upon the incertitude of the void" (*U* 818). Bloom considers "the problem of the quadrature of the circle...[requiring] 33 closely printed volumes of 1000 pages each of innumerable quires and reams of India paper..." (*U* 820). Litz proposes that the stars and lighted candle are derived from Dante and Virgil's emergence from Hell at the end of the *Inferno* when they can once again see the stars. See A.Walton Litz, "Ithaca" in Clive Hart and David Hayman (eds.), *James Joyce's Ulysses: Critical Essays* (Berkeley: University of California Press, 1977), pp.399-400. He ascribes a similar view to William Tindall's *A Reader's Guide to James Joyce*, pp.225-226. As the *Wake* is so obviously a polysemous text I see no sense in arguing for an exclusively "Eastern" view of the world tree in the *Wake* over a "Western" one, but rather present it as a 'root' metaphor (so to speak) that precedes such hemispherical divisions.

stronghold (the "starfort") that it mirrors: "Between the starfort and the thornwood brass castle flambs with mutton candles" (*FW* 246.4-5). The candle image will reappear in my later examination of the egg motif in the *Wake*. For now it is enough to note that the candle may serve as a substitute for the axis mundi as world tree.

"treerack monatan" (*FW* 227.20)

In various mythologies, and the *Wake*, the pole or tree often sits atop, or transforms into, a mountain. Lethaby points out the ubiquity of this world mountain and its role as a support for the axis mundi pole/spine/spire/tree:

> India is called *Jambu-dwipa*, the land of myrtle blooms, from this [world] tree which grows at its centre. Its earthly position was among the Himalayas, "mountains of heaven". ...In the Avesta of the Persians the details are amplified, but the scene - the world mountain of paradise - and the tree are the same.[174]

"Jambudwipa" {transformed into "Jambudvispa" (*FW* 596.29)} makes its appearance in the *Wake* in the last book amidst a host of Sanskrit allusions, amongst them the "mahamayability" (*FW* 597.28) of the "sleeper awakening" (*FW* 597.26). Again Lethaby notes how the traits of world pole, tree and mountain are typically found together:

> There is remarkable agreement in these legends of the Greek, Babylonian, Hindu, Norse, and Finnish world mountain. It stood at the North Pole...it was of...crystal, like the dome-shaped mountains of glass in Folk Tales. At its apex grows the great Tree of the Heavens [i.e., the axis mundi]...[175]

This "dome" shape is obviously relevant to stupa structure but I will look at that later in the chapter. The following Wakean passages trace the interchangeability of the axis mundi from tree to stone to mountain to pure geometric shapes (as in the stupa):

> Once propsperups treed, now stonhong baroque. (*FW* 230.35-36)

> ...his headwood it's ideal if his feet are bally clay; he crashed in the hollow of the park, trees down, as he soared in the vaguum of the phoenix, stones up; looks like a mountain boultter...the mountain view,... (*FW* 136.34-36)

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[174] Lethaby, *Architecture, Mysticism and Myth,* p.110.
[175] Lethaby, *Architecture, Mysticism and Myth,* p.112.

The latter quote, from Shem's question/description of HCE, depicts a figure-ground composite. Just as the subject of *Ulysses* is both a man *and* a city (as well as the book-body that depicts them), here the text suggests both man and environment: "his feet are bally clay" alludes to a human idol (with clay feet) yet the "bally clay" serves as yet another of the myriad disguises of Dublin (Baile Atha Cliath) in the text. Inversions of connected images ("trees down", "stones up") lead to a transformation of figure into background, "he...looks like a mountain boultter...the mountain view". In I.1 the Four restrain Finnegan, preventing his return to life with tales of his fame spreading globally, images of

> ...you sitting around...under the sacred rooftree, over the bowls of memory where every hollow holds a hallow...And admiring to our supershillelagh where the palmsweat on high is the mark of your manument. (*FW* 25.12-16)

The "supershillelagh" is monument, world pole, "sacred rooftree" or temple. The passage continues its address to Finnegan, replacing living tree with monumental stone:

> That you could fell an elmstree twelve urchins couldn't ring round and hoist high the stone that Liam failed. (*FW* 25.30-31)

The Lia Fail stone is set in the heart of the Tara mandala, holding centre position in the ancient seat of power that presided as an elevated fifth point over the four provinces. In this mandalic context, the page contains interesting references to Buddhist iconography:

> He's duddandgunne now and we're apter finding the sores of his sedeq but peace to his great limbs, the buddhoch, with the last league long rest of him, while the millioncandled eye of Tuskar sweeps the Moylean Main! (*FW* 25.23-27)

"All the world is in this league-long body" the Buddha is rumoured to have said.[176] The phrase seems recycled in mamalujo's toast/eulogy: "[P]eace to his great limbs, the

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[176] Cited in Loy, *Non-duality*, p.95. Loy compares the Buddha's statement to the phenomenological argument that the human body and the perceived world form a single system of intentional relations. See Maurice Merleau-Ponty, *The Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 1962), p.205. Cf. Blake's famous "Man has no Body distinct from his Soul; for that call'd Body is a portion of Soul discern'd by the five Senses, the chief inlets of Soul in this age." From "The Marriage of Heaven and Hell" in *William Blake: The Complete Poems*, ed. Alicia Ostriker (London: Penguin, 1977 [c.1790]), p.181.

buddhoch, with the last league long rest of him...". Certainly this fits well with the interred giant whose body provides the mountainous backdrop of the book's dream-like action.

In the *Wake,* trees become geometric forms. In the following, the trees' silence synaesthetically shines as the image of a sphere in Issy's dialogue with herself in II.2:

> Pious, pure and fair one, all has concomitated to this that she shall tread them lifetrees leaves whose silence hitherto has shone as sphere of silver fastalbarnstone... (*FW* 280.31)

and later, during the daybreak scene in Bk.IV, the tree is associated with an implied cube viewed through the bedroom windows:

> The vinebranch of Heremonheber on Bregia's plane where Teffia lies is leaved invert and fructed proper but the cublic hatches endnot open yet for hourly rincers' mess. (*FW* 604.04-06)

"Rince" is "dance" in Irish, and one can imagine that the "rincers" above will be dancing, like their English Morris-dancing equivalent, *around* the tree-as-pole; the word "cublic" suggests that this dance enacts another circled square.

The architectural technique of producing a side-elevation view together with a downward plan (stupa and mandala respectively) can be found in this depiction of the *Wake*'s male principle (here conflated into mountain image) being observed by his bride:

> ...the height of his life from a bride's eye stammpunct is when a man that means a mountain barring his distance wades a lymph that plays the lazy winning she likes yet that pride that bogs the party begs the glory of a wake while the scheme is like your rumba round me garden...(*FW* 309.03-07)

The "bride's eye" can be read as a bird's eye looking down *from* a height, or as a wife looking at her horizontal husband's erect penis *as* a monumental height (as in the pictogram sigla |_|_|, which shows the giant E lying on his back, head, feet and erection standing up). A "scheme" being a synonym for a plan, "the glory of a wake" becomes another circling dance. The tavern is being equipped with a gadget and pole and so a few lines later, the "mysterbolder" (*FW* 309.13), i.e., the master builder, enjoys the high-tech

services of "tolvtubular high fidelity daildialler" (*FW* 309.14) "equipped with supershielded umbrella antennas for distance" (*FW* 309.17-18). Whatever it is (radio or TV receiver), this dehumanised H.C.E., "*h*armonic *c*ondenser *e*nginium", now part of the landscape, is worked from a "magazine battery" (*FW* 310.02) with "a gain control of circumcentric megacycles" (*FW* 310.6-7). There is nothing new here; once again the monument structure gets related to the concentric cycles. I will next consider the relevance of these "supershielded umbrella antennas" to the structure of the stupa/mandala.

The Pagoda in the "part so ptee"

> When a part so ptee does duty for the holos we soon grow to use of an allforabit.
> (*FW* 18.36-19.02)

This may be taken as the oft-quoted mission statement of the *Wake*; the part contains ("does duty for", represents the elaborateness of) the whole. The micro-macrocosm of the mandala reflects this same outlook; the infinite cannot be divided into finite separate parts any more than zero can. There are no "parts" and no "wholes" to the nameless void that is *is*-ness. Arthur Koestler, the polymath psychologist, engineer and systems theorist, coined the neologisms "holon" and "holarchy" in an attempt to describe this part-whole conundrum.[177] For instance, an organism can be considered as a whole, an independent unit, or it can be conceived of as a system of organs, which are in turn composed of organelles, which are made of molecules and down to quarks, beyond which is a mystery.[178] Conversely, the organism is also part of an entire ecosystem, solar system, galaxy, etc., no part of which operates independently of any other part and yet any part of

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[177] Arthur Koestler, *The Ghost in the Machine* (New York: Random House, 1982 [1967]).

[178] Quarks are named after Murray Gell-Mann, the physicist (and Joyce fan) who won the 1969 Nobel prize for physics for his discovery of them. Gell-Mann, like Koestler and Lethaby, is a polymath, interested in linguistics, archaeology, depth psychology and natural history. With such an eclectic taste it is perhaps not surprising that he had been reading about the "Three Quarks for Muster Mark" (*FW* 383.01) when he discovered them. As a result of this coincidence, Joyce's portmanteau ("Quark") is woven into the quantum level of the universal holarchy.

which can be studied as a world in itself. "Holon" is Koestler's term for these parts-that-are-wholes, and "holarchy" is his conflation of "hierarchy" and "holon" to suggest an open-ended network of part-wholes.

In recent years the Mandelbrot set (fractal geometry) has been used to demonstrate how any one part of a larger finite area can be examined in infinitesimal detail, thereby devouring the concept of linear scale (i.e., the smaller part being "less" than the greater).[179] With such a fractal viewpoint the reader may examine a micro-part (or a part of a part) in the *Wake* and find a macro-part, a vast structure that seemed impossible to fit into something smaller than itself. Obviously, concepts like holons and holarchies are based on an understanding of the interdependence of all facets of existence, an interdependence intuited by major thinkers throughout time and space:

> Opposites cooperate, said Heraclitus; opposites meet, said Blake; unity, says R.Buckminster Fuller, involves at least two things.[180]

The Joycean staples (in both meanings of the word "staple" as a thing that holds a text together *and* a major commodity) of Nicholas of Cusa's and Giordano Bruno's coincidence-of-opposites reflect such a worldview. The philosopher Ken Wilbur writes on the ongoing attempt to construct an integrative system for relating scientific, political and spiritual discourses. He has written extensively about the conception of Being as an infinite interdependent system of holarchies containing and creating each other

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[179] Named after Benoit Mandelbrot, see his *The Fractal Geometry of Nature* (New York: W.H.Freeman and Co., 1982). Fractals are complex geometric objects that display self-similarity at various scales, i.e., magnifying a small-scale detail reveals a large-scale characteristic yet the details are not identical, hence a potential for infinite complexity. For an example of how a simple shape may become infinitely complex take the measurement of Ireland's coastline. If one measures with only mile-long straight lines all around the coast of the island one may get a measurement of 'x' miles of coastal perimeter. But if one uses a foot-long ruler and takes in more details (more nooks and crannies), measuring each rock and stone, then the measurement of the coast-as-perimeter expands because of the complexity - although obviously the area of Ireland remains the same. The subtler the measuring device the greater the complexity - towards infinity. If one were to examine the *Wake* as a fractal geometric shape then the 'area' (no. of pages) would remain the same but the 'perimeter' (where one perceives individual meaningful nooks and crannies between paragraphs, words and syllables) could expand indefinitely. Such a 'fractal' reading seems more relevant to the *Wake* than any other long text given the book's extensive play with syllables as well as whole words.

[180] Davenport, *Geography of the Imagination,* p.299.

> The Kosmos is a series of nests within nests within nests indefinitely, expressing greater and greater holistic embrace - holarchies of holons everywhere...[181]

The concentric structure of a mandala (a nest within a nest within a nest) holds at its centre a core, or a quadrature or a quincunx, of figures or buildings. This 'building' can be found inside *and* outside of a part of a word in the text: "A part so ptee". If one looks closer at a part of the word "ptee" (petty, petite) one finds "tee". Presumably Joyce has produced this neologism to accent the "tee" deliberately, thereby triggering associations with 'T', a tree-shape, as well as "tea" (that which stains the letter delivered by Shaun). The *Oxford Concise Dictionary* defines "tee" as: "Umbrella-shaped, usually gilded ornament crowning a *tope* or pagoda." It defines "tope" as an intransitive verb, to drink alcohol to excess (like a certain Tim Finnegan) and as a noun: 3) Buddhist monument, usu. dome or tower. [Hind. top, fr. Sanskrit *Stupa*-mound].[182]

> Our wholemole millwheeling vicociclometer, a tetradomational gazebocroticon ...receives through a portal vein the dialytically separated elements of precedent decomposition for the very petpurpose of subsequent recombination so that the *h*eroticisms, *c*atastrophes and *e*ccentricities transmitted by the ancient legacy of the past, type by tope, letter from litter...in fact, the sameold gamebold adomic structure of our Finnius the old One...may be there for you, ...as sure as herself pits hen to paper and there's scribings scrawled on eggs. (*FW* 614.27-615.10, my italics)

This spinning, four-domed structure (identical to "Finnius") must transmit recombinations of H.C.E., type (2-d) by tope (3-d), letter (2-d) from litter (3-d dirt mound) and ends with a hen being placed over paper and producing an egg (dome) on which "scribings" are "scrawled". The marriage of the legacy-transmitters (of 2-d mandala to 3-d stupa mound and dome) can be found much earlier in the text in "the acquaintance of Mister Typus, Mistress Tope and all the little typtopies." (*FW* 20.12-13)

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[181] Ken Wilbur, *A Theory of Everything* (Dublin: Gateway, 2001), p.40. The 'nest' metaphor is employed by Wallace Stevens, a man with a fascination for fractals. I quote the first and last lines of his poem "Connoisseur of Chaos" in which he writes: "A. A violent order is a disorder; and B. A great disorder is an order. These two things are one... The pensive man, he sees the eagle float/ For which the intricate Alps are a single nest". *The Collected Poems of Wallace Stevens* (London: Faber and Faber, 1984 [1954]), p.215-216.

[182] *Oxford Concise Dictionary*, p.1330.

Lethaby comments extensively on the "tope". The famous oriental pagoda derives from this tope/stupa structure:

> The symbolism of the tope or stupa from the crowning spire of which the (Chinese) *pagoda* originates, is, like that of all other sacred edifices, intended to figure out an idea of the world or universe...[183]

As Lethaby explains, whilst early peoples could worship world trees or mountains, a growing sophistication in civilisation led to more complex psycho-cosmological insight. This required a more complex model for worship. Now it was not only earth and sky that had to be represented, but the towering realms of consciousness beyond the sky. Multiple platforms extended upwards and towards the eight points of space as the architectural symbolism expanded to reflect the growing metaphysical predilections of society. Above the cubical structure (representing the Earth) was erected a high staff with rings or umbrellas to denote world soaring above world to the uppermost empyrean.[184] Referring to the pagoda, Lethaby states that it is from

> this crowning pole with its rings and umbrellas that originated the idea of the pagoda. Each platform in this structure denotes a world; as they tower upwards in beautifully decreasing size, they offer to the eye an effort of the mind of man to represent the idea of the infinite. On each side of these platforms there are bells and tinkling copper leaves to denote the eternal 'music of the spheres'... This is the origin of the pagodas, and there is nothing which gives China its distinctive architectural character so much as these Buddhist structures not used for worship, but to figure out the illimitable nature of the space in which dwell...all the Buddhas.[185]

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[183] Lethaby, *Architecture, Mysticism and Myth,* p.48.

[184] The 'zenith point' of the spire (from side elevation) is in the centre of the structure (in plan) and represents non-(finite)-extension. J.D. Barrow, in his fascinating study of the history of the number zero, supplies 18 Sanskrit synonyms for void/zero thereby drawing out richly different aspects of emptiness (shunyata) held by the Indo-European mind. Some labels amongst them translate to: "Canopy of Heaven", "Sea Voyage", "Complete", "Hole", "Point" and most impressively from a theological viewpoint, "Foot of Vishnu". See *The Book Of Nothing* (London: Vintage, 2001), pp.39-40. Yantras are variants of the mandala constructed using only geometric shapes (typically triangles, squares and circles). At the centre of the design is a *bindu* or drop (i.e., a nothing-point) from which/through which the world enjoys extension (*fig.* 9).

[185] Lethaby, *Architecture, Mysticism and Myth,* p.50.

In a typical Joycean chiasma an encircled pagoda appears during Jaun's handing of Issy over to Dave the Dancekerl in III.2; the repetitive use of phrases (placing "pagoda" before "Rota ran" on their second use) mimics the circling action they describe:

> Rota rota ran the pagoda...Many a diva devoucha saw her Dauber Dan at the priesty pagoda Rota ran. (*FW* 466.19-21)[186]

Three lines before Conan Doyle (the creator of the Tibet-bound Sigerson) is alluded to in "conansdream of lodascircles" (*FW* 228.13) the pagoda is invoked as a cry to the heavens: "pagoda permettant" (*FW* 228.10). One can even find a veiled allusion to the pagoda accompanied by the mandalic constants of the encircled periphery and the palace/temple:

> ...circuses and wardsmoats and basilikerks and areo*pagods*...and the merlinburrow burrocks and his fore old porecourts...(*FW* 5.33-36, my emphasis)

It is that salient aspect of the pagoda that Lethaby has accented and claimed as the pagoda's originating structure, the "crowning pole with its...umbrellas", and its ubiquity in the *Wake*, that I will next examine.

Umbrellas

Clive Hart writes about the complexity of Wakean exegesis:

> Take any passage at random and you can demonstrate that it is about, say, the twenty-four golden umbrellas of the king of Thailand...The principle therefore seems to be a lunatic one, and yet I believe that in the case of *FW* it has a certain validity. Anything in *FW* is indeed about anything else - *but only in the last of an infinite regress of planes of meaning*. The all-important question, in my view, is how to get these planes of meaning into the right order, and into the right perspective.[187]

Talk of royal umbrellas as arbitrary heuristic devices, lunatic reading principles and the "right perspective" in an infinite regress of meaning, may sound more at home in a

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[186] A pagoda can refer to an architectural structure (3-d) or to a gold coin (2-d) once current in S.India. There is a pagoda tree, a Chinese and Indian tree fabled to produce such coins. Whether Joyce is referring to the building or the tree is obviously open to interpretation.

[187] Clive Hart, "The Elephant in the Body: Exegesis of *Finnegans Wake*", pp.8-9.

comedic piece by Lewis Carroll than an academic thesis. A "right perspective" seems too prescriptive given that every reading of the *Wake* finds a shifting response to Hart's "all-important question" of "how to get these planes of meaning into... the right perspective". I have found my personal viewpoint by examining in great detail Hart's assertion that "the whole of the [*Wake*] forms a *mandala*."[188] Whether Hart was aware of this or not, such an examination will involve a look at umbrella symbolism in Joyce. Umbrellas enjoy an interesting unassigned symbolism in *Dubliners*.[189] "A Mother" ends with the mysterious Mr. O'Madden Burke "poised upon his umbrella" in suggestive equipoise.[190] "The Sisters" has "Umbrellas Recovered" displayed as a sign in a window, one which is replaced with closed shutters and a notice regarding the death of the priest. "Two Gallants" depicts the slavey, a possible symbol of a besmirched Ireland, swinging her umbrella in anticipation of her corrupter. Perhaps most inscrutable of all is *Giacomo Joyce*'s last line: "Envoy: Love me, love my umbrella" (*GJ* 16).[191] One might interpret these "little shadows" as mirroring the gloom of his earlier prose pieces, but certainly this would not reflect Joyce's opinion of the umbrella or how it is heroically depicted (as I will demonstrate) in the *Wake*.

Ellmann relates an anecdote about Joyce chastising Nora for not bringing an umbrella when it started raining while they were out walking in Copenhagen. She

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[188] *Structure and Motif,* p.77. I must disagree with Hart's exact words: "in *one structural* sense the whole of the book forms a mandala." I think I have demonstrated by now that the *Wake* enjoys far more in common (both in terms of structure *and* motif) with mandalas than Hart's simple diagram would allow. His division of Book I into two 4-chapter quadrants (in order to fill out a quincunx design with Books II and III forming the other two quadrants and Book IV describing the hub), though interesting, seems unnecessary to a mandalic reading of the text. Book I can be read as a single 8-chapter unit also without division into two 4-chapter units. Many mandalas have, on their outer circumference, an 8-point design *within* which is a 4+4 pattern and then a single hub, i.e., an 8-4-4-1 structure such as the one made explicit in the *Wake*.

[189] John Wise Jackson and Bernard McGinley's illustrated edition of *Dubliners* (p.133) brought the enigmatic question of the umbrella's role in Joyce's earlier fiction to my attention.

[190] The Lacanian Garry Leonard renders Mr. O'Madden Burke's umbrella as - what else? - a "prosthetic phallus". See *Reading Dubliners Again*, p.271.

[191] Coincidentally, an Italian performance artist, Enrico Frattaroli, paid homage to Joyce by constructing an audio-visual installation called the *mandala bianco* in the National Museum of Oriental Art, Rome during an exhibition called *"Accordi di luce: Oriente d'Occidente"* from 22 April to 1 July 2001. Whilst reading from *Giacomo Joyce*, Frattaroli placed the 16 pages of that text in a circle around a facsimile set in a 4x4 square at the centre. See www.enricofrattaroli.net/mandala.html for more details.

snapped back that she hated umbrellas and the journalist Ole Vinding, who was with them, agreed that they were comical. Joyce smiled and replied:

> I think the umbrella is a royal instrument. I know a young lord of Cambodia who lives in Paris; because of his high rank his father has the right to carry seven umbrellas, and my noble friend himself walks with six umbrellas, suspended one over the other. Yes, the umbrella is a mark of distinction.[192]

Admittedly, Joyce is referring to Cambodian and not Thai royalty, but my point is clear; whether he was aware of it or not, Joyce, in describing his attraction to these vertically stacked Oriental umbrellas, is describing the origin of the stupa, i.e., the structure of the mandala as an architectural form. Referring to the pagoda of Rangoon, Lethaby states:

> this was surmounted by tiers of "Umbrellas", to which were hung multitudes of gold and silver bells of fabulous worth, and the whole mass was gilt. The central edifice represents Mount Meru and the circle of smaller buildings represents the mountains outside the world-girdling sea.[193]

This vertically stacked royal umbrella-unit functions as a mandalic component of the *Wake* in two ways. Firstly, it reflects the structure of a typical mandala as the smaller circles suspended over larger circles show a concentric design when looked down from above; when looked at from the side it depicts the axis mundi climbing, plateau by plateau, towards the extensionless point - the realisation of the "essential" emptiness of the phenomena the axis initially represented. Secondly, it presents a motif found in a typical mandala/stupa; many stupas depict the umbrella as a major symbol because the grave of a holy man in India was originally marked by a wooden umbrella. In light of this, consider the *Wake*'s following description of Taff :

> *a smart boy...looking through the roof towards a relevution of the karmalife order privious to his hoisting of an emergency umberolum in byway of paraguastical solution to the rhyttel in his hedd.* (*FW* 338.05-08)

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[192] Ellmann, p.694. Cf. "Ithaca": "What system had proved more effective? Indirect suggestion implicating self-interest. Example? She disliked umbrella with rain, he liked woman with umbrella...she carried umbrella..." (*U* 804). The umbrella-wielding young lord, a nephew of the king of Cambodia, had changed his name to René-Ulysse and accompanied Joyce and the Jolases to Sullivan's concerts, see Ellmann p.663.

[193] Lethaby, *Architecture, Mysticism and Myth*, p.134.

Note that the phrase "karmalife" draws the umbrella image back to an oriental origin. He looks through "the roof" to perceive the "karmalife order" (the wheel of life and death) revolving previous to his "hoisting of an emergency umberolum" in an attempt to solve the "rhyttel in his hedd". He speaks, and there is reference again to Sherlock Holmes's partner in the Reichenbach Fall couched in kaleidoscope imagery: "All was flashing and krashning blurty moriartsky blutcherudd?" (*FW* 338.08-09)

I have already quoted the references on page 25 of the *Wake* that regard the "sacred rooftree" and the admiration for "our supershillelagh where the palmsweat on high is the mark of your manument" together with its mention of a giant Buddha that is a landscape:

> He's dudandgunne now...but peace to his great limbs, the buddhoch, with the last league long rest of him, while the millioncandled eye of Tuskar sweeps the Moylean Main![194]

The "eye of Tuskar"[195] may be a reference to the Buddha's many incarnations as an elephant (a noble animal in Indian culture) in earlier lives but may also be a reference to the six-tusked elephant that queen Maya dreamed of before she conceived the prince:

> ...son soptimost of sire sixtusks, of Mayaqueenies sign osure, hevnly buddhy time...(*FW* 234.12-14)

The previous page (24) has references to Siddhartha's home palace, Kapilavastu {"Kapelavaster" (*FW* 24.19)} his royal steed, Kanthaka, and his groom Chandaka {"clankatachankata" (*FW* 24.23)}.[196] The same page depicts the royal umbrella as a

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[194] A good treatment of the pole-motif in the *Wake* is given by Marion Cumpiano, "The Flowerpot on the Pole: A Motif Approach to *Finnegans Wake*", *JJQ*, vol.21, no.1 (1983), pp.61-68. She argues that the pole is used for denoting destruction or failure (in its falling) but also reflects sovereignty and religious observance. Incidentally, she notes that "Phoenix" is Greek for the date tree, p.67. She glosses "buddhoch" as being from Irish *bud* - "penis" and German *hoch* - "high", ignoring the obvious Sanskrit "ddh" construction that suggests "buddha"; such a figure is a man who is represented in death by a stupa mound, both funeral pyre and spire - "spyre" (*FW* 473.19) - topped with an umbrella.

[195] Atherton suggests, in *Books at the Wake*, p.226, that the "million candled eye" of the "Tuskar" is here also a lighthouse. This would stand as another stupa-substitute for the en-light-ened mind.

[196] See Atherton, *Books at the Wake*, p.227. There are many reference books for basic information on Buddhist legends and history. See for instance Tom Lowenstein, *The Vision of the Buddha* (London: Duncan Baird, 1996).

treasure used in the immolation process, mentioned by the Four as they try to restrain Finnegan from rebirth.

> You're better off, sir, where you are, primesigned in the full of your dress... remembering your shapes and sizes...under your sycamore...and have all you want...ring and amberulla, the whole treasure of the pyre, in the land of souls with... pole ole Lonan (*FW* 24.28-34)

The last three words of the passage may be read as simply imitating the supposed Chinese difficulty with pronouncing 'r's ("poor old Ronan") but one can also read it as suggesting that "land of the souls" has a lone character, "Lonan", like the world tree and mountain, represented by a "pole".

The following passage, a marginal note in the 'nightlessons' chapter, connects Buddhism (and royalty) with the umbrella quite explicitly:

> *The throne is an umbrella strande and a sceptre's a stick. Jady jewel, our daktar deer. Gautamed budders deossiphysing our theas.* (*FW* 277.L3)

The throne that is an "umbrella strande" (apart from suggesting a vertical stand, like the sceptre) may refer to the famous first line of the *Wake* "from swerve of shore to bend of bay" (which circles a central figure, H.C.E. who is also the background environs of 'his' actions: "brings us by a commodius vicus of recirculation back to Howth Castle and Environs"). "Dak" is an Anglo-Indian noun for "post" or "transport by relay", possibly referring (as already discussed above) to a monument's capacity to transmit information. It may be an echo of "daughter dear" but I read in "daktar deer" a possible reference to the Buddha. The phrase sounds like "doctor dear" and the Buddha was often regarded by his followers as a 'physician' (the kind of 'spiritual physician' Joyce would have liked to perceive himself as being, at least during his youth). "Daktar deer", ignoring for the moment its immediate Buddhist context, may be a recurrence of the Swift leitmotif, presenting his two 'dear girls' as deermeat in the *Wake*:

> not yet, though *venisoon* after...not yet, though all's fair in love and vanessy, were sosie sesthers wroth with twone nathanjoe. (*FW* 3.10-12, my emphasis)

Such an equivocation of Swift's mirror lovers (double Esters) with deer may just be yet another intractable Wakean association. But analysing the *Wake* (as mandala) for its use of the umbrella symbol provides some justification for making the following connection.

> To the right and the left two deer recall the preaching of the Buddha's first sermon in the deer park at Sarnath. On the wheel is an umbrella, insignia of royalty...[197]

I suggest that the Swiftian "daktar deer" is also the spiritual physician attended on either side of the mandala icon by mirror images of deer (*fig.*11). Gautama Buddha "deossiphysing our theas" is, arguably, taking the bones out of the god(s) here, removing the solidity of the divine so it can flow as easily as tea. Atherton has focused on the celibacy of the Buddha, noting that it might mean "taking the bone out of her".[198] Another connotation of the umbrella, in a sexual context, is as a sort of prophylactic (as a T-shaped defensive barrier against 'wetting the tea').

Just as the mandalic umbrella represents all of spacetime (and the increasing levels of consciousness which approach the essential void-ness of history) so all of history is presented by the *Wake* as a palimpsest-umbrella, circular plateau laid over plateau just like the device carried by René-Ulysse.[199] During the convoluted and highly layered sexual/legal intrigue in III.4 we are told that

> This, lay readers and gentilemen, is perhaps the commonest of all cases arising out of umbrella history... (*FW* 573.35-36)

The umbrella motif is prevalent throughout the text. The following demonstrates not only the ubiquity of this icon but also its relationship to the noble-character type.

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[197] Tucci, *Theory and Practice of the Mandala*, p.43.
[198] Atherton, *Books at the Wake*, p.226.
[199] Ellmann, p.663 and above.

In I.4, HCE is at large, hunted, a buzz about him everywhere. Upon finding the centre of a space, here a lilypond, he is again presented with the appearance of an umbrella: "He had walked towards the middle of an ornamental lilypond..." (*FW* 98.20); which instantly becomes "On Umbrella street..." (*FW* 98.24) and the "words of power" pronounced there "would gar ganz Dub's ear wag in every pub of all the citta!" (*FW* 98.28-29). The last word, "citta", is Sanskrit for "mind".[200]

The umbrella can be found side by side with central motifs. It makes its (distorted) way into the list of mamafesta titles: *"Abbrace of Umbellas"* (*FW* 106.32).[201] The umbrella motif also connects with the sacred-tree (axis mundi) in this line which finds H.C.E. ("under heaviest corpsus exemption") the "most umbrasive of yews all" (*FW* 362.17).

The "noble figure" is recurrently associated with reference either to a parasol, umbrella or both, as in Jaun's praising of Dave in III.2:

> He will arrive incessantly in the fraction of a crust, who, could he quit his doubling... he would be the unicorn of his kind. He's the mightiest penumbrella I ever flourished on behond the shadow of a post! (*FW* 462.18-22)

I have already discussed how monuments can be seen as transmitters of information through architectural symbolism and presented the stupa as a prime example of this symbol; it operates just as Joyce's book does, urging all the Finnegans to wake. If the stupa is looked at in this role of information relayer, with its pole and umbrella like a

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[200] "Citta" appears also at *FW* 228.23 and 532.06. It can also be written as "cit" which is found strewn throughout the *Wake*: "...and the world's a cell for citters to cit in." (*FW* 12.02); "in cit or suburb" (*FW* 205.04); "While the cit was leaking asphalt like a suburbiaurealis..." (*FW* 332.33) although this shorter form may be Joyce's use of the archaic abbreviated word for "citizen". The context in which "cit" is used does not seem to support either the "citizen" or the Sanskrit "mind" reading in particular.

[201] After the Mamafesta title-listing the commentator says: "presenting a strangely profound raimbowl in his (or her) occiput." (*FW* 107.11-12) Besides the obvious allusion to Rimbaud's colour-vowels, this may refer to stimulation of the occipital cortex which produces, for the subject being stimulated, images of concentric squares and circles. The scientific-sounding commentator goes on to note that this occiput-related image (perhaps squared circles) might be seen as "a very sexmosaic". The placing of the copulating couple at the centre of the mandala will be examined in the "Yab-Yom" (Father-Mother icon) examined later in this chapter.

radio tower, then Joyce can take this mandalic image into the twentieth century whilst linking to a "royal" pre-electric age.

> ...King Roderick O'Connor, the paramount chief polemarch and last pre-electric king of Ireland...in his umbrageous house...with the radio beamer tower (*FW* 380.11- 16)[202]

The mandala-as-stupa, as a three-dimensional spatial model of Reality, presents a pole stretching to a point marked with umbrellas or other platforms to denote the psychological levels of extension towards the experience of infinite non-extension. The mandala as a two-dimensional image is constructed using "families", i.e., a "quincecunct" (206.35) pattern of related qualities. The two aspects of the mandala (plan and side-elevation) are fused in the following passage describing the maths-nausea experienced by Shem during his night lessons:

> The family umbroglia. A Tullagrove pole to the Height of County Fearmanagh has a septain inclinaison and the graphplot for all the functions in Lower County Monachan... (*FW* 284.03-07) [The description is superceded by the infinity symbol ∞]

The divine nature of the dream environment ("Deblinity") is both dreaming subject and dreamed object (as in all dreams) and this is connected again and again to the deerpark of the Phoenix grounds, where once more the "mythological mission" can be recognised by the presence of the umbrella motif:

> Deblinity devined. Wholehunting the pairk on a mythological mission whenever theres imbrillas! (four names follow) (*FW* 373.20-21)

Even Shem (though not "royal") is found constructing his enigmatic four-margined opus

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[202] Other examples include: "...Ombrellone and his parasollieras with their black thronguards from the County Shillelagh" (*FW* 361.19). A soteriological fervour can be found in this image: "...his goldwhite swaystick aloft ylifted, umbrilla-parasoul, Monsigneur of Deublan shall impart to all" (*FW* 569.20) The "parasoul" reappears in this portrait of H.C.E.: "He'd left his stickup in his hand to show them none ill feeling. Whatthough for all appentices it had a mushroom on it. While he faced them front to back, Then paraseuls round, quite taken atack, sclaiming, Howe cools Eavybrolly!" (*FW* 315.16-20). The stupa parasol, if placed in the 2-d mandala, would take up the fifth (middle) point. Such positioning seems implied in the following description: "Fifthly, how parasoliloquisingly truetoned..." (*FW* 63.20) couched, incidentally, in a passage replete with Buddhist references, most notably to the site of Enlightenment, Urovela (*FW* 62.01).

> under the...umbrella of a showerproof wall, while...up and down the four margins of this rancid Shem stuff the evilsmeller used to stipple endlessly inartistic portraits of himself (*FW* 182.13-17)

I have attempted to draw out the major elements of the architectural stupa both as an aspect of the mandala and as a salient motif in the universe of *Finnegans Wake*. This required some major digressions from the Jungian mandala-trait heading which I claimed to be following. These digressions were mostly interpolations from Lethaby's charting of the axis mundi (the circle's centre). I now return to the final term in the first Jungian heading "*Circular, spherical* or *egg-shaped* formation." As I have covered the key elements of the mandalic structural device already (and am working under a word limit) I will treat most of the other Jungian headings more succinctly than I have this first one.

Egg-shaped

Like the circle, the egg is a very well documented motif in the *Wake*.[203] My purpose in treating this motif is the same as my reason for treating the prevalence of the circle: to link the egg shape to the mandala. The reader will remember my suggestion that the tree, candle and mountain all functioned as inter-connected "axis-mundi" (i.e., mandalic) motifs in the text. The egg motif is a very explicit one in the *Wake* so I will treat it briefly here, touching only on how it connects to the hemi-sphere of the stupa which supports the central beacon/spire, here envisaged, during Shaun's listing of his commandments in III.2, as a tree or candle.

> ...Mr.Whicker whacked a great fall. Femora-famílla feeled it a candleliked but Hayes, Conyngham and Erobinson sware it's an egg. (*FW* 434.11-13)

I gloss this as reading: 'Where Mr. Earwicker "fell" (as an existential Humpty Dumpty) there is now an experience of multiple, divided, consciousness. H.C.E. is now three people, Hayes, Conyngham and Erobinson, who swear that the event is represented by an

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[203] See, for example, McHugh's section on "The Cosmic Egg" in *Sigla of Finnegans Wake*, pp.111-113. McHugh notes that the cosmic egg is part of creation myths from India, Greece, Japan, Persia, Phoenicia and Egypt, citing from Philip Freund, *Myths of Creation* (London: W.H. Allen, 1964), p.39.

egg, though Femora-famílla feels it resembles a candle.' One can read that the "hemosphores" (81.25) of these egg motifs are mounds supporting the world-tree/candle. If so, then the apparent confusion above (between the claims regarding this dualising intersubjective reality - the Fall - as being represented by both a hemispherical egg and/or a candle) starts to reveal a hidden logic.[204]

Egg motifs and temple design have often coincided in world sacred architecture. Lethaby claims that eggs have been suspended or left in tombs with the ashes of the dead in his twelfth chapter based on the cosmic egg, "The Symbol of Creation":

> The egg, firmly and widely accepted as a symbol of life and creation, becomes an emblem of resurrection and new life; and thus the widely-spread observance of Easter egg customs, and the association with the tomb. ...In the British Museum are six large ostrich eggs, decorated with carvings in low relief, of Archaic style... The holes - one large in the centre with three smaller ones round it...show that they were certainly mounted, probably with a metal cap, for suspension, like the modern ones in the East.[205]

On the same page, Lethaby notes that the eggs have holes in them as if for suspension, and comments that it reminds him of the ostrich eggs being suspended in mosques at the present day. More interestingly, the four holes in the egg that suggest suspension also bring to his mind the great roc's egg of the Arabian Nights. I have already pointed out the appearance of the mandalic "square round Sinbad the Sailor's roc's auk's egg" (*U* 871) in the last catechism answer of "Ithaca". This suspended cosmic egg is the mandala suspended on the incertitude of the void.

Humpty Dumpty famously represents the adult consciousness that is yet a "headandheelless" (*FW* 81.22) unborn egg. Many mandalas centre on an egg icon. The stupa is a human figure but made up to a large extent by the hemisphere; it could be seen to present a "homelette" (*FW* 59.31), a man who perceives that his small (finite) body

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[204] See in this regard another passage: "Scapulars, beads and a stump of a candle, Hubert was a hunter, *chemins de la croixes* and Rosairette's egg, all the trimmings off the tree..." (*FW* 376.05-07). The passage connects again the motifs of candle and egg , relating them to "trimmings" from the sacred tree.

[205] Lethaby, *Architecture, Mysticism and Myth*, p.266-267.

houses a potentially new (cosmic) consciousness. According to the myth, Buddha made such a realisation: the finite man perceiving itself to operate within spacetime is the result of an infinite (and *shunya*) chain of causation. Put another way, it takes a whole universe to have any individual experience, even a banal one. At this moment he was challenged by Mara (a variant of Yama) as to why he, Siddhartha, especially should be allowed to throw off the yoke of history and wake up. What was so special about *him*? Sitting in lotus posture, Buddha touched the ground, calling the universe as a witness to his preparation for waking up since the beginning of time. This gesture shows an understanding that there is no duality between the universe and the individual mind, so it can bear witness to every mind's capacity to wake as soon as that individual recognises that the universe is the only witness needed. This full realisation is why the world-tree idea and the sacred monuments exist in the first place. Consider then the wording of this parodic Wakean passage which calls the universe to witness and links the world monument to the egg motif:

> I call our univalse to witness, as sicker as moyliffey eggs is known by our good househalters...my guesthouse and cowhaendel credits will immediately stand oh oh open as straight as that neighbouring monument's fabrication...(*FW* 54.23-29).

I see this passage as enacting Earwicker's realisation that he can call the universe to witness his accumulated karmic credit (his awareness of Reality) and render his "guesthouse" (his architectural stupa) as "straight" (as central) as the Wellington monument (representing in the *Wake*, as I have argued, a world spire of enlightenment as well as a political victory within time and space/history).

Trungpa spoke of giving up one's certitude when producing a mandala, giving up one's ego-based ground. To do this was to enter into a form of existential 'exile' from the old experience of apparent certainty about one's personal existence, certainty about what

the word 'self' means, for instance.[206] In the *Wake*, the mandala's hemispherical mound represents this exile as an "eggshill" (*FW* 475.16).

2) The circle is elaborated into a *flower* (rose, lotus) or a *wheel.*

Lethaby writes regarding the flower motifs used in Egyptian temples:

> The bases of the columns (which support the temple/earth) were surrounded by leaves, ...the walls were adorned with long stems of lotos... Elsewhere we find full-blown flowers interspersed with buds or tied together with cords.[207]

Although a multitude of floral types are strewn throughout the *Wake*'s design (not least by the motific use of Quinet's celebration of the enduring flower through history's wars), the two most prominent that I will look at are the rose and the lotus. *A Portrait* uses the rose as a central metaphor, starting with the "green wothe" sung on the first page by Stephen which progresses into an image of classroom competition between himself and Jack Lawton (*P* 6). Attraction and competition are presented in the *Wake* as the two main aspects to multiplicity so the reader can see "behind the war of the two roses" (*FW* 94.35-36) to a mutual interdependence. Quinet's sentence functions as a juxtaposing of the flower as opposition-motif with the flower as enduring-peace motif: "...smoothen out your leaves of rose. The war is o'er." (*FW* 101.07). This use of the flower to present contradictory concepts {"The rose is white in the darik!" (*FW* 96.01)} has a famous precedent in alchemy; the Middle Ages knew the *circulus quadratus* as the "rosa" (*FW* 32.11). I will move now from the rosa to the "inner lotus of [the *Wake*'s] burly ear..." (*FW* 492.02-03).

> Now day, slow day, from delicate to divine, divases. Padma, brighter and sweetster, this flower that bells, it is our hour or risings. Tickle, tickle. Lotus spray. Till herenext. Adya. (*FW* 598.11-14)

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[206] See above, chapter 2., p.39.

[207] Lethaby, *Architecture, Mysticism and Myth*, p.40.

The "padma" is Sanskrit for "lotus". It occurs couched in a passage dense with Sanskrit allusions (as is much of Book IV).[208] The lotus is a very typical mandala icon; Buddhists have long used it as an emblem of dependent co-arising because the lotus so elaborately flourishes flower and seed at the same time. The lotus thus allegorises the infinite and eternal chain of interdependence and repudiates linear theories of causality. In terms of the allegory, the flower or ostensible "effect" is not produced after the seed or alleged "cause"; it not like the billiard ball which moves after being hit by a cue ball. Because existence is infinite and interdependent there is no reference point, as there would be in a finite space like the billiard table, to say which moves first and hence influences this or that. Such linear thinking is perfectly useful for examining the interaction between a finite object and other objects. But if the subject of causation falls on Being, then such cause-and-effect thinking needs to evaporate and perceive the lotus, the shunyata of existence-consciousness, which has no substratum, is not epiphenomenal upon any more basic or "noumenal" thing and, as it is the void, does not "come into" or "pass out" of being as finite forms constantly do. The lotus is a symbol of the synchronicity of the void, even if as samsaric beings we typically experience existence diachronically, divided into linear time. Yet one may get intimations of this synchronic viewpoint. Consider Bloom's bath-tub meditation in the "Lotus Eaters". He has twice reflected favourably on the Buddha in this chapter, stating a preference for his image over the agonised "Ecce Homo" (*U* 86, 98). The ostensible symbol for the chapter is the Eucharist but notably the "art" in the Linati schema is "botany". This seems to link the lotus/navel meditation with which the chapter closes with the Eucharistic act of perceiving the true body as being beyond linear time.

> He saw his trunk and limbs riprippled over and sustained...lemonyellow: his navel, bud of flesh: and saw the dark tangled curls of his bush floating, floating hair of the stream around the limp father of thousands, a languid floating flower. (*U* 107).

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[208] "Adya" is repeated as "adyatants" on the same page (*FW* 598.11-14). It can mean "primitive, a beginning, *Ur*" or "fit to be eaten" according to the Cologne Digital Sanskrit Lexicon, www.uni-koeln.de.

Bloom is granted here a rare moment of awareness of synchronicity through the symbol not of bread but of the mandalic flower at the navel of consciousness floating through the streaming void.

In the *Wake,* flowers are used in what must be considered by now a typical synaesthetic manner: "Rosepetalletted sounds." (*FW* 562.02) The flower icon thus makes it into the "soundsense and sensesound" (*FW* 121.15) of the Wakean mandala, echoing Stephen's song of the green rose that only exists as a sound and idea on the first page of *A Portrait.* Sound and image (mantra and mandala) are thereby drawn into one and hold together all points of Joyce's texts in "A ring a ring a rosaring!" (*FW* 147.19). This brings us to the "Wheel" part of this Jungian heading.

Bloom, just before he reaches the bath to consider the floating lotus of his navel, inadvertently explains the effective and ancient use of the wheel as a synoptic teaching device and map of the spirit. He suggests a better format for a college ad:

> Now if they had made it round like a wheel...and the hub big...Something to catch the eye. (*U* 106)

I have discussed the wheel already in the previous chapter and in this one also. The lokas, the "Larges loomy wheelhouse" (*FW* 276.25) of the different realms, is a wheel turned in Yama's claws. It was suggested that *Dubliners* could profitably be read through the samsaric wheel image, all its protagonists presented "with their tales within wheels" (*FW* 247.03), Yama spinning their movement through the realms of suffering faster and more unpredictably than most of them could bear. The same is true of the rapidity of experiential flux in "The whool of the whaal in the wheel of the whorl..." (*FW* 415.07) of the *Wake*: "I know how racy they move his wheel." (*FW* 213.03-04).

It was also suggested that the twin infinities of samsara (represented by the wheel) and nirvana (represented by the mandala) have the same ontic range. "Wheel consciousness" and "mandala consciousness" differ only in respect to whether or not the "viewer" remains presented as dualistically removed from the activity of the universe or

not. This idea of the viewpoint being identical with the wheel it observes seems embedded in the line occurring early in (the no-beginning circle of) the *Wake*'s text: "for the owl globe wheels in view which is tautologically the same thing." (*FW* 06.29). The non-dual void can be considered as the ego-based, dualistic, diachronic dreaming of samsara *and* the "waking" awareness that it is an ego-less, non-dual synchronic experience, called Nirvana. Such a conception of reality, which I believe is immanent in the *Wake*, renders such lines as "Didget think I was asleep at the wheel?" (*FW* 519.18) doubly ironic, spoken as they are by a dreamer who is turning a wheel.

3) A centre expressed by a *sun, star,* or *cross,* usually with four, eight, or twelve rays.

The sun is thought to be the original icon informing the design of the primitive mandala. Certainly the *Wake* is filled with sun-icons, from humble eggs presented "sunny side up with care" (*FW* 12.15) to the vast "Heliotropolis" (*FW* 594.08) the sun motif of the primitive mandala shines throughout. I will be looking at the idea of the mandalic city under trait heading 7. However, that is another subject. I will just be using this heading very briefly as an opportunity to see how other typical mandalic "spoke" structures find their way into major components of the Wakean text. The four point siglum of mamalujo (X) tends towards the quincunx because a character is usually placed at their centre for discussion or (as is the case with Yawn in Bk III, chapt.3) questioning.[209] Patterns of eight can often be seen to derive from the more basic four-spoke form (see *fig.*4). Twelve-member groupings can be formed also, though they are less prominent than the quincunx described by HCE and his family. An eight-member figure can be seen to emanate from Earwicker if one sees him at the centre, his wife, daughter and two sons as taking up cardinal points and the four annalists taking up the intermediate points. This

[209] See the end of chapters 2 and 3 above for more on the quincunx's role in mandalas.

would also seem to be reflected in the ordering of the number of chapters per book in the *Wake*. The first book has an eight-spoked wheel. Because the "action" of the *Wake* is more or less simultaneous, the next two books can be seen to overlay their four-spoke structures over the first eight. The final book represents a centre point, which is also a restart point which throws the reader out to the periphery again, revisiting the idea behind the kyil-khor as an awareness of the centre's (inter)relationship with the periphery.[210] Lethaby describes such a structure informing the eight points of the famous Sanchi tope:

> Sometimes there appears to have been eight regents, who thus guarded the angles as well as the sides of the square, just as the four winds become eight....These eight giant *porters* are sculptured in pairs on the side posts of each of the four gates at the Sanchi tope.[211]

The term "porter" seems to allow such a structure to be alluded to when visualising the "united family paramater" below:

> A so united family paramater is not more existing on papel or off of it. As keymaster fits the lock it weds so this bally builder to his streamline secret. They care for nothing except everything that is allporterous. *Porto da Brozzo!* Isn't that terribly nice of them? You can ken that they come of a rarely old family by their costumance and one must togive that one supped of it in all tonearts from awe to zest. I think I begin to divine so much. (*FW* 560.28-35)

That they care for nothing "except everything that is allporterous" suggests a family of Atlases; as porters supporting the world, the void that they hold up is "nothing except everything". It is a compassionate act, somewhat comically understated in the question "Isn't that terribly nice of them?" Mandalas are frequently guarded by "porters", wrathful looking deities.[212] Such a divine lineage is obliquely attributed to the family in the suspicion ("I...devine so much") that "they come of a rarely old family by their costumance".

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[210] The reader will remember that "kyil-khor" is the Tibetan for Sanskrit term "mandala" and means "centre-periphery", something like the term "gestalt".

[211] Lethaby, *Architecture, Mysticism and Myth*, pp.60-61.

[212] See chapter 1 above regarding these wrathful presences in the *bardo*, the place of "between two".

Of course, the twelve-part structure is woven into the fabric in the motif of the twelve pub customers/jurors. The twelve drinkers are represented by the circle of Joyce's siglum. McHugh states that the grouping of X with ○ has "substantial mythological and historical parallels."[213] He quotes a passage from *Celtic Heritage*[214] which describes how Iceland, like Ireland, consisted of four provinces. Each quarter was further divided into three, making twelve sections (called "Things") in all. These sections would meet annually at the Allthing, which reproduced the pattern of the one state, the four quarters and twelve representative magistrates in total. Lethaby notes the same division in eastern architecture:

> The modern town of Mandalay, the Burmese capital city, is likewise walled square....and there are twelve gates, three on every side. The palace is in the midst, and in the exact centre of the palace and of the city rises the seven-roofed spire, which the Burmese look upon as the centre...of creation.[215]

Perhaps Joyce was aware of this when he made reference to "many Mandelays" (577.24) in the *Wake*. It seems improbable though. McHugh sounds frustrated as he states:

> ...I am unable to formulate any system whereby the members of ○ might be grouped in threes or assigned to the parts of X.[216]

Of course, it is not necessary to break the twelve-part structure down into four groups of three. The twelve customers, unreduced to formations circular, square or otherwise, is in good mythic company, connoting other twelve-part elements from history and legend such as the twelve ordeals of Gilgamesh, Roman tablets of Law, labours of Hercules, books of Virgil's *Aeneid*, tribes of Israel, Christ's disciples, knights of the round table, etc.

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[213] McHugh, *The Sigla of Finnegans Wake*, p.101.
[214] A.Rees and B.Rees, *Celtic Heritage* (London: Thames and Hudson, 1973), pp.150-151.
[215] McHugh, *Sigla of Finnegans Wake*, p.63.
[216] McHugh, *Sigla of Finnegans Wake*, p.102.

4) The circles, spheres, and cruciform figures are often represented in *rotation* (swastika).

The rotation, or turning-icon concept, was discussed in the previous chapter on the Samsaric Wheel. In that chapter I posited a non-dual relationship between the wheel (which was constantly turned by Yama) and the mandala which represents equipoise or an awareness of the shunyata of existence. It was suggested that the turning wheel was immanent in the still mandala and vice-versa. I would like to elaborate on this paradoxical identity of the opposites of mandala and samsaric wheel by briefly exploring how rotation is traditionally worked into the mandala's design through the Swastika. John Blofeld, from whose writing I first got this information, has rescued me from my ignorance as to the Swastika's sacred origins.[217]

The Tantric equivalent of the Chinese Yin-Yang is the Swastika, and it originally formed the mandala's structural basis. It is a kinetic image, the lines extending from the outer points of the cross (I will call them "arms") describe a rotating action (just like HCE's "E" siglum rotation) and the turning square traces a circle with its four points. The swastika form as most Europeans know it is an abbreviated version of a similar symbol with four dots, one dot in the centre of each of the four spaces within the pseudoperipteral square created by the cross and its four arms. These dots represent emanations from the central point at which the crossed lines of the mandala intersect (an identical concept is reflected in the annalists' emanation from HCE). The Swastika "arms" (at right angles to the lines of the cross) indicate that the one (matrix or void) from which the emanations have sprung embraces them, i.e., is in reality never apart or separate from them. This icon represents the dynamic aspect of the void; facing backwards it is the past incarnations of the godhead and facing forwards it is the future. It is the flux of history - but a flux self-aware of its interdependence and "reciprocities": "*The rotary processus and its*

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[217] See John Blofeld, *Way of Power*, p.102.

reestablishment of reciprocities." (*FW* 304.L3). The rotation image below presents the reader with what I would say is a good example of a koan.[218]

> Speak to the right! Rotacist ca canny!...If there is a future in every past that is present *Quis est qui non novit quinnigan* (*FW* 496.34-36).

Roughly translated, the question is: "Who does not know Finnegan?" (The name is altered by "quin" which may allude to the five-pointed nature of the mandalic quincunx). The rotation suggested in the introduction to the question leads to an awareness of the su-astika or "bliss-being", the awareness that future and past are present in this moment, there is no separation, no division.[219] Finnegan, seen as a godhead, is then known. Such a line of thinking raises the issue of the "reestablishment of reciprocities": "His producers are they not his consumers?" (*FW* 497.01-02). The universal consciousness produces and consumes itself, just like uroborus, the snake.

5) The circle is represented by a *snake* coiled about a centre, either ring-shaped (uroboros) or spiral (Orphic egg).

> Sss! See the snake wurrums everyside! Our Durblin is sworming in sneaks. (*FW* 19.12-13)

As one might expect in a book which charts (or devours) the world's major myths and legends, the snake can be heard hissing in many of the "snakking svarewords" (*FW* 436.12) of the *Wake*. That said, despite the proliferation of snakes in the text I do not feel that the snake motif is used by Joyce as a major structuring device (as opposed to the square or circle for instance). I include here just one example each of a circle motif and spiral motif evoked near or through the image of the snake. The mandalic tumulus is presented in its guise as Biddy's middenhoard, containing all the detritus of history (and all the material from which the *Wake*, as microcosm, is composed).

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[218] See above, chapter 1, pp.31-32.

[219] See above, chapter 3, p.66, fn.85. The *su* prefix denotes "bliss". "Asti" is Sanskrit for "being" so a su-astika or sv-astika is a "bliss-being".

> ...her filthdump near Serpentine in Phornix Park...that dangerfield circling butcherswood...all over which fossil footprints, bootmarks, fingersigns ...breechbowls, a.s.o. were all successively traced of a most enveloping description. (*FW* 80.06-12)

Admittedly, the Snake presence is tenuous here, suggested by the dump's proximity to the "Serpentine" which possibly encircles as the "dangerfield circling butcherswood". Fred Higginson claims that "the Serpentine in Phoenix Park is the site of the barrow with the crucial letter".[220] Of more relevance is this later passage featuring a snake's uncoiling spiral as the writing act itself:

> ...the innocent exhibitionism of those frank yet capricious underlinings: that strange exotic serpentine, since so properly banished from our scripture...seems to uncoil spirally and swell lacertinelazily before our eyes under pressure from the writer's hand... (*FW* 121.19-25)

I will not comment further on this passage because throughout chapter 5 this "uncoiling" of patterns which "swell lacertinelazily" under the writer's hand or inner eye will be extensively examined through a phenomenological reading of why mandalic art seems to reflect such an *amor infiniti* through its endlessly unfolding and overlapping patterns and motifs.[221] See the Yab-yom section below for more on the question of the snake trope and its relation to the unification of the 'static male' and 'fluid female' concepts in the tantric mandala.

7) *Castle, city*, and *courtyard* (*temenos*) motifs, quadratic or circular.

One of the *Wake*'s aspects is that of a container. In I.6., Shem's third question regards a house motto: "Which title is the true-to-type motto...for Teac [Ir."House"] thatchment..." (*FW* 139.29-30). The answer has transformed the house motto (and by implication the

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[220] Fred Higginson, *Anna Livia Plurabelle: The Making of a Chapter* (Minneapolis: University of Minnesota, 1960), p.8.

[221] Cultures and individuals that produce immensely elaborate patternwork in their designs have often been described as suffering from a *horror vacui.* Ernst Gombrich's suggestion that the term *amor infiniti* might be a better description appeals to me, so I have adopted it above. See Gombrich's *The Sense of Order*, p.80. Gombrich's positive phrase, as I have pointed out in chapter 1, does not eliminate the possibility of a *horror vacui* such as will be explored in the next chapter.

house itself) into the city of Dublin but also an "orb": "Thine obesity, O civilian, hits the felicitude of our orb!" (*FW* 140.06-07). Paul Mus has commented on the mandala's capacity to be both a house-world and the family within to be aspects of a vast single centre spread through multiple characters:

> The house and the world are two equivalent sums... The family living in it is the image of the countless crowds of creatures dwelling in the shelter of the cosmic house...[222]

The square centre of the mandala frequently represents the "archicitadel" (*FW* 73.24) which houses the "architecht" (*FW* 6.36), i.e., the mandala artist who is to be identified with the structure itself and with the deity or deities who may dwell inside. If the mandala is a map of the non-dual void it makes no sense to maintain a division between this temenos and its inhabitants or creator, the "misterbilder" (*FW* 77.03).

> When I turn meoptics, from suchurban prospects, 'tis my filial's bosom, doth behold with pride, that pontificator, circumvallator...(*FW* 139.16-18)

To circumvallate is to build a rampart or entrenchment. This action of delimiting a space calls form into being. As I argued at the start of this chapter, the first action in the production of the mandala is to draw a circle. The central palace-and/or-city is the square equivalent of that circle-drawing action. Architecture introduces order to space, and what is called "consciousness" is frequently a reference to a focusing on, attachment to, ordering of, and attempt to manipulate the forms of the void (which cannot be reduced to an objective or subjective status). So it is understandable that the mandalic artist (as representative of every human consciousness) might be seen as an architect or master builder and that there is no more real division between the design and the designer than that between the dreaming subject and the dreamt object.

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[222] Paul Mus, quoted in Roger Lipsey, ed., *Coomaraswamy: Selected Papers* (Delhi: Oxford University Press, 1986), p.422. In an article in *Bulletin de l'Ecole Francaise d'Extreme Orient*, xxxii-xxxiv (1933-1935), Mus said that he, like many in the western world, had been influenced by Zimmer's writings. See preface to Zimmer's *Artistic Form and Yoga in the Sacred Images of India*, xix.

> [He] endurses his doom at chapel exit...shows Early English tracemarks and a marigold window with manigilt lights, a myrioscope, two remarkable piscines and three wellworthseeing ambries; arches all portcullised and his nave dates from dots;...is a quercuss in the forest but plane member for Megalopolis; mountun-mighty...(*FW* 127.28-128.04)

The quote above describes what seems to be a male character in the language of architecture. Interestingly, the "character" is placed in a forest, as a tree perhaps, but becomes "mountunmighty" (just as I have charted the movement of axis mundi from tree to stone to mountain). Now the scene is set for the "Megalopolis" of the mandalic city or compound. Here the character has been reified, but one can see characters operating in more active roles, as master builders:

> Now I, the lord of Tuttu, am placing that initial T square of burial jade upright to your temple a moment. (*FW* 486.14-16)[223]

The T-square is of course a typical tool of construction but the "T" shape occupies a prominent position in the iconography of many oriental mandalas. Here the "T" is the Torana, a door or gateway from one world to an infinite number of other worlds or dimensions, all of them the one ocean of samsara that is suffering from ignorance.

> The four gateways represent the capacity of the non-dual message to spread to other times and places as Buddhism holds that this is one of many worlds which will eventually self-destruct and be created again.[224]

Each world space (or world age) has to relearn that it is *shunya*, i.e., empty of inherent or substantial selfhood. In addition, microcosmically, each individual is born and has to re-learn the same message - that they are the royal palace-city of the non-dual void and not just the atomic "self" seemingly lost in it. Failure to perceive the non-dual mandala

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[223] There may be a connection between the builder's T-square, made of "burial jade" and held up to Yawn's "temple" which induces in him a series of visions, and the "joyntstone" (giant/ joined stone) which is used in the context of Temple/tomb architecture. Shaun demands of Shem to admit to malingering "while whistlewhirling your crazy elegies around templetombmount joyntstone" (*FW* 192.34-35). "Templetombmount" ably sums up the multiple connotations of the mandalic temenos; it is a place of worship, the charnel ground of being where life and death are simultaneous, and the axis mundi mountain. The "joyntstone" (as giant "T" stone) might also figure out an umbrella shape (*fig.* 12).

[224] Leidy and Thurman, *Architecture of Enlightenment*, p.18.

results in continued spinning about in the wheel of suffering with the pig, the cockerel and the snake like the unfortunate characters depicted in *Dubliners*.

I do not maintain that the palace/architecture motif is an "archetype" in Jung's collective unconscious sense. Scholarship of the history of sacred art would seem to put paid to the idea that the palace motif exists in a psychic storehouse anterior to any human use of it. Consider Leidy's observation of how relatively late the evidence for use of the palace symbol can be found in mandalic structures. The palace-city appears

> prominent in the 12th and 13th Centuries reflecting the spread of Unexcelled Yoga Tantra during this period. Despite historic records of the transmission of these texts from India to Tibet, however, little visual evidence exists of the palace-type mandalas prior to their first appearance in the Himalayas...[225]

So, in examining the Wakean palace-city, I will be checking the architecture for remnants of early and more basic architectural models, such as the sacred tree, mountain, mound and egg-shaped dome topped with a spire or umbrella. The mandalic temple (or palace or city) is based on a "tumulum" (*FW* 56.34), i.e., a sepulchral mound or barrow.

> Tell me now this. You told my larned friend rather previously, a moment since, about this mound or barrow. (*FW* 479.22-24)

On the same page another of the four commentators says: "Couch cortege ringbarrow dungcairn. Beseek the runes and see the longurn." (*FW* 479.34-35). A "ringbarrow" is presumably circular.[226] The word "dungcairn" links the structure of Biddy the hen's middenmound and filthdump to the memorial or tomb, both of which connote decomposition.[227] A "cortege" is a funeral procession. "Beseek the runes and see the longurn". I interpret this to mean that if one reads the symbols correctly and understands them then one perceives the "Longurn", i.e., the long body of the stupa, the infinite

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[225] Leidy and Thurman, *Architecture of Enlightenment*, p.18.

[226] "Barrow" can denote a mound but also a funeral bier to hold the deceased. The funeral beer is to get him drunk at his own *Wake*.

[227] Cf.: "Now are all tombed to the mound, isges to isges, erde to erde" (*FW* 17.29-30).

monument-aspect of the void. Above the "tumulous" (*FW* 261.18) mound one approaches a curious

> mosoleum. Length Without Breath, of him, ...upshoot of picnic or stupor out of sopor...who,...tumulous under his chthonic exterior but plain Mr.Tumulty...in his antisicpiences as in his recognisances, is,...a manyfeast munificent more mob than man. Ainsoph this upright one, with that noughty besighed him zeroine. (261.13-24)

Ainsoph, in the cabbala, is set at the centre of the Tree. Ainsoph is the *shunyata* aspect of the cabbalistic conception of God and hence, in a way, cannot have a signifier yet is sometimes signified nonetheless. Of course, the void is not even a "void" (as opposed to a plenum, say) without a figure against which to set up a gestalt relationship that gives meaning to the term "void" (and hence paradoxically nullifies it). This figure that sits next to Ainsoph is, fittingly, a "zeroine". This male-female polarity acts out the figure-ground or being-void aspect of the mandala in the yab-yom which I examine at the end of this list of mandalic structural traits.

Following this image of Ainsoph and his zeroine is a passage where H.C.E. and A.L.P. appear hidden in an admonition to be "*E*asy, *c*alm your *h*aste! *A*pproach to *l*ead our *p*assage!" (*FW* 262.01-02, my emphasis). They must slow down, cross a bridge and knock upon the door to a castle. I will now look briefly at the prevalence of this castle motif in the *Wake* and its equivalents in the rotating temples, palaces and "mansions of the blest turning on old times" (*FW* 426.25), with their "domecreepers" (*FW* 6.05), spired architecture and

> circuses and wardsmoats and basilikerks and aeropagods and the...merlinburrow burrocks and his fore old porecourts...(*FW* 5.33-36).

In my doing so, the reader will see how many of the motifs charted under the previous trait headings can be found (revolving, as it were) around what one might call the "noble architecture" motif of the Wakean universe.[228]

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[228] One such example is the presence of the snake motif circling the four heavenly mansions and goddesses overlooking a lower triad: "Ophiuchus being visible above thorizon, muliercula occluded by Satarn's serpent ring system... Ers, Mores and Merkery are surgents below the rim of the Zenith Part while Arctura,

The castle/palace motif appears in the *Wake* very frequently as a reference to the royal mandala of Tara. John Sharkey notes that

> The fourfold square, with the centre as the unifying principle, seen clearly in the relationship between Tara as the sacred centre and the Four Provinces of Ireland, can be viewed like an expanding mandala, so that even the hours of the day had special significance and a place in the cosmic order.[229]

In the Wakean world the pole and Tara are connected. The pole-as-royal emblem {like the royal "polemarch" (*FW* 380.12) as King Roderick was described} is the axis mundi spire. Earwicker recalls (perhaps with some exaggeration) his honour at getting to offer a "handshakey congrandyoulikethems, ecclesency" (*FW* 535.11-12) to

> His Magnus Maggerstick, first city's leasekuays of this Nova Tara, our most noble...(*FW* 535.07-08).

As I have pointed out at length, the Umbrella motif is a variant of this same axis mundi spire. Here an umbrella seems to bloom from the "Maggerstick" icon as two disgruntled citizens discuss the "deified city".

> Bloody old preadamite with his twohandled umbrella! ... -Wallpurgies! And it's this's your deified city?...Call Kitty the Beads, the Mandame of Tipknock Castle! (*FW* 530.29-33)

The "Mandame of Tipknock Castle" is the man-dame polarity image I discussed above. Ainsoph and his zeroine are reconfigured as HCE and ALP and have to cross the drawbridge to (tip)knock at the castle door, i.e., they are entering the temenos. The yab-yom icon (see below) typically places them dwelling inside the temenos as a sexually polarised core for the axis mundi. They are seen as "that royal pair in their palace of quicken boughs hight" (*FW* 275.15).[230]

Anatolia, Hesper and Mesembria weep in their mansions over Noth, Haste, Soot and Waste" (*FW* 494.09-14).

[229] John Sharkey *Celtic Mysteries* (London: Thames and Hudson, 1975), p.17.

[230] One can follow this umbrella-spire (the mark of the stupa) as a thread linking other monuments and buildings in the *Wake*: "Eftsoon so too will our own sphoenix spark spirt his spyre and sunward stride the rampante flambe. Ay, already the sombrer opacities of the gloom are sphanished. ...Work your progress! Hold to! Now!" (*FW* 473.18-21). See also: "Gauze off heaven. Vision. Then. O, pluxty suddly, the sight

This ennobling umbrella motif is certainly not restricted to the male principle: "Anna...when unda her brella" (*FW* 07.26). The Prankquaen presents the reader again with mansion-and-umbrella imagery:

> ...she was back again at Jarl von Hoother's and the Larryhill with her under her abromette. And why would she halt at all if not by the ward of his mansionhome of another nice lace for the third charm? And Jarl von Hoother...ruminating in his holdfour stomachs (Dare! O dare!)... (*FW* 22.18-23)

The mansion and umbrella are found together, above, with a reference to containers and four-ness ("his holdfour stomachs"). The Mansion and "fourfold" motifs of the mandala appear with an umbrella reference again:

> The first Humphrey's...fourinhand bow,...the refaced unmansionables of gingerine hue, the state slate umbrella... (*FW* 52.23-27)

The spire (which the umbrella describes) is set on the dome (cupola) of the stupa-like structure

> ...The chort of Nicholas Within was my guide and I raised a dome on the wherewithouts of Michan: by awful tors my wellworth building sprang sky spearing spires, cloud cupholed campaniles: further this. (*FW* 541.01-07)

The role of grandiose architecture as a typical aspect of the mandala and a major motif in *Finnegans Wake* "brings us by a commodious vicus of recirculation back to Howth Castle and Environs" (*FW* 3.02-03). The first line and first reference to H.C.E. is through a castle-and-landscape image. As I have argued, the castle (or palace) can be seen as a derivation of the axis mundi tree and occupies just as central position in the micro-mandalic images that festoon the macro-mandala of the text (which in turn is a microcosm again of the world) as do the mountain and the umbrella.

> The store and charter, Treetown Castle under Lynne. ...Hod a brieck on it! But its piers eerie, its span spooky, its toll but a till, its parapets all peripateting. D'Oblong's

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entrancing! Hummels! That crag! Those hullocks! O Sire!...What do you show on? I show because I must see before my misfortune so a stark pointing pole" (*FW* 566.28-35). A temple comes into view after the appearance of a mystery figure: "But who comes yond with pire on poletop? ... Timple temple tells the bells" (*FW* 244.03-06).

> by his by. Which we all pass. Tons. In our snoo. Znore. ...Which assoars us from the murk of the mythelated in the ...table round. (*FW* 266.02-11)

The sacred tree has expanded again into a whole temenos, here both a castle and a town are suggested in "Treetown Castle". The passage above, given the context of an imposing castle, mentions a "table round". The round-table image might be seen as an allusion to the famous court (and sacred circle) in King Arthur's mythical castle. This court mandala can be seen below with another reference to the round table. Dodderick Ogonoch Wrack lies, surrounded by "his arthurious clayroses" (*FW* 498.23)

> busted to the wurld at large, on the round table...and a dozen and one by one tilly tallows round in ringcampf, circumassembled by his daughters in the foregiftness of his sons, lying high as he lay in all dimensions, in court dress... (*FW* 498.24-28).

His daughters form a circle around him and I would suggest that the phrase "foregiftness of his sons" sets up a connection with the square. "Fore" suggests to the ear "four" and the book has so often juxtaposed circle and square that it is difficult not to see this courtly scene as a mandalic image, portraying as it does the royal centre lying out "in all dimensions, in court dress". The courtly scene appears again (though in radically different form) when the motif of the sacred round table gets reconstituted as a vast stone mandalic court or temple in the atavistic Book IV's approach to reawakening:

> The spearspid of dawnfire totouches ain the tablestone ath the centre of the great circle of the macroliths...(*FW* 594.22)

The walled mandalic palace/city set on a dome can be seen in microcosm: "by the mund of the magazine wall..." (*FW* 7.31-32) The mandala artist (and viewer) look through that wall at the yab-yom at the centre of the mandala. The dynamic aspect of this coupling produces the turning wheel: "turn wheel again to the whole of the wall." (*FW* 69.05). The (W)hole of the wall, where the children can see their parents having sex, relates to the action of dualising passion, the turning of the wheel. The conceptual play on wallhole, a hole in the wall which is paradoxically "all whole" is the central paradox of the mandala. The kyil-khor is the drawing of boundaries (creating solids and spaces, foregrounds and

backgrounds) in emptiness. Mandalic totality is beyond space and solidity, it allows those polarities to exist. The total mandala is:

> on the whole from nobody's point of view. The mandala *is* its own point of view. Therefore, it is free from birth and death as well as being the epitome of birth and death at the same time. ... In the tantric tradition it is often referred to as the charnel ground. In the iconography of the charnel ground, there is the sage...the river...the tree...and the pagoda of the charnel ground. This iconography is the expression that birth and death takes place there simultaneously. There are skeletons dancing and wild animals tearing apart bodies...While one animal is chewing one part of a body, another more powerful animal comes and eats its tail. By trying to run away from death it simultaneously creates it... But from its own point of view it is self-existing, extremely rich and fertile.[231]

The void, which bustles with self-creating and self-destroying activity becomes the whole of the *Wake*'s kaleidoscope trying to wriggle around and see itself but vanishing in the process. The four annalists of III.4 argue about whether they should stroll about and admire the scenery; should they go and look at the little spring in the park?

> These brilling waveleaplights! Please say me how sing you them. ...They arise from a clear springwell in the near of our park which makes the daft to hear all blend. This place of endearment! How it is clear! And how they cast their spells upon, the fronds that thereup float... Do you can their tantrist spellings? (*FW* 571.02-07)

The text delights in its own effervescence, the "clear springwell" in the park grounds that synaesthetically "sing" "these brilling waveleaplights!" of the mandala, even in the centre of the charnel grounds that are the realms of the wheel of life and death. "How it is clear!" Drinking the springwater is said to cure blindness; one may perhaps be reminded of the pig's blindness at the centre of the samsaric wheel.

8) Eye (pupil and iris)

Chapter 5 looks at the role of the eye motif so I will not examine this mandala trait here.

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[231] Trungpa, *Orderly Chaos*, pp.66-67.

9) Besides the tetradic figures (and multiples of four), there are also triadic and pentadic ones, though these are much rarer.

This heading reflects Jung's obsession with the number four, which sees him only begrudgingly acknowledge the presence of mandalas with three or five-part central structures. I have already presented the Samsaric wheel (as a mandala of sorts, a corollary to the mandala proper which goes beyond opposites) as having a triadic hub (the three animals or poisons examined in the previous chapter) and so will not examine that role for the *Wake*. At any rate, the *Wake* has swallowed and metabolised *Dubliners* and so has that earlier book's triadic hub of confusion, passion and internecine loathing living within itself.[232] Also, one could argue that the *Wake* is fundamentally triadic if one does not see Book IV as being separate from Book I.

The pentad, in theory any five-sided shape, can be developed as the central quinary structure that can be located time and again within the trivial/quadrivial Wakean structure. In the last chapter I referred to "After the Race" and "Grace" for the presence of quinary structures in Joyce's earlier fiction, the former presenting the reader with a farcical scene of drunken young men devising original figures in their square dance because there are five of them. The trope of the dance, and its relationship with the number five, is revisited in the *Wake* when Yawn gives a description of a party, possibly a wedding, in III.3.

> The quobus quartet were there too...as a sideline but...metandmorefussed to decide whereagainwhen to meet themselves...drinking unsteadily through the Kerry quadrilles...and mastersinging always with that consecutive fifth of theirs, eh? Like four wise elephants inandouting under a twelve podestalled table. (*FW* 513.29-36)

It is the same idea as in "After the Race" but dusted off, expanded and made more explicitly symbolic and mythological. The "four wise elephants" are a staple of Hindu

[232] By "metabolised" I mean that the 'living tissue' of the Wakean text is composed (across *FW* 186-187) of particles of *Dubliners* story titles.

and Buddhist iconography, they function as an equivalent to Atlas as they hold up the void (or a particular deity). In the *Wake* they are "always with that consecutive fifth" and this is the pentad and/or quincunx that typically informs many mandalas and certainly *Finnegans Wake*. As the reader can see, the structural motif of the "twelve podestalled table" is interwoven into the pattern (or rather the elephants are woven through the twelve-legged table image as they woddle "inandouting under" it.)

These same four are of course the annalists, or the "senators four" (*FW* 474.33) who "hopped it up the mountainy molehill" (474.34) of the *Wake*'s stupa mound to join the mysterious "crossroads puzzler" (at the meeting point of the four provinces of Ireland) thereby forming the mandalic quincunx image illustrated in this next passage.

> Afeared themselves were to wonder at the class of a crossroads puzzler he would likely be, length by breadth nonplussing his thickness, ells upon ells of him, making so many square yards of him, one half of him in Conn's half but the whole of him nevertheless in Owenmore's five quarters. There he would lay till they would him descry, spancelled sown upon a blossomy bed,... the flowers of narcosis fourfettering his footlights, a halohedge of wild spuds hovering over him... His bellyvoid of nebulose with his neverstop navel. ... Those four claymen clomb together to hold their sworn star-chamber quiry on him. For he was ever their quarrel, the way they would see themselves, everybug his bodiment atop of annywom her notion, and the meet of their noght was worth two of his morning. (*FW* 475.03-22)

The stylised image presents Shaun-the-Post in "square yards", the mention of the word "square" possibly triggering a framing action that squares the scene. The void does not stand fractioning so the passage is listing impossible acts of division and allotment: "one half of him in Conn's half" but the void (manifested and pseudo-deified in the icon) simultaneously (and anti-rationally) exists in its entirety in the quincunxial "Owenmore's five quarters". Other mandalic icons surround the interred finite body such as the festooning of "flowers of narcosis". At the centre ("his neverstop navel") sits the infinite "bellyvoid of nebulose". Emptiness sits at the centre of the image as the four aspects of analysis "hold their sworn star-chamber quiry" regarding the nature of "him", i.e., the

nature of reality and hence the nature of themselves: "For he was ever their quarrel, the way they would see themselves". I would suggest that "the meet of their nought was worth two of his morning" alludes to the two Os that form the infinity sign ∞. That the infinity sign (if that is what is being implied here) should equal the "two of his morning" means that upon waking (in the morning) he will enter into duality again, self and world. Also, given the context's reference to Wakean "female" syllables ("annywom"), infinity may be said to be equal to the two (or cosmic sexual polarity) of the Father-Mother or yab-yom motif that I will examine under the next heading. These quincunxes are not necessarily all-male in the *Wake*.

> First she let her hair fal and down it flussed to her feet its teviots *winding coils*. ...Next she greased...with serpenthyme [snake] and with leafmould she ushered *round* pruneela isles..., quincecunct, allover her little mary. (*FW* 206.29-36. My emphases and parenthesis)

The reader will notice that this passage is a micro-mandala image itself, containing elements from the other headings I have just treated. There are "winding coils" of hair (the coils are greased with "serpenthyme"), the use of the word "round" performs the same framing function as the use of "square" does in the passage before this. The quincunx is located, I believe, over her genitals. The gender of the figure(s) in the quincunx is of no ultimate importance. (I will elaborate on this transgender (and genital) quality of these icons in the next segment on the yab-yom.) What matters is that the quincunx, as a mandala proper, represents "the peace of my four great ways" (*FW* 552.14-15). These character-icons, "the five fourmasters" (*FW* 394.17), exist in Buddhist terminology as 'tutelary deities'. Devoid of inherent self-existence, they are compassionate manifestations of the void. Their function is to teach the artist how to chart the "soul's groupography" (*FW* 476.33) so that the

> egotum sabcunsciously senses ...the...immaterialites...in the pancosmic urge the allimmanence of that which Itself is Itself Alone...exteriorises on this ourherenow plane in disunited solod, likeward and gushious bodies with...intuitions of reunited selfdom...in the higherdimissional selfless Allself...(*FW* 394.30-395.02).

In more simple language, the five-pointed figure of the "mandala family" (with HCE set in the centre surrounded by his four family members and/or the annalists) form a recognisable pattern which, to the initiated, may symbolise a stepping through small mind to big mind. It is of tantamount importance not to take it too seriously though, so these tutelary deities remind the reader to smile at the antics of "Daft Dathy of the Five Positions" (*FW* 274.05).

Because the idio-mandalas Jung collected were usually not highly elaborate or vast works, it would be rare to find all nine of his descriptive traits in a single picture. But, as I have demonstrated above, they are all in the *Wake* to varying degrees. Again, to relate Joyce's text back to pictorial artwork, the mandala presents the viewer with an ordered, symmetrical image. No matter how vast or complex the image may be, a mandala is, in the final analysis, a presentation of a calm centre which permeates all, even the most chaotic aspects of the samsaric wheel. Joyce said to an art critic commenting on the Jack B. Yeats painting Joyce had recently bought, perhaps to quiet the critic's exegesis:

> There are great silences in that picture Mr M__" and added "Jack Yeats and I have the same method.[233]

The Yab-Yom C.H.A.P.E.L.

I have demonstrated the *Wake*'s use of key mandalic motifs such as the quincunx, the squared circle and, of course, the palace/city that is at once identical with, and at the centre of, the spherico-cubed domain of the three-dimensional mandala: "The urb it orbs" (*FW* 598.28). However, the very centre of the centre, the core or hub of the rotating-through-stillness mandala/wheel, has yet to be examined. It is perhaps the most important Eastern mandala trait (and one which Jung's list omits): the cosmic male-female polarity.

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[233] Ellmann, p.702.

Such a polarity can be considered as enjoying an equally central position in Joyce's entire corpus of writing. As Richard Brown puts it:

> the treatment of sexuality was of the utmost importance to Joyce's creativity and at the heart of what his fiction might be trying to investigate.[234]

Although once infamous as a writer of 'dirty books', Joyce does not tend to depict sex openly in his work. From the very beginning of his career the subject of sex takes on a mysterious quality and hence is only ever implied, represented as an opaque thought in a character's mind or otherwise sublimated into a symbol. To give a brief but instructive example, consider the yab-yom image of HCE and ALP lying in bed together in III.4. The voyeuristic annalists observe what *might* be sex between the couple:

> Tipatonguing him on in her pigeony linguish, with a flick at the bails for lubrication, to scorch her faster, faster. (*FW* 584.3-5)

ALP has to ask him to ease up "for fear he'd tyre and burst his dunlops and waken her bornybarnies making his boobybabies." (*FW* 584.14-15). The event is coded in so many layers of allusions that by comparison the exchanges with the cad in the park seem almost straightforward. Whatever is going on in this 'bedscene', it is taken from various viewpoints (of the bedposts presumably) and also seems to represent a cricket match (given the large number of references to players and terms from the game such as "googlie" (584.9), "bowling" (584.7), "wickedly batter" (583.34), etc. Another sport, horseracing, also seems to be conducted in the 'bed' scene:

> By the queer quick twist of her mobcap and the...rate of her gate of going the pace, two thinks at a time...The field is down, the race is their own....old *pairamere* goes it a gallop, a gallop. (*FW* 583.5-12, my emphasis)

The sex pairing above (pere/mere) gets converted into a cock and hen couple.

> ...the hen in the doran's shantyqueer began...to laugh it off...at all times long past conquering cock of the morgans. (*FW* 584.20-25)

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[234] Richard Brown, *James Joyce and Sexuality* (Cambridge: Cambridge University Press, 1985), p.1.

Lastly, the lovemaking is set against a cosmic backdrop; there are many allusions to heavenly bodies which circle and observe the cosmic couple. The four commentators seem to want "exclusive pigtorial rights" to publish in

> next eon's issue of the Neptune Centinel and Tritonville Lightowler with well the widest circulation round the whole universe. (*FW* 584.36-585.3)

I have suggested that the cosmic yab-yom is typically the centrepiece of the ritual mandala but it has also been argued that the mandala and the mirror/map of the samsaric wheel are identical opposites. The bed scene of III.4, which I present as a yab-yom scene, is remarkable for having woven into it a passage that bears more than a passing resemblance to the mirror-like, endlessly turning samsaric wheel or mandalic charnel ground:

> Bloody certainly have we got to see to it ere smellful demise surprends us on this concrete that down to the gullies of the eras we may catch ourselves looking forward to what will in no time be staring you larrikins on the postface in that multimirror megaron of returningties, whirled without end to end. (*FW* 582.16-21)

This is not to suggest that Joyce is consciously aware of, or referring to, a synoptic Tibetan teaching device as he writes the above passage, merely that his vision of one aspect of existence as a "multimirror...of returningties" bears noteworthy similarities to the wheel icon and the worldview that produced it.

I cite the above passage of the four bedposts observing the couple (forming a quincunx with the couple serving as the midpoint) at some length to demonstrate how Joyce places sexuality at the centre of his writing but then codifies that sexuality (i.e., couches it in layers of non-sexual action) or merely alludes to it after a possible sex act has occurred. *Ulysses* famously shows us a man spending the day pointedly *avoiding* thinking about his wife's sexuality whilst she uses her musings about sex to reminisce about her life. In Joyce's pre-*Wake* writing, sex is the subject most affected by his predilection for absence-as-presence; sex is, like Dedalus's ideal artist/creator, refined out of the image but fuelling the composition of the whole, an invisible source to the manifest

text.[235] *Finnegans Wake* is his most sexually explicit book, something one would expect given its fixation with a primal family scene, yet of all his texts it works the hardest to obscure whatever omnipresent - and apparently debased - sex acts run throughout its pages.

Consider the possibility of two mandalas, a debased one (the samsaric wheel) and a sacred one (the nirvanic mandala), one overlapping the other so that there are two centres occupying the same space (reflecting the ontic identity of samsara and nirvana). An interesting space opens up to investigate the role of marriage (coupling) in the *Wake*. Clearly, because of the nirvanic and samsaric overlapping icons, there will be a real (or sacred) marriage and a debased one. These twin marriages have been woven into Joyce's writing from early days; chapter 3 above ended on the debased yab-yom of the harpist and harp of paralysed Ireland, yet Stephen wishes for a genuine spiritual union with an idealised female. What state the icon of Bloom and Molly's 'marital bed' maintains at the end of "Ithaca" is difficult to discern (is it sacred or debased?), oscillating as it does between the two possibilities. The question of Wakean 'marriage' is discussed by Richard Beckman as the question of two centres. Using a different trope (the ellipse instead of two overlapped circles) Beckman argues that

> ...the *Wake*...has a second centre or focus, like an ellipse, and is governed by marriage and adultery equally, by ordinary marriage and by misalliance.[236]

Grafting Beckman's phrase into my model, if the samsaric wheel had a yab-yom centre, the union depicted would be of "misalliance". Beckman continues, referring not to imagery of idealised cosmic couples or cheating lovers but to how language functions in the *Wake* as a site for both "marriage" and "unlawful semantic unions":

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[235] Joyce would certainly have come across some variant of the yab-yom coupling concept before finishing the *Wake*. Consider, for example, this underlined passage from his copy of Zimmer's *Maya der indische Mythos*: "Male below, female above...the heavenly female...forms with the arch of her body the vault of the firmament. Beneath her [he lies supine]...and looks up to her body whose breasts, groin and thighs sparkle with stars" (Zimmer, p.106). Reprinted in Connolly's *Descriptive Bibliography*, p.45.

[236] Richard Beckman, "Perils of Marriage in *Finnegans Wake*" *JJQ* vol.33, no.1 (1996), pp.91.

> [Adultery] is represented metaphorically by the mode of language in the book, for the descent into the language of puns in itself promotes derision of marriage. The respectable marriage of word and object that makes up ordinary language is constantly threatened by unlawful semantic unions.[237]

Most structuralists and post-structuralists will undoubtedly be perturbed by Beckman's claim that there is an "ordinary language" of words performing an ostensive function towards objects. However, the Saussurean view of language as a matrix of signifiers, each signifier defining the other by virtue of difference and context, is hardly a common *perception* of how linguistic meaning is generated. I assume that Beckman uses the phrase "ordinary language" to describe the widespread conception that words function by pointing to (marrying) objects. "Adultery", in such a view, would be the disruption of such a conception of words and meaning. Whether Joyce would agree that his strange puns and portmanteaus are "unlawful" is difficult to say. It seems to me that Joyce spent a lot of time questioning whether it was even possible to produce a "marriage" between word and object, given that for him the world seems to have been experienced as a vast linguistic matrix. "A day of dappled seaborne clouds" exists, at least for Stephen, as "an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose" (*P* 174). This is the world of the linguistically orientated introvert, both "goddess" and "whore" will be inner experiences, spiritualised, not labels to objects *out there* but icons in the mandalic sense, more real than the phenomenal world:

> ...in that moment of supreme tenderness he would be transfigured. He would fade into something impalpable under her eyes and then in a moment...Weakness and timidity and inexperience would fall from him...(*P* 63-64)

The element of transfiguration here is important to a fuller understanding of the yab-yom. The Father-Mother refers to a single enlightened individual as two beings in embrace. This embrace is not a split-persona in the pathological sense, but rather a capacity to recognise the polarities in one's nature and to adapt perfectly to all situations. The idea

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[237] Beckman, "Perils of Marriage in *Finnegans Wake*", pp.91-92.

behind the yab-yom is that the transfiguration of enlightenment is a passage beyond the narrow confines (the "weakness and timidity") of a single, bounded, finite sense of self (typically with one sexual identity) into a sense of universalisation. Its icon is not some sort of idealised theistic monogamy scene. The yab-yom concept seems entirely congruous with Joyce's early musing on a bi-sexual gateway to eternity:

> He toyed with a theory of dualism which would symbolise the twin eternities of spirit and nature in the twin eternities of male and female... (*SH* 215)

These "twin eternities" are the components of the mandala hub. In effect they make up both the centre and the whole of the Taoist yin-yang: ☯ (or as Joyce has rendered the eternal polarity: "Yem or Yan" {*FW* 246.31}). In more elaborate mandalas than the yin-yang (such as I have used to investigate *Finnegans Wake*) the reader has seen throughout this chapter how more design components than just male-female come into play. But the sex-polarity typically remains basal to many of these designs, both ritualised or idiomatic.

The Tantras of Hindu tradition often present themselves as having been "overheard" by Yogi Siddhas {"Yogpriest[s]" (601.01)}. What the Yogis have "overheard", through meditation, is a dialogue between Shiva (the male/father divine principle)[238] and Shakti (the female/mother divine principle); the Yogis can be thought of as divine gossips, not unlike the washerwomen at the ford. In keeping with the principle of interdependence, these two ultimate universal principles create one another - there is no Shiva without Shakti and vice versa.[239] Shiva represents the constitutive element (the monument-aspect)

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[238] Shiva is alluded to I.4 during the park altercation between HCE and a Cad: "And it is as though where...Shiva slew as maya-mutras the obluvial waters of our noarchic memory" (*FW* 80.24-25).

[239] Shiva-shakti appears earlier still in Joyce's writing. In the "Circe" episode a parodied Mananaan MacLir enigmatically warns: "beware the left, the cult of Shakti. (*With a cry of Stormbirds*) Shakti, Shiva! Dark hidden Father!" (*U* 627). The basis of this warning probably comes from the southern Indian experience of Shakti where she was a wrathful bloodlusting goddess and her followers were given to acts of human sacrifice. The northern areas worshipped in a *Bhakti* practice, i.e., worshipped the loving kindness aspect of the deity. The passage seems to be Joyce's ridicule of 'Celtic' adaptations of Eastern religions, especially A.E.'s play *Deirdre*. During the play's first performance in 1902 A.E. played Lir according to Oliver St.John Gogarty, *As I Was Going Down Sackville Street* (New York: Harcourt, 1937), p.292. Lir appears in A.E.'s other works: "In the beginning was the boundless Lir, an infinite depth, an invisible divinity, neither dark nor light, in whom were all things past and to be." A.E., *The Candle of Vision* (London: MacMillan, 1918), p.153. In the same book is a chapter "The Language of the Gods" (pp.120-127) in which Russell

of the universe/consciousness while Shakti is the dynamic potency (or flux-aspect) of existence. One might consider masculine Shiva as space or monumental Being and feminine Shakti as time or Becoming. Again, the figure-ground (kyil-khor) is a good way to approach the situation: depending on which cult produces the icon, one partner is the primary figure and the other is the ground or space which allows the active figure to operate. Traditionally then, one figure is often seen dancing on their supine partner. Buddhist tantra presents the male principle as active: *Upaya* -"skilful action". The female principle, *Prajna* ("wisdom") is passive. Both tantric father-mother icons are opposites but essentially identical. Any shifting between the two is a superficial shifting between which partner is up and which is supine. This reversibility (of which partner is active and which static) is found in the Wakean motif adapted from "The Sleeper Awakened" in the 1001 Nights.[240] In the story, Abu al-Hasan and his wife take turns pretending to be dead in order to milk some condolence money out of their Calif and his wife on separate occasions.

The Yab-yom and the River of Flux

So far, this chapter has focused on the static, formal aspect of the mandala. It has examined the architecture of the palace as world pole or mountain. But Joyce, in the early days of the *Wake*'s construction, famously said "Time and the river and the mountain are the real heroes of my book".[241] In order fully to examine Joyce's mandala, and more particularly its yab-yom couple, one must consider the dynamic role of the feminine river (functioning as maya, the flux of history) in his *Wake*. Superficially, it may seem that the mandala, couched as it has been here, in the language of architecture, is at odds with the

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expounds the "roots of language" in a manner identical to the bija or seed syllables in mantras and mandalas: "The first root is A, the sound symbol for the self in man and Deity in the cosmos. Its form is equivalent to the circle" (p.121). He goes on to draw a 'cross' for "T", a triangle for "H" and an encircled cross (a mandala?) for the ultimate letter, "Z".

[240] See Hart, *Structure and Motif*, pp.104-107 for a treatment of this story.

[241] Cited in Eugene Jolas, "My Friend James Joyce," in Seon Givens, ed., *James Joyce: Two Decades of Criticism* (New York: Vanguard Press, 1948), pp.11-12.

fluidity motif in Joyce's book. This is not the case, however, as an elementary familiarity with Buddhist thought will affirm. Flux (skt. *anicca*) is the first noble truth taught by the Buddha: *All* is in Flux; even one's self, the most enduring percept in life, i.e., the persona, has no fixed quality but is subject to change and ultimately death. In the interim period Anna (or anicca) delivers her gifts, all "the ills that flesh is heir to" (*LI* 213), with which we must contend. Buddhists consider this focus on the instability and radical fluidity of personal existence to be neither tragic nor pessimistic but a realistic appraisal of the central fact of human life. Samsara itself is usually presented as a river trope, the infinite re-circulating river of lives. The three main modes of Buddhism - Hinayana (a.k.a., Theravadin), Mahayana and Vajrayana - are river vessels (*yana* means "ferry-boat" or "raft"). (Incidentally, Higginson's analysis of I.8 notes that Joyce's early drafts for this chapter use "water cluster" words referring to entities residing on or within the river, such as "boat", "herring-trout-salmon", and all things buoyant. "Obviously, Joyce was, at least at first, more interested in this water cluster than he was in the better-known device of the actual river-names."[242]) The heuristic metaphor of the dharma-as-raft can be quite confusing. In early Buddhism, samsara and nirvana were presented as more or less dualistic notions; one left the shore of the former in order to reach the shore of the latter. The dharma was the vehicle and, upon reaching the ontological sense of freedom and fearlessness provided by the nirvanic shore (the awareness of shunyata), one cast aside the vehicle of the dharma/raft, the mechanical vehicle of religion. A revolution came about with the more pronounced non-duality of the later Mahayana sect. They emphasised that samsara and nirvana were existentially identical and that the dharma/raft involved getting you to where you already were, a sort of psychological non-journey 'across' the frightening river of flux to the free, effortless, fearless centre that is perpetually immanent at every instant of time (the nonduality of the synchronic palace-

[242] Fred Higginson, *Anna Livia Plurabelle*, pp.13-14.

mountain with the diachronic anicca-river). Under the Mahayana school of thought, every sentient being is already the Buddha body, what is required is realisation of what *is*, not transformation into what one is not (just as the polishing of a jewel does not alter the fundamental properties of the stone, it just reveals them more clearly). The Mahayana (big ferryboat) claimed as its goal the liberation of all sentient beings from delusion. It held as its ideal the bodhisattva, a Christ-like hero figure who foregoes the total release from worldly consciousness in order to teach, to help others perceive their non-duality with shunyata. The pejorative term "Hinayana" (little ferryboat) was coined by the Mahayanists to disparage the older Theravadin tradition which held that only a select few, with the necessary discipline and karmic merit, could realistically cross the river to become an *arhat*, a personally liberated consciousness. So the Mahayana school presents the world with a journeyless journey from samsara to nirvana, using a self-evaporating raft (or a raft that slowly presents itself as the river one thinks one has to cross). Similarly, although it may gall some Buddhists and/or Joyceans, one can apply "Hinayana" or "Mahayana" viewpoints to the reading of the *Wake*-as-dharma. I am over-simplifying for effect, but one could say that the Hinayana-critic of the *Wake* may perceive a raft which will take her or him, provided they have studied all the available materials sufficiently, across the river from meaninglessness to meaningfulness. In such a model, an accretion of knowledge leads to final complete comprehension ("enlightenment") of the text. However, due to its hypermnesiac nature, the *Wake* is crammed with thousands of particles of historical curiosities such as out-dated slang, now-unsung 'popular' songs, and obscure references to minor characters in fiction and real life. Even if one acquires a new piece of information which illuminates a syllable or word in a certain sentence, that light is liable to be swallowed up by fallible human memory and subsequently, for that same reader, the light will fall differently on the same sentence each time they come to it with a different reading agenda. Because of this protean tendency in the particulars of the text, I tend more towards what could be called a

"Mahayanist" view of the *Wake*. I said above that the Mahayanists present the Dharma as a self-evaporating raft, or a raft which slowly reveals itself to be the river of flux one thought one had to cross/escape. The *Wake*-as-raft (together with all the exegetical writings enacted in its name) performs a similar metamorphosis: the reader embarks on what she/he hopes is a journey from incomprehension to comprehension (or ignorance to knowledge) regarding what the work is *about*. But this attempt is subverted by the near infinite recalcitrance of the text - much to the neophyte reader's chagrin. Besides a general 'plot' overview (which is itself open to some debate) there seems to be nothing but local universes of meaning in the book, always open not only to divergent readings but even *opposing* ones. Relatively simple questions such as "where is the action set?" or "who is speaking?" remain perpetually enigmatic and contested. If the reader is suffering as a result of this uncertainty (and certainly many do suffer and are repelled by the endless barrage of possibilities and dearth of positively verifiable "facts") this suffering is engendered by reading as desire-for-fixed-meaning. This desire in the face of a text is no more strange than people's desire to extract meaning from their environment. (By the same token, suffering ensues when a simple, rewarding "meaning" proves to be absent, although not being able to find a straightforward meaning in Joyce's *Wake* is probably, in the long term, though equally certain, rather less painful and frightening than not being able to find it in one's life in general). So the Mahayanists subvert the belief that one can escape the river of samsara and reach more solid shores. Instead, while thrashing about and panicking in the flux of the river, a man might reach out and grab the apparent solidity and fixed form of the Dharma with its endless lists, formulaes and hermeneutic devices. The panic subsides as the subject thinks that they have something to *work with* now. By the time they have realised that the Dharma is a conundrum which gives way to infinite flux and that they have been in the river all along, hopefully the subject will have given themselves over to that flux, recognising it as the unfamiliar face of the Buddha. The frustrated neophyte reader of the *Wake* will hopefully realise that the goal is not to

reach the end of the text replete with comprehension and untouched by the hermeneutic pitfalls of the text, but rather see all the cul-de-sacs and various conundrums as the fun Joyce has presented as his answer to world literature. To repeat, it is desire for fixed meaning that engenders frustration with the protean text, a frustration Beckett seemed to be addressing in his famous essay from *Exagmination*:

> Here form *is* content. Content *is* form. You complain that this stuff is not written in English. It is not written at all. It is not to be read - or rather it is to be looked at and listened to. His writing is not *about* something, *it is that something itself.*[243]

Feminist critics have discussed the flow of desire that is Molly's closing monologue in *Ulysses*, the "joyous and insane incestuous plunge summed up in [her] jouissance".[244] The turning of the Wheel is the desire (*tanha*) for existence. Tanha is the process by which karma (the phenomenal process of evolution) operates. Desire is seen, in this Buddhist model, as the real creator of a persona, the chief architect or builder of the house of the sensory aggregates called man, woman, I. In effect, the river constructs the world-palace/tree/mountain which in turn remains immanent, waiting to be discovered at the heart of the flux. The tree as enlightenment beacon can just as easily become, in the egocentric flux of tanha, a misleading forest of maya:

> the dart of desire has gored the heart of secret waters and the poplarest wood in the entire district is being grown at present, eminently adapted for the requirements of pacnincstricken humanity. (*FW* 599.25-28)

The image is perfectly ambiguous; picnicking humanity can simultaneously be seen to panic in ontological anxiety within this "entire district", and yet the environment (as nirvanic space) is "eminently adapted for [their] requirements". Speaking from a Judaeo-Christian tradition, and so not fully consonant with this thesis's viewpoint, Colleen Jaurretche makes an interesting comment on the above passage, incidentally suggesting

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[243] Samuel Beckett, "Dante...Bruno. Vico...Joyce," in *Our Exagmination Round his Factification for Incamination of Work In Progress* (London: Faber and Faber, 1929), p.14.

[244] Julia Kristeva, "The Father, Love and Banishment," in *Desire in Language: A Semiotic Approach to Literature and Art,* ed. Leon Roudiez (New York: Columbia University Press, 1980), p.151.

an explanation as to why the axis-mundi figures I have presented are so often visible as their debased opposite, i.e., falling icons or, in the case of the Wellington monument, cast in a potentially pejorative post-colonial light:

> The penetration of the secret, sacred heart by desire appropriates the language of mystical ecstasy to suggest enthusiasm as a form of resistance against the existential panic of nothingness. The ability to mistake the forest for the trees and construe absence for abandonment, as opposed to enlightenment, typifies the struggles of the night; it is, in effect, a lapse of faith. Yet these lapses constitute the business of living, "all the goings up and the comings down and the fog of the cloud in which we toil and the cloud of the fog under which we labour". (*FW* 599.29-31)[245]

The axis mundi landmark(s) rise(s) and fall(s), mirroring the spiritual ascent and descent of samsaric observer as they oscillate between experiencing the logocentric opposites of 'sacred' and 'debased', the white and black second tier of the Wheel of Becoming. The "fog of the cloud in which we toil" is the semi-sleep state of samsara, its circular flux the "substrance of streamsbecoming" (*FW* 597.08), i.e., a substantial world which, on closer inspection, gives way to the fluidity of *anicca* and also a consciousness which is entranced, not fully awake.

There is an inherent tension between the "little ferryboat" and "big ferryboat" models of enlightenment. The former claims that, in practice, only certain individuals can experience freedom from the "dart of desire". The latter claims that there is, essentially, no individual mind (to board the raft) so 'personal enlightenment' is a chimera. The concept of multiple minds (some of whom partake in the enlightenment body; others who do not) is a superficial perception of reality when all is actually non-dual (with the anicca-river). This question of 'ontologically empty multiplicities' and temporality in relation to the river trope is touched on by Sheldon Brivic. He refers to the washerwomen alluding to the "St. Ives" riddle of multiples of seven (Baile Atha Cliath being the town of the seven hurdles):

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[245] Colleen Jaurretche, *The Sensual Philosophy: Joyce and the Aesthetics of Mysticism* (Wisconsin: University of Wisconsin Press, 1997), pp.129-130.

> Hadn't he seven dams to wive him? And every dam had her seven crutches. And every crutch had its seven hues. And each hue had a differing cry. ...The seim anew. ...Anna was, Livia is, Plurabelle's to be. (*FW* 215.15-24)

The original riddle reads:

> As I was going to St. Ives, /I met a man with seven wives, /Each wife had seven sacks, /Each sack had seven cats, /Each cat had seven kits, /kits, cats, sacks and wives, how many were going to St. Ives?

The riddle is ambiguous, as Brivic states:

> The only person in the riddle definitely going to St. Ives is the speaker, so all of the feminine multiplicity in the verses is only a distraction, is going nowhere. Similarly, ALP's largesse, while it may be productive in some instances, is largely dissipated without positive results.

Brivic claims that the correct answer to the riddle may be "one" (just the speaker) or "none" (of those to whom the speaker refers).[246] Brivic misses the possibility that they may *all* be going to St. Ives. There simply is not enough information to determine a definitive answer. It seems to me that one can rephrase this riddle in the language of dispute between the 'little' and 'big' ferryboats of Buddhism: "As I was realising the state of non-duality, I happened upon the infinite multiplicity of sentient beings. At that moment, how many individuals were partaking in Buddha-nature?" Hinayana says "One (the meditating arhat)" and Mahayana says both "None (there are no individuals) and All (the void is the void is always the void)."

In Hinduism, Shakti is power born of passivity, it is not violent, aggressive or coercive. Understandably Joyce would be enamoured with the philosophy. This energy comes from (and *is*) the void, just as the womb is the source of human life. Shakti (like Kate) is the power of devotion; Shiva is the passivity (or voidness) of the intellect/will. From the Shivites' point of view, Shiva is the stillness which allows all "the river of lives, the regenerations of the incarnations of the emanations" (*FW* 600.08-09) to happen

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[246] Sheldon Brivic, *Joyce's Waking Women: An Introduction to Finnegans Wake* (Wisconsin: University of Wisconsin Press, 1995), p.45.

through Shakti/ALP's activity.[247] Dynamism and flux are typically more closely related to human experience than transcendence or even an awareness of immanence. For this reason, in both Hinduism and Buddhism, samsara's mythological figure is *Maya* (the self-deluding and infinitely fertile capacity of the conscious-in-flux). *Maya* is derived from the Shakti concept and is traditionally seen as female.

In the *Wake* it is remarkable how flux gives way to stasis and vice-versa; fixed monuments fall and rise (from sacred to debased and back again) and, conversely, the flowing river becomes a static feature, namely through the two-dimensional device of the stained glass window. Consider Brivic's observation on the passage:

> And one of Biddy's beads went bobbing till she rounded up lost histereve with a marigold ...in a side strain of a main drain of a manzinahurries off Bachelor's Walk. (*FW* 213.36-214.03)

Biddy (Saint Bridget or Saint Bride, the female patron saint of Ireland) was originally an Irish fertility goddess. Having been usurped by the Christian faith, Biddy is given a candle to signify her high, though sexually undynamic, place as a church icon. Brivic comments:

> So on this level Biddy's bead's candle is religious and her marigold is a [stained glass] window. ...So the biddybead or beady is debased as well as being exalted, in a side urinal [a "man's in a hurry" is a urinal] as well as a side altar.[248]

ALP's famous final flowing out to sea in Book 4 is similarly simultaneously static, the event being depicted by a triptych. Joyce wrote to Budgen: "In Part IV there is in fact a triptych - though the central window is scarcely illuminated" (*L1* 406). Jaurretche writes:

> The triptych roughly corresponds to the division of set pieces within the chapter - the description of Saint Kevin, the debate between Berkeley and Saint Patrick, and the flowing out of Annalivia into the sea. Read together these sections provide a model for mystical introspection, understanding, and its reconciliation with light,

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[247] Conversely, the Shaktas present their Goddess as saying of herself: "I create the Father of the Universe on the summit of the world. My origin is within the cosmic waters, in the universal sea... I blow like the wind setting in motion all the universe." Vak Ambrini Rig Veda X, 125, 7-8. Trans. David Frawley, *Tantric Yoga and the Wisdom Goddesses* (Motilal Banarsides: Delhi, 2000). Reproduced at www.marubai.org.
[248] Brivic, *Joyce's Waking Women*, p.46.

> sight and the visible world. ...In Joyce's description the elements of the window correspond to the discussions of perception and the practice of mysticism that abound in the text and that, taken as a whole, suggest that the process of aesthetic representation begins in the restfully awake mind of artistic consciousness.[249]

The yab-yom relation of stasis to dynamism "the restfully awake ...consciousness" is most explicit in kundalini yoga (tantric yoga). Trait set 5 above referred to the coiled snake image; this a common trope used by kundalini yoga to describe the female (Shakti) energy uncoiling up the spine to produce a *mahamaithuna* (cosmic marriage) between the feminine and masculine aspects of personality. That Joyce had intuited this intrapsychic 'marriage' seems in keeping with Brivic's claim that

> To use the dual-gender pronouns Joyce invented in the "Circe" episode of *Ulysses*, it may not be possible to see a person accurately without seeing hrim as a dream of shis parents or as shis own dream.[250]

The boldly affirmative methodological approach of tantric yoga is to reject ascetic renunciation of 'debased' impulses. Instead, all desires are perceived as aspects of universal evolution and are ennobled

> When Kundali "sleeps" man is awake to the world. When she "awakes" he sleeps, that is, loses all consciousness of the world and enters his causal [synchronic] body.[251]

The movement from diachronic to synchronic body, from the river to mandalic palace, is instantaneous. Haridas Chaudhuri compares it to the splitting of an atom - the "abnihilisation of the etym" (*FW* 353.22) - using the trope of the dynamic female electron orbiting the static nucleus.[252] Kundalini yoga shatters the perceived duality of the dynamic river and the static mountain.

> It is seriously believed by some that the intention may have been geodetic, or, in the view of the cannier, domestic economical [oikonomikos = domesticus, "pertaining to the house"].[253] But by writing thithaways end to end and turning, turning and end

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[249] Jaurretche, *The Sensual Philosophy*, pp.127-128.
[250] Brivic, *Joyce's Waking Women*, p.46.
[251] John Woodroffe, *Shakti and Shakta* (Madras: Ganesh & Co., 1959), p.673.
[252] Haridas Chaudhuri, *Integral Yoga* (London: George Allen and Unwin Ltd, 1965), p.58.
[253] Brendan O'Hehir and John Dillon, *A Classical Lexicon for Finnegans Wake* (Berkeley: University of California Press, 1977), pp.79-80.

to end hithaways writing...where in the waste is the wisdom? (*FW* 114.13-20)

This passage, if taken to refer to the *Wake* itself as well as a written artefact within the text, unites or fuses the concept of the mandalic house to the twisting river of anicca. The "end to end" may allude to the yab-yom of Bloom and Molly in bed together. It may also refer to the circular nature of the text itself, as well as the endless streams of incarnations of sentient beings. Of most interest to me is the trope of the chiasmus which I will discuss more in Chapter 5. It is employed here to suggest a mirroring of what went before, in the context of this chapter the riverflow of writing itself: "writing thithaways end to end and turning, turning and end to end hithaways writing" reflects the Mahayanist non-dual view of the "waste" and the "wisdom", or the ontological identity of the diachronic consciousness of the river and the synchronic consciousness of the mandalic palace-mountain. The yab-yom icon does not present either pole - the synchronic (male) or the diachronic (female) - as being dominant or superior. Neither one of the twin poles of language, i.e., the flux of the diachronic speech act and the synchronic matrix of paradigmatic and syntagmatic rules of that language, constitutes on its own the true nature of Language. Both poles exist together in a union or *yoga*, evolving through time while being immanent in its totality at every instant of time. By the same token, it is important to understand that I have cited above Brivic's noting of stagnant or static water images (Biddy's bead water) and Jaurretche's recounting of Joyce's claim that Anna's final flow out to sea is depicted in one part of a static two-dimensional triptych *not* because I am presenting the ultimate victory or dominance of the static over the dynamic in the tantric mandala. I intend these quotes to illustrate how the integral (or tantric) mandala, which I believe is enacted by the *Wake,* presents the twin poles united in yab-yom embrace. This iconic form (Shiva with Shakti, HCE with ALP), although it is a set trope, represents the non-dual unification of the twin aspects of ontological consciousness (i.e., timeless immanence with dynamic flux).

The cosmic male-female concept was considered as a philosophical/aesthetic device by Stephen, musing on "twin eternities", in *Stephen Hero*. In the "Ithaca" chapter of *Ulysses* mandalic traits appear in a quite explicit form as Bloom and Molly, as has been noted above, form a yin-yang image in the bed, with Bloom inverted.

> What moved visibly above the listener's and the narrator's invisible thoughts? The upcast reflection of a lamp and shade, an inconstant series of concentric circles of varying gradations of light and shadow...Going to bed there was a square round Sinbad the Sailor's roc's auk's egg in the night of the bed of...Darkinbad the Brightdayler. (*U* 870-871).

The binarisms (dualities) of light and shadow create the concentric circles above the soon-to-be sleepers. As they pass into the dream bardo, the passage even alludes to an approximate squared circle (a "square round" an egg). Looking at the scene in plan, the presence of all these key mandalic traits (a yab-yom icon set directly below/within concentric circles, egg symbols set within squares) immediately preceding the entrance into a universalised or mythologised setting (the world of "Darkinbad the Brightdayler) seems to be quite a coincidence. One might infer that Joyce had picked up in his wide esoteric reading and/or associations with the Dublin Theosophists some knowledge of mandalic symbolism. However, without any proof to support such an inference, one may at least note a tendency in Joyce to link geometric structuring devices (such as the ones employed above) to dream or dream-like descriptive passages, a tendency reflected in the idio-mandalas of Jung's patients.

These earlier examples from Joyce's writing aside though, it is in *Finnegans Wake* that the sex-cosmology of Joyce's void really comes into focus.[254] The mandalic palace, the structure of which I have been examining in this chapter, houses the Royal Couple.

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[254] There are many names given to Anna's untitled mamafesta, many of them triggering, for me at least, coincidental mandalic/stupa associations. For instance: "*Thonderbalt Captain Smeth and La Belle Sauvage Pocahonteuse*" (*FW* 106.15-16). The Thunderbolt and Bell, mirroring India's concept of the adamantine Jewel (the universal Plenum) in the soft Lotus (the receptive Void), are two of the most important Tibetan Buddhist symbols. The thunderbolt is activity, the bell is the receptive void that allows action to be sounded. In this respect the vajra is the male and female principles fused into a single symbol. Vico's thunderbolt is swallowed up and placed at the centre of most Tibetan mandalas, in the form of a *vajra* and

> To them in Ysat Loka. Hearing. The urb it orbs. ...Upon the thuds trokes truck, chim, it will be exactlyso fewer hours...of the ope of the diurn...of the yere of the age of the madamanvantora of Grossguy and Littleylady... (*FW* 598.28-33)

One can see the movement between *lokas* dramatised in the Wheel of Life and Death. The "madamanvantora" is a play on the mahamanvantara concept, as well as the integrative or hermaphroditic ideal of the yab-yom icon (i.e., madam/man).[255] The quote comes from the 'dawning' book IV. Soon the gods will wake to their own dreaming (or shunyata) natures {"Male and female unmask we hem." (*FW* 590.24)} and the universe will begin again (universes in Hindu cosmogony last a mahamanvantara: 4,320,000,000 years). The "Grossguy" seems identical to the expansive masculine "yang", the "Littleylady" corresponding to that of the "yin" partner. That all opposites are interdependent on each other, and hence are empty of inherent existence, makes for linguistic difficulties when talking about Being. There is no word for the union, or coincidence, of opposites in English. The Chinese have the *Tao* but Taoists are quick to point out that: "The Tao that can be expressed in words is not the All-embracing and Immutable Tao."[256]

The absurdly ubiquitous (but frequently unexamined) basic mandala of Taoism, the *yin/yang* image - ☯ - reflects the non-dual paradox of its teachings in a more explicit manner than the squared circle. Here the mandala is a unified circle, a oneness, but split

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bell it doubles as a yab-yom. Consider also "*Neuter till Brahm Taulked Him Common Sex*" (*FW* 106.29). The reference to Brahma and the creation of sex is suggestive of the prevalence of sex-imagery in Indian theological art where copulating deities inhabit most notably mandalas and temple architecture.

[255] Stephen daydreams about writing on oval leaves and having them sent to every library in the world. "Someone was to read them there after a few thousand years, a mahamanvantara" (*U* 50). "Manvantara" and "pralaya" are "activity" and "repose". Stuart Gilbert quotes A.J.Sinnott's *Esoteric Buddhism*: "Man has a manvantara and pralaya every four and twenty hours, his periods of waking and sleeping... The world too has its manvantaras and pralayas, when the tide-wave of humanity approaches its shore, runs through the evolution of its seven races, and ebbs away again, and such a manvantara has been treated...as the whole cycle of eternity" *James Joyce's Ulysses* (New York: Vintage Books, 1955), p.123.

[256] James Stephens, the man Joyce had selected to finish the *Wake* if Joyce himself could not complete it, was in possession of one of the first English translations of Taoism's seminal text, the *Tao Te Ching*. Entitled *The Simple Way of Lao Tsze* (London: Shrine of Wisdom, 1924) it was donated to Trinity College, Dublin in 1990. Very few marks have been made on the text but the few that have regard the Father-Tao and Mother-Tao aspects of the Void.

into two opposites which are analogous to Shem and Shaun. The positive principle (*yang*), representing light, force, hardness, expansion, dryness and masculinity (amongst other binary halves) is on top but is about to fall. The negative principle, (*yin*) is beneath but starting to rise. *Yin*'s yielding gives *yang* all its apparent power. *Yin* does not oppose *yang* in any but the most superficial perceptions and in fact allows *yang* to be.

Though the yin-yang mandala image is a unified and static one, the flux is readily apparent in the divided figures' dynamic orientations and while the static snapshot may suggest their opposition, little intuition is required to perceive that *yang*, on the cusp of its fall, is about to become *yin* and vice-versa. That each pole contains the seed to becoming its opposite is reflected by white *yang* having a black "centre" in its movement-blurred circle and *yin* a white one. Like Dedalus's God (and ideal artist), conceptions of the true source of power are to be "refined" out of forceful *yang* and into passive but all-facilitating *yin*. As such, Taoism stands as the opposite but complementary twin to Chinese society's strict and ordered Confucianist (Kung Fu Tse) system of thought, "Kung's doctrine of the meang" (*FW* 108.12). In effect, Taoism swallows the *yang* of Confucianism and the *yin* of itself into the circle of "its" mandala, the circle relating not to Taoism anymore, but the Tao which has no name. Taoism, like all non-dual thought-systems, exists only so it can swallow itself, and in doing so it swallows the reference point by which we can feel separated from each other and all existence. To put it another way, non-duality proper is never an objective theory (as against another) but a sense of how the subject can never grasp itself as an object and so must always transcend its "self" as an examinable and ultimately comprehensible thing. Before finishing this brief passage on Taoism I would like to offer some (perhaps only coincidental but nonetheless interesting) evidence further connecting Stephens, the *Wake*'s potential surrogate author, with Joyce and the orient. Immediately after mentioning the Chinese symbol, (|_|_|), Joyce writes:

> The sign in this form means H.C.E. interred in the landscape. It is rather singular that for the last three years I have been carrying three photographs of Tuohy's portraits in my pocket - those of my father, myself and James Stephens. The combination of his name from that of mine and my hero in A.P.O.T.A.A.A.Y.M. is strange enough. I discovered yesterday, through enquiries made in Paris, that he was born in Dublin on the 2 February 1882 (*LI* 254).[257]

Joyce moves without pause from the subject of the Chinese pictogram (and its new Wakean role) to the trinity of portraits in his pocket. He feels that the linking of his name, date, place of birth, and creative role with James Stephens is bizarre - even for his esoteric tastes. However, given that Stephens was the man whom Joyce felt could "finish the design" of his book if "I showed him the threads" (*LI* 253),[258] it is probable that he valued Stephens's conceptual capacity and interests at least to some extent independent of the coincidences that bound the two men together. His use of terms like "finish the design" and "threads" suggest support for reading the *Wake* as a mandala, i.e., as an infinitely repeatable material design meditating on a variety of shapes or figures here doubling as aspects of the psyche *or* external world.

As suggested above, the division of yin and yang into two characters can be related both to the warring brother device and the sexual polarity of the yab-yom. The *Wake*'s 'doubling' action is most obvious in the splitting of one character into two same-sex characters (who usually oppose each other). With the male-female polarity, the emphasis is on desire for union rather than battle. This sexual coupling motif frequently begins with what sounds like a description of a single character who then becomes plural.

> A one of charmers...Una Unica...who, under the branches of the elms,...their arms enlocked (ringrang, the chimes of sex appealing...) all thinking all of it, the It with an itch in it, the All every inch of it... (*FW* 267.24-268.05)

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[257] To Harriet Weaver, dated May 31st, 1927.

[258] Addressed to Weaver and dated May 20th 1927, this letter was written ten days *before* Joyce's 'revelation' of the birth date coincidence of himself and Stephens which he found so compelling. For more on the relationship between Joyce and Stephens see Richard Finneran, "James Joyce and James Stephens", *JJQ*, vol.11, no.3 (1974), pp.279-292 and "A Further Note on Joyce and Stephens", *JJQ*, vol.13, no.2 (1976), pp.143-147.

Every inch (part) is the All, just as no holon can really be divided from the universe or perceived as an ultimate, finite, atomic unit. The void is portrayed as the It, the All, yet it itches with desire and division. This almost-awareness (of the similarity of warring and loving as samsaric projections of the void) is more lucid in the final book, describing as it does the "sleeper awakening" (*FW* 597.26). A palace is again presented, a

> Djinpalast with its twin adjacencies, the bathhouse and the bazaar...and on the sponthesite it is the alcovan and the rose garden. (*FW* 597.13-15)

The two adjacencies suggest two planes of being which exist simultaneously.

> One's apurr apuss a story about brid and breakfedes...but others is of...contest and enmity. ...It is a sot of swigswag, systomy dystomy, which everabody you ever anywhere at all doze. Why? (*FW* 597.16-22)

The 'systole-diastole' alludes to the warring polarity of the brothers ("contest and enmity") and the lovers who are the attracting, world-creating and sustaining force (the devoted brid[e] provides breakfast for her waking husband). The waking sleeper dimly perceives desire and hatred, the "systomy dystomy", as like a "resty fever, risy fever" (*FW* 597.26), gaining a flash of insight as to how the great delusion ("mahamayability") creates a world.

> a flash from a future of maybe mahamayability through the windr of a wondr in a wildr is a weltr as a wirbl of a warbl is a world. (*FW* 597.28-29)

In another example, again the reader finds a passage apparently describing the action of a woman which then becomes a coupling and ends by drawing a circle around a male figure. It seems a sex transformation has possibly been effected, or if not, that the text has shifted focus from the female to the male after a possibly chiasmatic "germination" scene.

> woman't seeleib such a fashionaping sathinous dress out of that exquisitive creation and her leaves...sinsinsinning since the night of time and each and all of their branches meeting and shaking twisty hands all over again in their new world through the germination of its gemination from Ond's outset till Odd's end. And encircle him circuly. (*FW* 505.08-13)

The *Wake*'s transforming male and female 'characters' are aspects of the void, manifestations of emptiness. Like 'deities' in the Buddhist tantras, Humphrey and Anna are devoid of inherent self-existence and their main function is to demonstrate that fact. They also represent aspects of Being which must be reconciled to complete the mandala proper.

> According to Tantric Yoga, the ultimate goal of spiritual effort is the union of the dynamic and static aspects of personality. ...So it may be said that integral union...is union with history as well as transcendence.[259]

Yab-yom, shiva-shakti, yin-yang and HCE-ALP unions are dramatic representations of the need to yoke the world of history (the flux of time) with the transcendental void which is neither 'world' nor 'mind'. Needless to say, these concepts are difficult to approach in a direct, rational "wideawake" manner. A more fluent mode of addressing that realm of consciousness for which these matters are pressing existential concerns is through the subtler (more inclusive) multi-layered language of mythmaking and the dramatic image.

> ...we have to use various forms of mythological language because we cannot express the transcendent and our sense of it in any other way. We can of course to some extent do so in abstract language and concepts. But as we know, this is extremely thin in content, it tends to be negative; and even abstract language (like "transcendence" itself) strains towards metaphor. Religious (as distinct from theological and philosophical) language is essentially metaphorical, mythicogenic... and even myth-making because man's highest endeavours to express divine things demand all this. ...This dramatic character of action functions as an "inner forum" technically known as a *mandala*. It has a centre which, like a power centre, uniformly spreads in all directions of the compass and, since the centre is the individual, this spread into all directions indicates man's orientation in the world.[260]

This chapter has attempted to demonstrate *Finnegans Wake*'s extensive use of such language to construct the "inner forum" to which Reid refers above. The *Wake*'s various different "mythicogenic" tropes are both set within the mandala structure and are used as

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[259] Chaudhuri, *Integral Yoga*, p.58; p.62.

[260] L.A.Reid, *Ways of Knowledge and Experience* (London; George Allen and Unwin Ltd, 1974), p.153.

raw materials, building blocks that form that structure. The yab-yom, as a primary mytheme, is really a condensation of everything that the mandala represents. The more complex the mandala symbolism, the more layers of psychological insight can be depicted in codified form. But all mandalas can be broken down into skeletal concepts which approximate to the yab-yom and the empty fullness of interdependence which connects all life. The rich, graphic imagery can even be reduced to plain lines, pure geometric shapes {such as the yantra (*fig.*9)}. The Indian yantras perform the same elaborate symbolism through simple curved and straight lines as does Joyce's Vesica Pisces/ALP sex-map (*FW* 293). Tucci comments on the essential identity of the yantra and mandala devices:

> Everything is reduced to a geometric design complicated by the multiple intersections of the same figures. ...Line is substituted for image. However, the principle remains the same. What we have, in fact, is the quintessential reduction of an identical idea.[261]

The psychological realisation of the cosmic marriage of male and female (passive and active) principles is not a state of 'perfect balance' equivalent to a sort of lobotomy of the spirit. Such a stasis would appall Joyce, whose romantic inclinations really valued some disequilibrium in a person.[262] To return to Chauduri's point above, the union represented by both the yab-yom and more generally the mandala is that which relates the dynamic flux (awareness of constant change) to an experience of stasis (the self-reflexive immanence of consciousness at all times). The purpose of this is not to seek out a special transcendental moment which will lift one out of time into a stasis or heaven, but rather to develop a renewable way of relating with being, discovering the same liberating mystery of consciousness everyday, the same but different, "the seim anew" (*FW*

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[261] Tucci, *Theory and Practice of the Mandala*, p.47.

[262] As Joyce said to a friend once: "The state is concentric, man is eccentric." See George Borach, "Conversations with Joyce", *College English*, XV, March, 1954, pp.325-7. The latter part of the statement seems to ring true in Joyce's case. However, it is not only the political state which is being described in his *Wake* as concentric, but everything - even marriage ("maritory") aspires to centring: "a socially organic entity of a millenary military maritory monetary morphological circumformation in a more or less settled state of equonomic ecolube equalobe equilab equilibbrium" (*FW* 599.15-18).

215.23). One might call the tantric mandala an initiation into the mystery of ordinariness. How inexplicable is one's experience of time, space, eating breakfast. Trungpa, as usual, states it directly:

> It is not as though, having found enlightenment the process [of finding deeper levels of paradoxical insight] is completed and everything comes to an end. Rather, the fact is that we continue to live, so we must continually start anew. Nevertheless, through [the stages of tantra] we have found...a way of relating, a certain continuity. This continuity of relating is the basic meaning of tantra. In a sense this is an extremely simple point. In general, however, we find that there is scarcely anything more difficult than this kind of simplicity.[263]

"We find that there is scarcely anything more difficult than this kind of simplicity." The reader will remember Joyce's use of the single word, "Simplicity", to describe his *Work In Progress* in his 1927 postcard to Miss Weaver.[264] I believe that the 'difficult simplicity' to which Trungpa refers is also that to which Joyce is alluding in his postcard manifesto. Whether Joyce knows it or not, he has used his experience of writing his most difficult text to uncover a basic principle: tantra is a thread, a way of relating to the universe *moment after moment*. The involving, elaborate, even convoluted devices of mandala construction serve the artist (and perhaps to a lesser extent the student of the artist's work) to keep this simple awareness to the forefront of consciousness until it becomes harder and harder to get lost in the boredom of "mere" being or feel despair at being a seeming solitary soul in a vast world. That is the simplicity of tantric insight.[265] However, there is

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[263] Chogyam Trungpa and Herbert Guenther, *The Dawn of Tantra* (California: Shambhala Publishing, 1975), p.5. This idea of tantra as a connective process, as an on-going relation with the infinite rather than a single "eureka" moment of comprehension, is expanded on by Trungpa: "Tantra does not lay strong emphasis on [the] moment of the discovery of truth, because it is not so interested in truth as opposed to confusion. Rather, the principle of tantra is the continuity which runs through both truth and confusion. In Tibetan, tantra is called *rgyud*, which is like the thread which runs through beads" p.8.

[264] See above, chapter. 1, p.4.

[265] Cf. the writing of another famous 'unreadable', Heidegger: "Because there is something *simple* to be thought in this [new, open] thinking it seems quite difficult to the representational thought that has been transmitted as philosophy. But the difficulty is not a matter of indulging in a special sort of profundity and of building complicated concepts; rather, it is concealed in the *step back* that lets thinking enter into a questioning that experiences - and lets the traditional opining of philosophy fall away." "Letter on Humanism", p.222 (see above, Chapter 1, p.20, for details). For a compelling analogy between Heidegger's 'stepping back' into 'simplicity' and the Buddhist shunyata, see Loy, *Non-duality*, pp.136, 166-167. Loy demonstrates that Heidegger's opposing types of thinking/experience, i.e., (1) *Ur-sprung-liches Denken* "primal-springing-up" and (2) *vorstellendes Denken* "re-presentational", share obvious etymological

a more disconcerting fear than being a self lost in the world, and that is to lose one's sense of personal self, i.e., to experience ontological insecurity. The next, final, chapter considers Joyce's body of work in the light of such a concern.

parallels with Mahayana Buddhist terms *prajna* and *vijnana*. *Jna* means "to know", the *vi* prefix signifies "separation" or "differentiation". *Pra* means "springing up", as Loy glosses it: "presumably referring to a more spontaneous type of knowing in which the thought no longer seems to be the product of a subject but is experienced as arising from a deeper non-dual source." *Non-duality*, p.136.

Chapter 5: "Mystic" or "Morbid"?: Geometrical Art

In chapter 1 it was argued that the Tibetan concept of the non-dual *bardo* (the 'between-two-ness') was analogous to the state of awareness re-presented in *Finnegans Wake*. Chapter 2 suggested that a powerful enough awareness of the non-dual bardo state produced a certain type of experience. One negative aspect of that state was described as a period of ontological anxiety or radical uncertainty. That anxiety, it was suggested, was the controlling/ordering ego panicking in an attempt to re-establish a dissolved or dissolving existential reference point, i.e., a dualistic sense of atomistic 'self' as opposed to 'other' (or 'self' as opposed to 'world'). Chapter 2 then argued that the production of highly structured icons was an attempt to restore a sense of order to what was a radically dis-ordered experience of the unspeakable void. In Tibetan Buddhism, the absence of an atomic (fixed) self and the awareness of sentient beings' dynamic interdependence produced not only the psychic *bardo* concept but also the Tibetan wheel icon, which charted the various different planes (*lokas*) in which the void manifests itself as ego-centric (samsaric) experience. Chapter 3 drew an analogy between the stories in Joyce's *Dubliners* and the six *lokas* to demonstrate how Joyce shared this awareness of the unstable web of karmic interrelations and how rapidly one type of *loka* can give way to another, that radical transformation is not only possible but certain. The *lokas* were connected to *Dubliners* by way of the Tibetan wheel, itself a geometric structure comprising various concentric levels, the central three circles of which depict psychological insights demonstrable in Joyce's short stories. The fourth, outer, circle - the twelve *nidanas* ("links") - was shown to have been reproduced word-for-picture in *Finnegans Wake*. Chapter 4 then examined *Finnegans Wake* as a vast mandalic charting of *bardo* awareness which employs various ordering devices and tropes evident in both modern 'idio-mandalas' and conventionalised Eastern sacred mandalas.

The first part of this chapter will attempt to find in Joyce's pre-*Wake* writing (in particular the experiences of his quasi-autobiographical characters Gabriel in "The Dead" and Stephen in *A Portrait*) some evidence for Joyce's having experienced something comparable to what I have presented as 'ontological anxiety'. Just as each of the previous chapters has featured central thinkers (such as Trungpa, Gombrich, Jung and Lethaby) to lead the tour, this chapter predominantly uses the work of the psychologist Louis Sass to explore Joyce's putative ontological anxiety. The second part of this chapter will consider how Sass's definition of "schizoid" might also be used to examine other artists' linear-geometric constructions and to draw comparisons between these and the *Wake*. All of these examples are brief, culled from art historian John MacGregor's *Discovery of the Art of the Insane* with the exception of two: the cases of Louis Wain and Adolf Wolfli. The productions of these two artists, both of whom suffered from schizophrenia, are compared thematically and technically to the *Wake*. The chapter as a whole is an attempt to investigate why Joyce, having achieved fame with *Ulysses*, might then spend almost two decades producing a text so focused on structure and motif to the exclusion of a discernible 'meaning' that it served to alienate him from many of his supporters and has left at least another two and a half centuries of challenge for baffled professors.[266]

This final part of my argument will attempt to address the relationship between the mandala as a *breakthrough* (to a liberating experience of non-duality) and the mandala as a psychological defence against a schizoid *breakdown* (i.e., an ego-based experience of ontological insecurity). There is a problem with finding a working definition of the term "schizoid" when discussing mandalas - clearly it is a metaphor that figures the 'splitting' of something, but what exactly is 'split' is not stated. The term "schizoid" is like the opposite of Ariadne's thread. By that I mean that if you pull on it long enough you get led *into* (rather than out of) the labyrinth of contesting models of reality. "Schizoid" has

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[266] I refer here to Joyce's claim that *Finnegans Wake* would keep the critics busy for three hundred years. Quoted by Jacob Schwartz in 1956, see Ellmann, p.703.

obvious psychiatric connotations, suggestive as it is of "schizophrenia" which is usually understood as a long-term morbid disconnection between thoughts and/or feelings and/or actions. One might consider this as the psychopathological definition of "schizoid" and it is certainly the most common understanding and use of the word. So, to rephrase, "schizoid" is typically used as an adjective to describe an individual who is undergoing a period of affective maladaptation, from the point of view of general, 'non-schizoid', society. It is a term applied by a 'normal' majority of individuals (who are presumably 'un-split') to a minority of 'abnormal' individuals.[267] But one might entertain a different view of what, and who, is fundamentally 'split'. In Hinduism and Buddhism, for instance, the view is that it is the majority of individuals who are morbidly split, or divided, against their true self. 'Samsara' is the term for this infinite ocean of sentient beings experiencing ontological division and anxiety; samsara is a circular, infinite, wandering through the various realms of ego-centric experience. The non-dual void endures terror, hatred, intense lust and craving, frustration and loss because in certain manifestations it attributes a fixed, stable centre to itself which in modern parlance is generally called the 'ego'. *Karma* is the term for the psycho-cosmological evolutionary process that has produced

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[267] The term "schizoid" is certainly slippery in what it refers to, even in the specific psychiatric sense pertaining to schizophrenia. "Why" ask the authors of a psychiatric report, "is a concept of schizophrenia necessary at all?...Firstly, because we have the term. The word schizophrenia has come into such widespread use that it is necessary to have a practical definition of it in order to keep public discussion of schizophrenia within reasonable limits." World Health Organisation, *Report of the International Pilot Study of Schizophrenia,* Vol.1*: Results of the Initial Evaluation Phase* (Geneva: World Health Organisation, 1973), p.17. Uncertainty over what exactly is referred to by the term has been made explicit by the 'anti-psychiatric' writings of Thomas Szasz. He suggests, in a callous vein, that schizoid disorders do not actually exist and compares the confusion caused by the Greek term to that caused by Ulysses when he tells the Cyclops that his name is "No-man". See Thomas Szasz, *Schizophrenia: The Sacred Symbol of Psychiatry* (Oxford: Oxford University Press, 1979), p.41. I can sympathise with Szasz's attack on the vagueness of the diagnostic criteria; he points out that many political dissidents in the former Soviet Union were incarcerated in hospitals against their will because of their "delusional" beliefs (they were diagnosed as "Syndrome of Reform-Seeking Schizophrenic Types"), see Szasz, *Schizophrenia*, p.100. However, his varied and repeated claims that there is no actual experience to which the label of "schizoid" refers seems not only ill-founded but immoral. His portrayal of psychiatrists as power-hungry charlatans and psychotics as dependants secretly looking for someone to look after them (he compares the psychiatrist-psychotic relationship to a marriage in Chapter 4 of *Schizophrenia*) blithely ignores the fact that, regardless of whether the schizoid mindset is a specifically *medical* problem, it is, from a phenomenological viewpoint at least, real.

the 'ego' and brought about this situation of apparent division from the Absolute, a division Christians call "The Fall". But, according to every major world religion, this apparent 'split' of the finite self from the infinite is not real - in the ultimate sense. Buddhist 'enlightenment' consists of nothing but ceasing to suffer from the *perception* of a stable division of the finite persona and the infinite universe; Augustine's *felix culpa*, which famously echoes throughout the *Wake*, rejoices in the certainty of dissolving the perception of the 'split'; the Hindu concept of *lila* ("play") suggests that the illusory split, with all its anxiety and uncertainty, is something the Godhead does for amusement!

These two definitions of "schizoid" experience (the 'psychopathological' or 'morbid' definition and what I will term the 'mystic' definition) are not really commensurable because they refer to different basic ideas of what it is that is fundamentally split. However, the two definitions have one concept in common: the self-conscious 'ego', i.e., the relatively stable sense of finite personal existence. It is with this concept - of self-consciousness - that I wish to draw the two definitions of "schizoid" (the 'morbid' and the 'mystic') together to explain their singular mandalic response to decenteredness. Although the paradigms of religious and psychiatric discourse are seen as initially incommensurable (e.g., their respective labelling of ontological insecurity as 'mystic' versus 'morbid'), here "schizoid" will serve as a 'bridging' term between these two viewpoints, touching as it does on many religions' and psychological theories' shared view of the ego as being somehow 'split'. The twin views of mandalas as presented in this thesis, as being a ritualistic aid to celebrate an *amor infiniti* or psychotherapeutic defence against a *horror vacui*, will be brought to bear on examples from various artworks produced by artists considered as suffering from a schizoid psychopathology.

I will begin by sketching Sass's thesis in *Madness and Modernism*.[268] He opens with an historical review of Western depictions of the madman as a creature having lost the

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[268] Louis Sass, *Madness and Modernism: Insanity in the Light of Modern Art, Literature, and Thought* (New York: Basic Books, 1992).

highest human accolade of Reason, gripped by a Dionysian lust, either swooning in drunkenness or frenzied like a wild beast.[269] Using excerpts from the writings of poets, philosophers and, later, psychologists, the traditional picture of madness that Sass brings into focus is that of the bright light of Apollonian intellect weakened or dimmed by the murk of a Dionysian orgy of the id. Psychoanalysis typically presents madness then as either a weakening of the ego or a strengthening of the id, or both. ('Anti-psychiatry' frequently presents the schizoid individual as a hero-type who ceases to "repress" his or her desires).[270] In contradistinction to this model of the schizoid (as either victim or hero of the id), Sass presents his own, opposite, view of the schizoid individual. Instead of understanding the schizoid experience as a mire of chaotic (or id-like) impulses which alienate the schizoid person from their lucid and rational neighbours, Sass presents the schizoid as suffering from a hyper-lucidity. In short, the schizoid state (and its most extreme form as schizophrenia) is a making *conscious* of processes that are normally ignored or unconscious. The result of such an extreme lucidity can be a sudden shift into extreme ontological awareness. The subject may perceive normally transparent activities (such as ideation or the comprehension of language) as substantial and physical. Also, they may perceive physical entities (such as a table or chair) as mental constructs devoid of meaning. Frequently, according to Sass, this physicalisation of thought/language and idealisation of the body/physical world occur simultaneously, leaving the schizoid in a

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[269] Plato imagines how "lusts, amid clouds of incense and perfume and garlands and wines, and all the pleasures of a dissolute life, now let loose, come buzzing around," dissolving any sense of shame and "nourishing to the utmost the sting of desire" - Plato, *The Republic*, Book 9, in *The Dialogues of Plato*, vol.1, trans. B. Jowett (New York: Random House, 1937), pp.830-31. Quoted in Sass, *Madness and Modernism*, p.400, n.11.

[270] Obviously influenced by psychoanalysis and the Expressionist movement, André Breton's seminal "Surrealist Manifesto" was written in Paris, 1924. Breton's view of the psychotic is that of almost a noble savage "whose innocence is equalled only by my own." - Quoted in Maurice Nadeau, *History of Surrealism* (Harmondsworth: Penguin, 1978), p.96. Deleuze and Guattari, in keeping with the idealisation of schizophrenia characteristic of left-wing 'anti-psychiatry', see the schizoid personality as a "true hero of desire", a sensualist who "is closest to the beating heart of reality" and "the vital biology of the body". He is an "emblem of creative insurrection against rationalist repression linked to social power." Giles Deleuze and Felix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* trans. Robert Hurley, Mark Seem, Helen Lane (New York: Viking, 1977 [1972]), pp.87-88.

radically altered state without being able to say what exactly has changed. In the early stages of her encroaching ontological shift, the schizoid subject starts (unintentionally) to perform what Sass calls the "Truth-Taking Stare".[271] This "stare" describes a penetration into ontological awareness; typically it is an inexplicable fascination for staring at some object or scene, as if transfixed by a sudden strangeness that had come over existence:

> To judge from what patients say, the world appears to be, in some sense, quite normal. At least at first, they experience neither hallucinations nor delusions... Still, everything is totally and uncannily transformed: the fabric of space seems subtly changed; the feeling of reality is either heightened...or else oddly diminished or undermined - or, paradoxically, things may seem (as one patient put it) both "unreal and extra-real at the same time".[272]

Similarly, Karl Jaspers, in his major psychiatric tome *General Psychopathology*, published just one year after Joyce began work on his own major opus of the *Wake*, observed schizoid patients reporting a feeling "of crystal-clear sight, of profound penetration into the essence of things," but, frustratingly, "there is no real, clear content to communicate".[273] One is reminded of young Joyce's collection of "epiphanies". These, whilst undoubtedly records of personally important (even profound) psychological events from Joyce's point of view, do not seem to the casual reader to contain anything of profound artistic or philosophical insight to them.

The paradoxical sense of increased meaningfulness/meaninglessness to existence which occurs during the truth-taking stare, what Sass calls an experience of "Mere Being", often gives way to an unusual mode of perception that typically takes in 'parts' of objects (in much the same way that it is theorised that some autistics perceive the world). Sass calls this perceptual alteration "Fragmentation":

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[271] Sass derives the term "truth-taking" from the German psychiatric phrase for an early sign of schizophrenia: *die Wahrnehmungstarre*.

[272] Sass, *Madness and Modernism*, p.44. Patient quoted from John Cutting, "Subjective experience of schizophrenia," *Schizophrenia Bulletin*, 15, 1989, p.229.

[273] Karl Jaspers, *General Psychopathology* trans. Marion Hamilton, (Manchester: Manchester University Press, 1963 [1923]), pp.115-116.

> Objects normally perceived as parts of larger complexes may seem strangely isolated...and devoid of encompassing context; or a single object may lose its perceptual integrity and disintegrate into a disunity of parts.[274]

Like epileptic seizures, the onset of schizophreniform experiences is often preceded by an aura. Klaus Conrad, a German-speaking psychiatrist, names this preliminary stage as the *Trema*, a theatrical slang word referring to the stage fright an actor feels before the performance begins.[275] Sass employs this term *trema* to include the three aspects described above: un-reality/extra-reality, Mere Being and Fragmentation. I will demonstrate later how the sense of *trema* can be found in some of Stephen Dedalus's experiences, one particular scene involving his performance on a stage. For now, however, I want to focus on that experience of a *heightening* of existential awareness, and how it is quite the opposite to any drunken sense of abandon or caprice as visualised by traditional depictions of 'madness'. Although the *trema* is presented above as the early signs of a possible schizoid experience, the subtle change of one's experience of Being (and one's own relation with space) can bear a marked similarity to what is considered by others a 'spiritual' experience - although not necessarily a pleasant one. Consider John Suler's comments on certain experiences that occur not uncommonly during meditation:

> On occasion, psychotic episodes during intense meditation retreats have been reported. At deeper levels of practice, when the powers of concentration improve and shift from intrapsychic content to process, meditators may experience grandiose feelings of accomplishment and an anxiously compulsive preoccupation with their practice (in Zen called the "Zen sickness"). ...The sustained destructuring of the intrapsychic world that fades the self into the no-self ultimately leads to the spiritual crisis of some meditators known as the "great terror" or "great doubt".[276]

In the case of meditation, the subject is actively engaged in the process of defamiliarising thought processes and perception. Trungpa's commentary on the *Tibetan Book of the*

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[274] Sass, *Madness and Modernism*, pp.49-50.

[275] Max Hamilton, ed., *Fish's Schizophrenia*, 2nd ed. (Bristol: John Wright, 1976), p.117.

[276] John Suler, *Contemporary Psychoanalysis and Eastern Thought* (New York: State University of New York Press, 1993), p.123. Suler adds the following qualification to his dire-sounding passage above: "Considering that meditative disciplines predate psychology by some 3,000 years, that they have evolved into highly complex systems that Westerners are just beginning to understand, and that meditation is perhaps the most ubiquitous health practice in the world, we may regard contemporary psychological research as still preliminary in its development" (p.124).

Dead, informed as it is largely from advanced, intensive, meditation techniques (such as spending days at a time in darkness, silence and isolation), discusses the first bardo experience one has as the uncertainty of whether one is losing contact with reality:

> This uncertainty is not seen in terms of leaving the body, but purely in terms of losing one's ground; the possibility of stepping out from the real world into an unreal world. ...Conflict arises because duality is not seen as it is at all. It is seen only in a biased way, a very clumsy way. In fact, we do not perceive anything properly and we begin to wonder whether such things as myself and my projections really exist. So when we talk about the dualistic world as confusion, that confusion is not the complete dualistic world but only half-hearted, and this causes tremendous dissatisfaction and uncertainty; it builds up to the point of fear of becoming insane, the point where there are possibilities of leaving the world of duality and going into a sort of woolly, fuzzy emptiness, which is the world of the dead, the graveyard that exists in the midst of fog.[277]

The reader will remember from Chapter 1 that the *bardo* concept is a destabilisation of the mundane viewpoint that waking life is the only reality. Even waking life is considered a 'between' (the life-between) where at any moment one might consciously realise the automatic and assumed nature of the subject-object divide and attain a possibly unsettling insight into the void:

> In a life situation there is not the extreme aspect of the mirage, but there is a basically desolate quality, loneliness and flickering, when the person begins to realise that there is no background area to relate to as ego. That brings a kind of shakiness.[278]

I have quoted Trungpa and Suler above at length because of the similarities between the disconcerting meditation experience (that reveals the *bardo*) and the world of schizoid experience. The samsaric "shakiness" of an unexpected confrontation with awareness of the *bardo*, like Sass's view of the schizoid experience, is not due to a 'weakening' of the ego (or surge of id-like frenzy) but rather the opposite: it is a drawing into conscious awareness that which was previously automatic, unnoticed or taken for granted.[279]

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[277] Trungpa, *Tibetan Book of the Dead*, pp.7-8.

[278] Trungpa, *Tibetan Book of the Dead*, p.37.

[279] The taking-for-granted of the subject-object divide is one major aspect of the *avidya* (ignorance) represented by the pig at the centre of the Tibetan samsaric wheel.

To recap briefly, Trungpa's book on the mandala principle is *Orderly Chaos*. The oxymoron refers to the preliminary chaos of becoming an existential refugee. The refugee gives up the ground of certainty and begins to construct a mandala. The mandala represents a 'higher order' immanent within the refugee's projections of chaos. The higher order of the mandala is the *coincidentia oppositorum* so valued by Christian mystics such as Giordano Bruno and Nicholas of Cusa. Mandala awareness is perfected (i.e., the basic and perfect activity of the *shunya* void is realised) once the refugee ego lets go of its attempt to control all facets of its experience, i.e., lets go of the fear, hatred and desire that emanate from the perceived subject/object divide. The 'mystic' experience, to simplify extremely, is a perception of chaos (meaninglessness) which gives way to a profound sense of order (meaningfulness of being). As a mirror image, the term "Orderly chaos" could be used to summarise Sass's view of schizoid states as presented in *Madness and Modernism*. According to Sass, the schizoid subject perceives an intensification of order (a massive proliferation of 'meaning' in experience) which continues until it starts to 'overload' and leads to a sense of chaos (i.e., a 'morbid' sense of inescapable and uncontrollable hyper-lucidity). Understood in this way, both terms ('mystic' and 'morbid') point to an experience of "Orderly Chaos" but they approach it from opposite directions. In effect, Trungpa and Sass are describing different facets of the same process; Trungpa emphasises a liberating outcome and Sass charts a cul-de-sac of morbid repetition where the subject gets lost in a disconcerting self-reflexivity.

It is often (though not always) the case that mystics are initiated by advanced meditators into the construction of ritual mandalic artefacts to help them safely realise the mandala principle without getting trapped in an all-consuming self-reflexivity. What I have termed "idio-mandalas" are often (though not always) produced without any instruction and are an attempt to deal with the 'morbid' experience of chaos-as-hyper-lucidity. It is important to point out, again, that I do not want either interpretation (i.e., the 'mystic' apprehension of a subject-object gestalt or the 'morbid' fear of perceiving such a

gestalt) to dominate the other in my use of the word "schizoid". Although I have presented the *Wake* through twin viewpoints (that of the idio-mandalas produced by individuals in psychic distress and ritual mandalas produced by devout communities), neither standpoint, conceptualised as mystic or morbid, can be entirely reduced to the other.

No one who has embraced a spiritual heritage wants to see it, or any aspect of it, such as in this case mandalas, 'reduced' to the jargon of pathology.[280] Jung, like many other westerners, had been inspired by Zimmer's *Kunstform und Yoga* (1926), but had selected the mandala as a device to be employed in the service of the distressed ego rather than for transcending the ego altogether. Zimmer personally took issue with Jung's 'morbidisation' of the mandala. Jung recollects

> [Zimmer] was the first to tell me this to my face. Like many others he had reacted to the word 'psychological' like a bull to a red flag.[281]

This chapter is trying to demonstrate that the mandala can be seen as a typical product of the schizoid state, but the schizoid state is as much an aspect of 'spiritual' attempts at transcendence as much as it is a 'non-spiritual' psychiatric problem. Trungpa the Buddhist and Sass the psychologist never refer to each other but they are both charting the same oxymoron of orderly chaos. If Jung over-emphasises the mandala's role as restoring the ego to stability, he is right to note the defensiveness with which such a view is often met in the religious world. Coomaraswamy tries to rescue the 'mystic' ideal of the mandala from Jung's psychiatric use of it by claiming that

> the Eastern diagrams are, in fact, finished products of a sophisticated culture; they are created, not by the disintegrated patient as in Jung's cases, but rather by the psychological specialist himself for his own use...[282]

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[280] However, there is often much in religious practice and discourse which is not only amenable to examination from a psychopathological trait analysis but which demands such an analysis. See in this regard Suler, *Contemporary Psychoanalysis and Eastern Thought*, pp.139-161. Also Mark Finn, "Transitional space and Tibetan Buddhism: The object relations of meditation" in Mark Finn and John Gartner, eds., *Object Relations Theory and Religious Experience* (New York: Praeger, 1992). See also Edward Podvoll, "Psychosis and the mystic path" in *Psychoanalytic Review*, 66 (1979), pp.571-590.

[281] Jung, cited in introduction to Zimmer, *Artistic Form and Yoga*, xx.

The "red flag" response to psychiatric terminology is a common one. In this case, the psychiatrists' desire to go "symptom-hunting" is berated by those students of spiritual experience and/or religious art who do not want to see the baby (ontological insight) thrown out with the bathwater (because of a categorisation of 'morbidity').[283] Conversely, experts in the psychology of religion know that the religious emphasis on paradox, inscrutability to logic and a focus on detachment from 'normal' or 'mundane' values can, sometimes, provide a hiding ground for the maladapted individual. By "maladapted" I mean an individual given over to a growing solipsism, developing a grandiose narcissism or (the other side of the same coin) dependence on a charismatic leader, or otherwise hiding from healthy, individuated, relations with peers. Before proceeding with my investigation of the interplay between the mystic and morbid elements of the mandala (and its relevance to the *Wake*), I will summarise my definition of "schizoid" as it will be used in the following pages. It pertains to an ontological awareness not given to easy or direct expression (encompassing, as mysticism does, paradoxical viewpoints) yet retaining an undercurrent of maladaptation from a normative point of view. I should like to distinguish this idiosyncratic reading of the word "schizoid" from the purely reductive psychiatric one and briefly display how that reductionism has congealed around Joyce.

Psychiatric tendencies and Joycean prose

Nancy Andreason's article "A Portrait of the Artist as a Schizoid" represents the paucity of approach found in the reductive psychological/neurological analysis of art and artists.[284] Strangely (given its presence in a medical journal), the article reads as a moral

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[282] Coomaraswamy, *Coomaraswamy: Selected Papers*, p.145.

[283] The "symptom-hunting" phrase is from Weir Perry, *The Far Side of Madness*, p.95. See above, chapter.1, p.35.

[284] Nancy Andreason, "A Portrait of the Artist as a Schizoid", *Journal of the American Medical Association*, vol. 224, no.1 (1973), pp.67-71.

critique of Joyce as a man and parent, he is presented as a schizoid personality purely by virtue of his:

> aloofness, sensitivity and suspiciousness, ...disdain for conventional morality, superstitiousness, and anger toward humanity in general and those who crossed him in particular. ...Perhaps the most pronounced schizoid trait was Joyce's extreme selfishness and egocentricity.[285]

Even from the most reductive psychiatric viewpoint, this is a weak argument at best. Apart from making dubious points about Joyce's life and work,[286] Andreason states, without any room for argument, that the *Wake* "must ultimately be diagnosed as psychotic."[287] A work of art cannot be "diagnosed" with anything; a series of signs on a piece of paper cannot, by themselves, be sick. Not only is this an erroneous argument, it is also a dangerous one. Many "Expressionist" artists, some schizophrenic and some not, frequently took from "psychotic art" (itself something of a misnomer[288]) techniques virtually unaltered from the art products of the mentally ill.[289] That a piece of artwork, be it a text or a painting, be rejected as "morbid" or evidence of a "sick mind" by virtue only of its idiosyncrasy is at best facile (Andreason gives only two brief quotations from the *Wake* and relies on its famous oddness to stand as self-evident proof for her argument) and at worst sinisterly reminiscent of the Nazis' persecution of modernist art during their

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[285] Andreason, "A Portrait of the Artist as a Schizoid", p.68. Granted, these are characteristics of a paranoid-schizoid personality and Andreason says that only in this clustering of traits do they mark a man as "a schizoid personality". Her moral critique of Joyce-the-man lends an unfortunate element of weight to Thomas Szasz's argument that psychiatry, as it is typically practised, is predominantly a form of social control for deviant behaviour rather than a *bona fide* branch of medicine.

[286] She suggests that Joyce was the genetic source of his daughter's schizophrenia although, as Brenda Maddox points out, it may just as easily have come from Nora's side of the family tree; see *Nora: The Real Life Of Molly Bloom* (Boston: Houghton, 1989), p.254. At any rate, it is not certain that schizophrenia does have a genetic source. Andreason also asserts that *Portrait* is Joyce's first novel to use stream of consciousness even though, technically, the novel is related in 3rd person omniscient narrative coupled with free indirect narrative and the final section is a set of diary entries.

[287] Andreason, "A Portrait of the Artist as a Schizoid", p.68.

[288] See the introduction to J.H.Plokker, *Artistic Self-expression in Mental Disease* (London: Charles Skilton, 1962). He argues that art is art by virtue of its being *designed*, not by what it communicates.

[289] John MacGregor's *The Discovery of the Art of the Insane* (New Jersey: Princeton University Press, 1989) is an excellent introduction to the profound influence psychotics had on the development of the Expressionist movement.

rise to power.[290] In the reductive framework of a psychiatric analysis of art, every innovation becomes a symptom of sickness, the author is placed in a labelled jar from which he or she can be regarded safely as a neurological oddity, not a "cultural" concern.

One can contrast this psychiatric reductive approach with that of Robert Kaplan. Writing in response to the "red flag" of Andreason's article, Kaplan (speaking for many Joyceans in what seems to be a knee-jerk reaction to any psychiatric jargon like "schizoid"[291]) evidently endorses the age-old view of madness as id-fuelled chaos. The view in question is that subtle schizoid and full-blown schizophrenic experiences represent a regression to lower, chaotic, or Dionysian, realms of the psyche. If people *accuse* (the stigma seems inexorable) Joyce of "schizoid" tendencies then Kaplan's serves as the stock response:

> Yet he was an enormously disciplined artist. No single word entered his sentences without much deliberation and he would go to considerable lengths to ensure that he was satisfied with the final result.[292]

The implication is that because Joyce was not chaotic (not overcome by a Freudian id), he therefore could not be "mad". Sass's egregious view of the schizoid state is that it is a state of *hyper-reflexivity* that causes a sense of paralysis where affect falls into a pervasive irony, a ridicule of go-ahead plot in human interaction. The schizoid individual feels cognisant of processes to which others seem oblivious. Through this 'over-

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[290] Part of MacGregor's thesis is that the Nazi attitude was welcomed by the general populace whose hatred for "degenerate" and "Jewish" modern art was on a par with Hitler's own distaste for it. Andreason's position is not sinister, of course, but it does represent a level of unqualified dismissal which, in the wrong hands, can lead to worse things.

[291] Cf. Ellmann's dismissal of the label: "Jung was ...mistaken in insisting that Joyce was a latent schizoid who used drinking to control his schizoidal tendencies" (p.680). Ellmann may be right for dismissing Jung's *reasons* for pronouncing Joyce schizoid (if Joyce's drinking was indeed Jung's sole reason) but that does not necessarily prove Jung's conclusion ("that Joyce was a latent schizoid") to be wrong. Certainly denial seems to be playing its part when Jung points out schizoid elements in Lucia's poems and Joyce counters by saying that she is an artistic innovator not yet understood (Ellmann, p.679).

[292] Robert Kaplan, "Madness and Joyce", *Australasian Psychiatry*, vol.10 (June 2002), p.176. Andreason notes in her own article Shakespeare's Theseus ascribing this chaotic Dionysian character to the usual suspects: "...the lover, the poet and the madman are all one." (Andreason, "A Portrait of the Artist as a Schizoid", p.67).

consciousness' the normally effortless and transparent mechanisms of thought and language 'concretise', i.e., loom up and become all-consuming autonomous entities:

> Schizophrenics often describe themselves as feeling dead yet hyperalert - a sort of corpse with insomnia.[293]

One can hear in this description a suggestion of Joyce's "ideal reader *suffering* from ideal insomnia" (*FW* 120.14, my emphasis). The copious examples supplied by Sass of schizoids and schizophrenics detailing psychological experiences that hold much in common with the hyper-reflexive thought of modernist and postmodernist artists makes for a very cogent argument.[294] If one accepts Sass's thesis then it is this very ordered "paroxysm of wroughtness"[295] in Joyce's work that one interested in his potential confrontation with the schizoid experience should investigate. The idea that the schizoid is experiencing a regression to a lower form of consciousness seems epitomised by Jung's analogy of the worm when writing about his experience of reading *Ulysses* as an "abaissement du niveau mentale."[296]

> If worms were gifted with literary powers, they would write with the sympathetic nervous system for lack of a brain. I suspect that something of this kind has

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[293] Sass, *Madness and Modernism*, p.8.

[294] Fredric Jameson also parallels post-modernism with the schizoid state. Paraphrasing Lacan, Jameson alludes to the Eternal Now of the schizophrenic as a linguistic phenomenon: "With the breakdown of the signifying chains...the schizophrenic is reduced to an experience of pure material signifiers, or, in other words, a series of pure and unrelated presents in time." Jameson then quotes from the personal account of a young woman's initial schizoid *trema.* She describes an "illimitable vastness...and the gloss and smoothness of material things." From Marguerite Sechehaye, *Autobiography of a Schizophrenic Girl*, (New York: New American Library, 1970), p.19. Jameson continues: "First, the breakdown of temporality suddenly releases this present of time from all activities and intentionalities that might focus it and make it a space of praxis; thereby isolated, that present suddenly engulfs the subject with indescribable vividness, a materiality of perception properly overwhelming, which effectively dramatizes the power of the...signifier in isolation. This present of the world or material signifier comes before the subject with heightened intensity, bearing a mysterious change of affect, here described in the negative terms of anxiety and loss of reality, but which one could just as well imagine in the positive terms of euphoria, a high, an ... hallucinogenic intensity." Fredric Jameson, *Postmodernism* (London: Duke University Press, 1991), pp.27-28. Jameson suggests that this "schizophrenic fragmentation" is a fundamental aesthetic of postmodernist poetry and immediately quotes a poem composed entirely of non-sequiturs ("China" by Bob Perelman).

[295] Beckett's description of Joyce's work on the *Wake,* from unpublished Tulsa manuscripts, file 3, Beckett. Quoted in Finn Fordham's *Languishing Hysteria? The Clou Historique?* Unpublished Ph.D thesis (Birkbeck College, University of London, 1997), p.89.

[296] Jung, *The Spirit in Man, Art and Literature* (London: Routledge, 1985 [1966]), p.125.

> happened to Joyce, that we have here a case of visceral thinking with severe restriction of cerebral activity and its confinement to the perceptual processes.[297]

In order to do justice to the profundity of what I believe the Joycean mandala is (i.e., a matrix of orderly chaos which draws into conscious attention the emptiness of the reference point in the figure-ground relation) Kaplan and Andreason's two extreme viewpoints of the *Wake* must be rejected. The former sees nothing but order and the latter sees nothing but chaos. Kaplan's outright denial of Joyce's "madness" (a possible schizoid disposition in this case) and Andreason's psychiatric-reductive rejection of his later artistic insight as being merely 'symptomatic' of a psychological problem are examples of just such opposites.[298] My belief is that the Joycean mandala is the product of both a great artist *and* a personality with schizoid predispositions (in the sense of an existential refugee both shaken and enlightened by intimations of the void's coincidence of opposites).

In contrast to her dismissal of the *Wake,* Andreason applauds the early lyrical work of *Chamber Music* and *Portrait*. Ironically, the latter book contains very explicit evidence (as I will demonstrate) for schizoid traits in Joyce's personality despite the fact that it is, next to *Dubliners*, his most accessible prose work.

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[297] Jung, *The Spirit in Man, Art and Literature*, p.112. As opposed to the flattering responses from Yeats and George Shaw (neither of whom finished *Ulysses*), in 1930 Jung wrote an unflattering (and unpublished) preface for the German edition of *Ulysses* in which Joyce's book is made an example of the schizophrenic mind (Ellmann, p.628). In 1932 Jung rewrote the article and published it separately. He sent a letter to Joyce regarding his comments. The reader can decide whether Jung sounds ultimately more positive or negative about the novel: "I must tell you that I'm profoundly grateful to yourself as well as to your gigantic opus, because I learned a great deal from it. I shall probably never be quite sure whether I did enjoy it, because it meant too much grinding of nerves and of grey matter...The 40 pages of non-stop run in the end is a string of veritable psychological peaches. I suppose the devil's grandmother knows as much about the real psychology of a woman, I didn't." (*LIII* 253.) Ellmann relates: "Joyce proudly displayed this tribute to his psychological penetration, but Nora said of her husband "He knows nothing at all about women." Related by Beckett in 1953, Ellmann, p.629.

[298] It could be argued that Kaplan and Andreason are presenting us with readings of Joyce himself and not *Finnegans Wake*, even if they are basing such inferences about the artist predominantly from his work and only secondarily from biographical sources. My reading of Joyce's mandala cannot separate the text from the man or vice-versa. When it comes to reading the texts of famous authors I do not think such a separation is entirely possible despite Russell's claim that such biographical background is "Interesting only to the parish clerk" (*U* 242). Joyce is famous because his books are famous; to use an opposite example (in more ways than one), Hitler's *Mein Kampf* is famous because its author was (in)famous. Perhaps it is different for others, but I can read neither *Mein Kampf* nor *Finnegans Wake* without being influenced to a great extent by my knowledge of the authors' lives and personal beliefs.

A Portrait as Psychopathography

Evelyne Keitel in *Reading Psychosis* discusses the relatively recent concept of the "psychopathography".[299] She describes the psychopathography as primarily aiming to represent the experience of a psychotic episode. Also, she distinguishes the psychopathography as a new genre remaining largely independent from modernist and post-modernist texts' tendency to focus on the linguistic turn of modern philosophy.

To reduce *A Portrait* to this new genre (of psychopathography) would clearly be to ignore all the other levels on which the book functions; to suggest that its primary purpose is to portray the experience of a (putative) incipient psychosis would be wrong. However, I will suggest that the book can be read as sharing some characteristics of psychopathography. Although Keitel refers to R.D. Laing only to criticise him (she berates him actually), I will be using Laing's first book (a phenomenological reading of the "divided self") in my exploration of *Portrait*-as-psychopathography.[300]

If the "schizoid" condition describes a "split" or scission of some sort then it is not too misleading (albeit vague) to place it, at least initially, somewhere between the body and the 'self'. Of course, there is no human experience (schizoid or other) that occurs in a cultural vacuum, so, like many world religions, Christianity's division of body and soul has probably influenced many people's perception of a profound division between body and personal identity. Strong moral strictures against certain physical actions such as

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[299] Evelyne Keitel, *Reading Psychosis: Readers, Texts and Psychoanalysis*, trans. Anthea Bell (Oxford: Basil Blackwell, 1989).

[300] Preceding Keitel (and possibly having influenced her), a similarly worded and equally caustic assault on Laing can be found in Szasz's *Schizophrenia* where Laing is described as a "base rhetorician", p.55. Both Szasz's and Keitel's attack on Laing seems focused on his later writings such as *The Politics of Experience* (Harmondsworth, Penguin, 1967). In this later work Laing does indeed fall into the mire of anti-psychiatric romanticising of the schizophrenic as a hero of the id. The anti-psychiatric view of the schizophrenic is often of her being *superior* to the non-schizophrenic, and further yoking the id-hero concept to a destructive capacity for dissolving what is perceived by left-wing theorists as a repressive capitalistic system of existence. Such a stance lends a zealous and anti-rationalist flare to Laing's later work, a fervent condemnation of 'normality' akin to the evangelist's intransigent condemnation of Everyman as a sinner. By contrast, Laing's early *The Divided Self* (London: Penguin, 1990 [1960]) presents the schizoid experience as frightening and isolating, not idealised.

sexual activity can engage such division also. Laing even includes the temporary states of dissociation of a sense of 'self' from body (estrangement and derealisation) during traumatic physical experience as an example of a schizoid experience.[301] The example he gives is internment in a concentration camp; such an experience is noteworthy for the sense of inescapability in the scenario and the possible value of not identifying with the body which is being subjugated.

The schizoid personality (and certain psychic strategies employed by Stephen Dedalus) can be understood as using this dissociation technique as a basic orientation to life (or certain key aspects of life). The environment itself is perceived as the enemy, throwing nets to capture, drag down, control and stifle the subject. He, for whatever reason, feels that actual escape in this extended scenario is impossible and so, in a refusal to have the 'real self' manipulated by the demands of others, creates a false self. There is a retreat behind a facade, a sort of interior flight of silence, exile and cunning, one that requires a protean performance of the 'real self' to remain indeterminate, complex and almost "refined out of existence" (*P* 226).[302] The result of this psychic manoeuvre is a pyrrhic victory; the 'true self' is now acutely isolated rather than protected by the facade with which it now interacts with the world on a social level: "He saw clearly too his own futile isolation" (*P* 99). The body is the objective pole of the nexus of self to world. The body can be perceived as an object by oneself and others. Dedalus sheers this physical contact with the world and so perceives all physically related selves as connected only to his false self, i.e., the body that holds the duplicitous role of head of the sodality, praying in church with the memory of lewd kisses on *its* lips. His blood is an alienating factor:

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[301] R.D. Laing, *The Divided Self*, p.78.

[302] Of course, the above quote refers to Stephen's discussion of the ideal artist and not the self. However, given that Stephen (and for that matter Joyce) so resolutely believes in the centrality of the artist-role to their sense of self, it is hard not to read this statement as pertaining to Stephen's view of the nature of the true artist as the nature of the true self - removed from the action and tending towards a godlike solipsism.

> He felt that he was hardly of the one blood with them but stood to them rather in the mystical kinship of fosterage, fosterchild and fosterbrother (*P* 99-100).

In fact, his discussion of Aquinas' psychology can be read as a primer to how he perceives his relation of self to world. His analysis of the object can serve as a description of the subject or 'self':

> Having first felt that it is *one* thing you feel now that it is a *thing*. You apprehend it as complex, multiple, divisible, separable, made up of parts, the result of the parts and their sum, harmonious. That is consonantia (*P* 223).

And to the extent that the self is not harmonious in the interaction of its parts, that is "schizoid". (As I have said above, in the view of many religions the 'persona' is a mask, as the etymology of the word would suggest, and hence a 'false self'. In such a view, a sinner is a sinner by perceiving a 'sundering' from the godhead, over-identifying with their own mask and the masks of others and not recognising the true nature of sentient beings. The common Indian greeting *namaste*, "I salute your divine nature", is an attempt to remind people that they are deluded most of the time. Here the incommensurability of religious and self-psychology discourses is most apparent; the 'true self' in psychoanalysis is the ego with its various social pretences or 'false selves'. The 'true self' in most religions, except in negative theology, is either God or an impersonal principle like the *Tao* or the Buddhist matrix/void). The sealed-off or compartmentalised aspect of the viewing subject may yearn for a 'freedom', a greatly idealised autonomy, for action without duplicity, communication without a complex schema with which to speak without showing one's 'true self' and risking whatever is feared by revealing oneself to the minds of others. Viewing others, who seem to live without such complex strategies, can evoke an unconscious or conscious envy, which gives way quickly to a contempt for the lack of such subtleties in others or a pronounced and numbing indifference to what is perceived as their one-dimensional minds and moral axioms. For Stephen, this indifference and contempt are mentioned on consecutive pages:

> A cold lucid indifference reigned in his soul...The blundering answer stirred the embers of his contempt for his fellows. Towards others he felt neither shame nor fear. ...He stooped to the evil of hypocrisy with others, sceptical of their innocence which he could cajole so easily. (*P* 105-106)

It is important to note, that regardless of the claims for contempt or indifference towards the minds of others, the schizoid mind is aware of the tenuous nature of its ontological status as a *real thing* in the world. This desire to be real is a desire to reach out to the Other, because Self and Other are, of course, both required for that sense of realness in the world. One cannot simply retreat into oneself to find oneself. Crossing such a bridge from the increasingly finite 'real me' (as opposed to the false 'me' engaged in the social pantomime) to the - frequently threatening - Other amounts, symbolically, to a death of the finite self. The omnipotence entertained by that unembodied and imagining self, entertaining all its arch-criticism of the futility of the lives of others, proves itself increasingly futile and unsatisfactory. Indeed, as will be demonstrated, some schizoid personalities find that which they most desire is that which they most fear: immersion in or fusion with the world, a sense of wholeness with all of time and space, all humanity. The desire and fear regard, respectively, an escape from, and destruction of, the cramped ego-boundaries they have established for themselves: "...his soul lusted after its own destruction" (*P* 106). That this schizoid position is built on very shaky ontological ground (the finite self fearing and desiring both survival and dissolution) is made strikingly evident in the play scene from *Portrait*. Although the episode is related as a largely unthreatening experience it prepares the way for Stephen's terrifying ego-dissolution scene which I will look at presently. Disguised as someone else, ironically an old pedagogue, he feels that

> Another nature had been lent him... For one rare moment he *seemed* to be clothed in the real apparel of boyhood... (*P* 85, my italics)

As the drop scene is hauled up he *shares* in a *common* mirth with his fellow actors. For just a moment they are all united in contrivance, in condonable duplicity. The play begins. Note that the word "void" appears three times in the following short paragraph:

> ...he found himself on the stage amid the garish gas and the dim scenery, acting before the innumerable faces of the void. It surprised him to see that the play which he had known at rehearsals for a disjointed lifeless thing had suddenly assumed a life of its own. It now seemed to play itself, he and his fellow actors aiding it with their parts. ...he heard the void filled with applause and, through a rift in a side scene, saw the simple body before which he had acted magically deformed, the void of faces breaking at all points and falling asunder into busy groups. (*P* 85-86)

The schizoid subtext of the *trema*, and the mystic insight which underpins it, is clear; the "disjointed lifeless thing" (the units of the self/being) can assume an autonomy. Though there are multiple parts, a trans-subjective life beyond the performance of individual personae can be seen to emerge. Then the "simple body" breaks "magically" into "busy groups"; such magic groups, inherently void themselves, are analogous to the simple body of the *Wake*. Dedalus seems to perceive here, after his moment of honest falsity (acting), the autonomous nature of the play of consciousness, comprised as it is of actor(s), audience, and the void behind it all.

The following passage, occurring just a few pages after the play scene, is an eerily accurate recreation of a frightening schizoid experience. I quote at length because it contains in condensed form so many key aspects of the schizoid predicament at crisis:

> The sunlight breaking suddenly on his sight turned the sky and clouds into a fantastic world of sombre masses with lakelike spaces of dark rosy light. His very brain was sick and powerless. He could scarcely interpret the letters of the signboards of the shops. By his monstrous way of life he seemed to have put himself beyond the limits of reality. Nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him. He could respond to no earthly or human appeal... He could scarcely recognise as his own thoughts, and repeated slowly to himself:
> - I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork, in Ireland. Cork is a city. Our room is in the Victoria Hotel. Victoria and Stephen and Simon. Simon and Stephen and Victoria. Names. The memory of his childhood grew dim. He tried to call forth some of its vivid

> moments but could not. He recalled only names. Dante, Parnell, Clane, Clongowes. (*P* 93.)

His "monstrous way of life" is starting to recognise its untenable position; constant psychic subterfuge is starting to cause a disintegration experienced here as a pronounced ontological shock. The calling out of names here strikes the reader as the frustration of someone calling out a magic invocation that usually invests a situation with reality but which now suddenly, without warning, fails. Stephen's capacity to use words to access the 'real world' has collapsed because there is no 'real person' (i.e., integrated consciousness) there to access that sense of reality. Without a sense of our own realness the world has nothing to offer. Stephen's recognition of the world-as-projection seems explicit when he finds that "Nothing...spoke to him from the real world" unless it echoes his own cries. The passage above impressively mirrors this account from a young schizophrenic girl:

> I said "chair, jug, table, it is a chair." But the word echoed hollowly, deprived of all meaning...an envelope emptied of content.[303]

Stephen, divided for so long between false and true self, is now experiencing thoughts as if from another subject not himself: "He could scarcely recognise as his own thoughts...". This precipitates an intensified ontological anxiety:

> He had not died but had faded out like a film in the sun. He had been lost or had wandered out of existence for he no longer existed. How strange to think of him passing out of existence in such a way, not by death but by fading out in the sun or by being lost and forgotten somewhere in the universe! (*P* 94)

Had Stephen remained in this state he would then be psychotic, and *Portrait*, apart from being a very different book, would also be a psychopathography proper.[304] As it happens,

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[303] Sechehaye, *Autobiography of a Schizophrenic Girl*, p.41. See also Hugo von Hofmannsthal, *Selected Prose* (New York: Pantheon, 1952), p.135: "For me everything disintegrated into parts...no longer would anything let itself be encompassed by one idea. Single words floated round me; they congealed into eyes which stared at me and into which I was forced to stare back - whirlpools which...led into the void."

[304] An example of such a psychopathography given by Keitel is Doris Lessing, *Briefing for a Descent Into Hell*. In the afterword of this book, Lessing includes a critique of the psychiatric-diagnostic attitude towards the intense ontological uncertainty she charts in her novel. I quote it extensively because of its relevance here: "One has to be particularly trained to believe that to put a label on a feeling, a state of mind, a thing;

Stephen just has brushes with these kinds of experiences, albeit very visceral and relatively numerous brushes with them. The experience of ego-dissolution described above (and particularly Stephen's method of dealing with it through focusing on names) is strikingly similar to the following written description by yet another young schizoid girl who "vanished" in a park:

> I would just be walking along and felt I had blended with the landscape. Then I would get frightened and repeat my name over and over again to bring me back to life, so to speak.[305]

Ontologically secure people do not lose their identities in a park and have to call them back like a lost dog. Ontologically *in*secure people know that such a loss can happen at any minute. Such an awareness is clearly disconcerting. Any mental device that introduces a sense of control over the frightening randomness of existential experience (the chaotic *horror vacui*) can and will be employed. Sass has presented "fragmentation" as an aspect of the *trema* of schizoid experience. I will suggest that the ordered patterning potential of this "fragmentation" of perception is an adaptive psychic device, an attempt to convert the *horror vacui* into *amor infiniti*.

Geometric structure and formal control

> ...the sky and clouds [turned] into a fantastic world of sombre masses with lakelike spaces of dark rosy light. (*P* 93)

In the above preamble to the ego-dissolution scene the narrator describes a transformation of the sky into a "fantastic" area where the focus is on "lakelike spaces", the relation of forms to one another. At the height of Stephen's angst the reader will note the chiasmatic

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to find a set of words or a phrase; in short, to describe it; is the same as understanding and experiencing it. Such a training is the education obligatory in our schools, the larger part of which education is devoted to teaching children how to use labels, to choose words, to define." Doris Lessing, *Briefing for a Descent Into Hell* (London: Grafton, 1972), pp.251-252. Lessing adds that she sent her script to both a consultant psychologist and a neurologist and, besides praise for its accuracy and realism, received two contradictory readings/diagnoses of what disorder her protagonist was suffering from. Incidentally, Lessing wrote another book on madness with the mandalic title *The Four-gated City* (London: Paladin, 1972).

[305] Quoted in Laing, *The Divided Self*, p.110. Original reference not given.

symmetry of his naming pattern with which he tries to cling to "reality": "Victoria, Stephen, Simon. Simon, Stephen, Victoria."

The term "morbid geometry" is Eugene Minkowski's.[306] It describes the sudden transformation of perspective from 'real' into somehow synthetic, or 'flatland'. The sky for Stephen is suddenly, briefly "a fantastic world of... spaces". In visual art, schizoid experience can result in a flatness and symmetry in painting.[307] In artistic writing one finds a similar focus on formal spatial relations, a transformation of the world into an unfolding pattern. Later I will examine the *Wake* in respect to this; for now *A Portrait* serves to illustrate. Where the previous scene only hints at this spatial element in the experience of existential engulfment/dissolution, Stephen's later experiences with the void draw up an explicitly structured method of presenting themselves. Note below how he fears he will vanish in the void, replaced by a cold chaos while he is doing maths:

> The equation on the page of his scribbler began to spread out a widening tail, eyed and starred like a peacock's; and, when the eyes and stars of its indices had been eliminated, began slowly to fold itself together again. The indices appearing and disappearing were eyes opening and closing; ...[they] were stars being born and being quenched. The vast cycle of starry life bore his weary mind outward to its verge and inward to its centre...(*P* 105)

The structure is mandalic, it is a "cycle" (probably circular) and the mind is felt to range towards a periphery or "verge" and simultaneously to collapse into a centre (remember *kyil khor* means "centre-periphery"). One is reminded of Gabriel Conroy's obscure action at the dinner table: "He made a circle in the air with his arm and paused" (*D* 180).

To digress for the moment, there is, I believe, a significance to Gabriel's motion (perhaps one of protection) beyond the previous short stories' use of the circle as a sign of futility. (Indeed, the pervasive sense of restraint, deadness of possibility for change,

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306 See Eugene Minkowski's *Lived Time,* trans. Nancy Metzel (Evanston, Ill.: Northwestern University Press, 1970), where he coins the above term, for a detailed introduction to the phenomenological approach to abnormal psychology.

307 See MacGregor, *Discovery of the Art of the Insane*; Sass, *Madness and Modernism*; Plokker, *Artistic Self-expression in Mental Disease* and Anton Ehrenzweig, *The Hidden Order of Art* (Berkeley: University of California Press, 1971) for numerous examples.

vitality or intimacy running throughout *Dubliners* is representative of the schizoid's view of his relationship with the world; it almost certainly reflects as much Joyce's state of mind during his formative years in Dublin as it does offer up a valid sociological critique of the city at that time).[308] As I have said above, the schizoid disposition is one which perceives irrational threat from the world or being itself. If one does not acknowledge a tacit but pervasive irrational threat hiding in certain crevices in the text of "The Dead" then various incongruous images, such as Mary Jane's hands lifted during play like "a priestess in momentary imprecation" (*D* 167) are rendered wholly inexplicable. What is "imprecation" but a magic or non-rational act of cursing another being? Consider Gabriel's psychological predicament during the closing scene of "The Dead" as compared to Stephen's during his various *trema* experiences during *A Portrait*.

> His own identity was fading out into a gray impalpable world: the solid world itself...was dissolving and dwindling. (*D* 197-198)[309]

I think the passage presents Joyce's other main fictional surrogate as being in a similar, if not identical, psychological situation to that of Stephen. The dissolution of the "solid world", that which can occur during intense meditative states and the experience of which is reified in stupa architecture (from grounded cube to ethereal spire-top), leads to a

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[308] "The Dead" was written in 1907 during the early years of Joyce's 'exile' from Ireland. I have already commented on the connection between Joyce's view of Europe as a spiritual asylum for him and Trungpa's view of the mandalic artist as a spiritual refugee seeking asylum in the construction of a mandala.

[309] The closing scene of George Moore's *Vain Fortune* (London: Walter Scott, 1895) is an undoubted source for the ending scene of "The Dead". A newly-wedded couple have failed to consummate their marriage after the bride and groom, about to embark on their honeymoon night, learn of the passionate suicide of a girl who has been jilted by her own husband. As his wife sleeps, the husband looks out the window to contemplate the "melancholy greyness of the dawn" (p.271) and considers how mediocre or failed men (particularly artists) may suffer from "paralysis of the brain" (p.271) but that this is just modern jargon for a spiritual collapse, an evaporation of self-worth. In that moment he vows to love his wife, as it is the only thing he may do well. There is no snow in Moore's closing scene. There is a suggestion (on the strength of a comment from Walter Rideout) that Joyce got the snow detail from a similarly worded simile from the 12th book of the *Iliad* (Ellmann, p.251). From the point of view of my argument, it does not matter from where Joyce got his source material; at any rate, he clearly used these materials to help work out autobiographical stresses regarding his relationship with Nora in the story. What does interest me is that, if we assume that Joyce did partially construct the closing scene from a composite of Moore's and Homer's images, what remains in the scene that is wholly Joyce's contribution (and absent from Moore and Homer) is the narrative shift from personal consciousness to an ego-fade out; the most striking aspect of the two final paragraphs is the ontological shift in perception, a 'vanishing' to be replaced by the universe, and the interdependence of all beings, even through death.

cosmic backdrop in which the ego-centric core of experience has been shaken. One might say the final scene in *Dubliners* is that of the blind pig at the centre of the hub slightly opening its eyes.

Joyce's use of chiasma in his fiction could be seen as an example of Minkowski's flatland "morbid geometry", i.e., the breakdown of reality into signs and the attempt to mould or coerce those signs into an ordered pattern. A chiasmus is employed by Stephen using the names of his father, himself and the hotel in Cork, and perhaps most notably and memorably in the last paragraph of "The Dead" ("falling softly...softly falling...falling faintly...faintly falling"). The reader will remember that *Dubliners*, prior to Joyce's writing "The Dead", had been planned to consist of the numerical chiasmus of the 3, 4, 4, 3 division of stories. The chiasmus, specifically, is a very ordered control of word patterns, introducing an immediate and obvious symmetry in both the appearance of the words on the page and their cadences on the ear as the phrase builds up and reverses, reverses and builds again. (One might notice in this regard that, like the chiasmus, the *Wake*'s -occasionally rotatable- sigla are symmetrical). The chiasmatic effect suggests something like contraction and expansion. Similarly, Gabriel's sense of 'reality' recedes, the *trema* expands (as the snow) to cover all existence. Gabriel's dissolution into the void beyond space, time, life and death at the end of "The Dead", comes complete with symmetrical chiasmus "falling faintly and faintly falling" snow through the universe. Deane, commenting on this line, describes it as:

> the conversion, through highly cadenced repetition, of something solid into something spectral. ...everything is dissolved into writing, ...in which conflict is annulled and the distinction between deathly paralysis and total liberation is... cancelled.[310]

Deane argues for the conversion of the solid to the spectral; one must add the conversion of the spectral into the ordered. (Joyce's chiasmatic play later grows into the elaborate figure of the "nightlessons" chapter in the spectral and ordered world of the *Wake*, where

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[310] Seamus Deane, "Dead ends", *Semicolonial Joyce*, p.36

Shem and Shaun swap identities - or margins of the page - while scribbling their notes. Taking chiasma to such extremes serves to break down, to some extent, the division between iconic and semantic constructions.) In *Portrait*, shortly after Stephen invokes the chiasmus to try to control his *trema* experience he, like Gabriel, vanishes to be replaced by a cosmic scene: "The stars began to crumble and a cloud of stardust fell through space" (*P* 105). The sense of the cosmic backdrop to personal existence, a staple of schizoid and schizophrenic experience,[311] is facilitated by the ordering mechanism of the equation on the page (a more elaborate version of the chiasmus) as it unfolds, like the mandala, from an inner structure to encompass the whole universe:

> ...another equation began to unfold itself slowly and spread abroad its widening tail. It was his own soul...spreading abroad the bale-fire of its burning stars and folding back upon itself, fading slowly, quenching its own lights and fires. They were quenched: and a cold darkness filled chaos. (*P* 105)

This cold, mathematical and elaborating "tail" is no joyous call to experience, the image ends in what might be described as the opposite of the warmly familiar, ordering light of integrated consciousness: the terrible void. The word "void" returns in a pejorative shade again much later on when Stephen confesses his sins and enters the zenith of his manic religious phase:

> One soul was lost; a tiny soul: his. It flickered once and went out, forgotten, lost. The end: black, cold, void waste. (*P* 145)

It may be useful at this point to draw a distinction between strictly visionary and mystic insight. Mystic insight entails a transcendence of opposites (or at least a profound awareness of their coincidence - as is the case in the *Wake*). The visionary experience tends to be more eschatological in scope. The terms are not mutually exclusive but their emphasis is different. A visionary episode - of a cosmic struggle or battle, for instance - can shift into a mystic perception of non-duality where there is no ontological division

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[311] See Peter Buckley, "Mystical Experiences and Schizophrenia", *Schizophrenia Bulletin,* 7, 1981, pp.516-521.

and no struggle whatever; sometimes the different modes of perception can slide back and forth, twisting around each other like an experiential chiasmus. The visionary looks and sees either heaven or hell, angels or demons; the mystic apprehends the effortless void, the *shunyata* mandala; there is no "black, cold, void waste". Heaven and hell (just like samsara and nirvana) have the same ontic range, at least insofar as the one forms an eschatological/logocentric "up" to the other's "down".[312] Milton's Satan (if he can be trusted) says as much:

> The mind is its own place, and in itself
> Can make a Heaven of Hell, a Hell of Heaven.[313]

As the Wheel of Life and Death graphically depicts, all realms are held in Yama's hands and entrance into heavenly states (with a self still intact and making dualising interpretative judgements and projections) is no more liberation than descent into the infernal country. Where previously Dedalus has been structuring geometric pathways into an unpleasant void (a kind of hell as *horror vacui*), one later finds him constructing similar symmetrical pathways to God:

> Gradually, as his soul was enriched with spiritual knowledge, he saw the whole world forming one vast symmetrical expression of God's power and love. (*P* 156)

The manipulating aspect of the alienated/alienating mind is still intact, fashioning a controlled geometric model of "God's power and love". I use the word "manipulating" because that is the essential aspect of formal control that ontological insecurity demands. If one is in doubt then consider what quality, if not the power of *control*, is most evident in this passage occurring three pages after Stephen's symmetrical vision of the divine:

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[312] There are too many instances to cite in schizophrenic and psychedelic literature of beatific visions turning imperceptibly gradually or suddenly into a nightmare from which there seems no escape or vice-versa. For lucid and entertaining accounts one could do worse than consult Aldous Huxley's *The Doors Of Perception* (London: Chatto and Windus Ltd, 1954) or Stanislav Grof's *Beyond Death: The Gates of Consciousness* (London: Thames and Hudson, 1980) and *Realms of the Human Unconscious: Observations from LSD Research* (New York: Viking Press, 1975).

[313] John Milton, *Paradise Lost,* Book 1, lines 254-255.

> It gave him an intense sense of power to know that he could, by a single act of consent, undo all that he had done. He seemed to feel a flood slowly advancing towards his naked feet... Then almost at the instant of that touch....he found himself standing far away from the flood upon a dry shore, saved by a *sudden act of will*...and, seeing the...flood far away and beginning its slow advance towards his feet, a new thrill of power and satisfaction shook his soul to know that he had not yielded nor undone all. (*P* 159, italics mine)

It is Stephen, and not "God", who is granting this grace from "the flood". A schizoid sense of impoverished capacity for self-actualisation in the intersubjective world is countered with an inflated, grandiose sense of self-control, flirting with the fear of engulfment by maintaining a psychic distance and, as usual, engaging in a battle of which only Stephen seems to be aware. This is not to say that such a battle is unimportant or 'unreal', merely that it is intrapsychic, not intersubjective. If intersubjective battles make up recorded history, Joyce set out to record the intrapsychic history of the world battle in his *Wake*.

Again one can see Dedalus's adolescent modus operandi from his peculiar reason for being attracted to the priesthood. It is not simply the office of power that fascinates him - such a drive to power is a common goal in any social being. Specifically, he is attracted to the *distance* he can maintain from reality while exercising control, divine control no less, over it. He sees himself:

> accomplishing the vague acts of the priesthood which pleased him by reason of their semblance of reality and of their distance from it. (*P* 165)

Even his subsequent rejection of the office carries with it a, by now famously, Joycean emphasis on evasion and distance: "His destiny was to be elusive of social or religious orders" (*P* 169). His acceptance of confusion, disorder, of letting go control, to some extent marks a healthier turn for a mind that, putatively, is trying to hide from the world by controlling it. But even as Stephen claims to accept this disorder, one finds orientation imagery (the cardinal points of the mandala) worked into the immediate passage:

> ...it was this disorder, the misrule and confusion of his father's house...which was to win the day in his soul. ...he thought of how the man with the hat worked,

> *considering in turn the four points of the sky* and then regretfully plunging his spade in the earth. (*P* 169-170, my emphasis)

This incongruous thought pattern carries compass imagery ("the four points") and one can extend this intimation of the ordering process of the mandala as Stephen, in his action of accepting the chaos of the future, centres himself in an orderly cosmos with a dome above and the orbits around him:

> 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...(*P* 180)

The vast capping dome image (see chapter 4 above) is succeeded immediately by Stephen's geometry-based "unfolding" feeling, a feeling which results in that typical profusion of compulsive motifs and a fading of clearly defined beings in favour of a new sense of Being, or a new world which has, familiarly by now, a cosmic scope:

> 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 undersea, 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... (*P* 180)

"...it spread in endless succession to itself..." This is an autonomous, self-creating or self-unfolding space, breaking through into ever greater degrees of rich self-awareness, notably through a set series of images and even verbal motifs. "Swooning" makes a common appearance in this scenario. A "swooning soul" suggests an easing of intensely controlled mental processes and, as such, conveys the pleasurable passive affective dimension of this experience. The "unfolding" is otherwise more visually portrayed through flower/leaf images expressed in vivid colours:

> ...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 the other (*P* 180).[314]

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[314] Even in the last chapter of *Portrait*, where the style is least metaphysical, this strange geometric/kaleidoscopic pathway to an alternative state remains: "...the coiling and uncoiling calculations

I have sided with Gombrich's position regarding the vagaries of Jung's collective unconscious.[315] That said, it is interesting to note the regularity of images used in this "hypnogogic" state that Stephen Dedalus enters into and how they conform to some extent with the second of Jung's list of typical mandala traits: "The circle is elaborated into a flower". Observing the regular pattern of tattered wallpaper in his room Stephen is led to a "revery" where he imagines "a roseway from where he lay upwards to heaven all strewn with scarlet flowers" (*P* 233). Joyce is not Stephen, of course, but the action of moulding youthful and inchoate experience into a detailed artefact (in this case a text) allows the author to work the detritus of various memories into a template to aid self-comprehension. The result is far more liberating (and perhaps even more revealing) than the straightforward retrospective of autobiography allows. It has been said that the first thing one decides when writing one's autobiography is what is going to be omitted. Under the guise (and defence) of 'fiction', personal experience can be revealed more thoroughly through techniques of dramatic exaggeration and effusive use of metaphor and motif.

The nature of schizoid insecurity is really based not so much on a delusion as on a compulsive focusing on what 'normal' people simply fail (or choose not) to notice: the impossibility of being an integrated *persona* acting independently from the infinite. The paradox comes from the double burden of desiring to be entirely self-constructed and self-contained while at the same time fearing that there is no real self (the ontological insecurity I have charted in Stephen) to build upon. Autonomy (i.e., self-possession) is held as a high ideal precisely because the existence of a "self" is uncertain. As Stephen's panic attacks illustrate, if the self feels unreal then so too does the Other, the world and reality itself can feel flat, meaningless, empty. In an attempt to build up a solid sense of

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of the professor, the spectre-like symbols...fascinated and jaded Stephen's mind" (*P* 200). I am reminded of Baudelaire's description of the modern individual as: "a kaleidoscope endowed with consciousness" quoted in Fredric Jameson, *Marxism and Form* (New Jersey: Princeton University Press, 1971), p.75.

[315] See above, Chapter 1, p.10 or Gombrich, *The Sense of Order*, p.246.

self-possession, of identity, anything that threatens that attempt will be avoided or destroyed. Religious or social order and even the idea of a God may serve as threats, engulfing forces. Rejecting the idea of an external God, however, entails an even more difficult task: the act of existential exploration which leads to a discovery of a new, non-dual, centre to Being (beyond a sense of division between "self" and "other"). This existential exploration (as opposed to an adoption of some article or axiom of an organised theistic faith) does not threaten the insecure self because, in its own time, the process of existential discovery reveals itself to be non-dual with the explorer. It is a long, slow, frequently painful process uncovering the mandala of integration. For the same reasons that an 'engulfing God' might be rejected (dismissed as a fiction but still feared and reacted against by an ego struggling to maintain its sense of autonomy and even self-existence), the search for integration must be undertaken unconsciously.[316] Thomas Merton's idiosyncratic analysis of the Prometheus myth vividly serves to illustrate my feeling about Joyce in this respect:

> If Prometheus seems greater than the "right thinking" herd...it is because he is to some extent more honest in his illusions. ...He admits he is afraid of [the gods]. ...He determines to attack the problem of his own existence head-on, and demand that the gods tell him why he is not a person. [Upon finding that the gods don't exist] he marches off to the Caucasus of his own accord, and chains himself to the rock, calls for his pain and his vulture. ...And so he stands and suffers, with a sorrow that is at once monumental and absurd, punishing and pitying himself because there are no gods and because he, who wants to be his own god, realises that he can only be so by being punished.[317]

This passage informs my use of the word "schizoid" to describe the psychological situation of addressing the gods, who do not exist as objective entities, to find out why one is not a person. As the reader can see, I am using the term "schizoid" to describe the

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316 One will recall the apostate Stephen's intellectual renunciation of Catholic theism living in tandem with his genuine fear of the thunderclap in "Oxen of the Sun" as being the sound of an angry God in which he claims he does not believe. "But the braggartboaster cried that an old Nobodaddy was in his cups...but this was only to dye his desperation as cowed he crouched in Horne's Hall." Bloom's intellectual attempt to reason the theistic fear out of Stephen fails: "...But was young Boasthard's fear vanquished by Calmer's words? No" (*U* 516).

317 Thomas Merton, *The New Man* (New York: Farrar, Straus and Giroux, 1962), pp.28-29.

phenomenology of a certain variant of spiritual crisis (which can be a turning point or learning opportunity), and not simply as a neurological label of defectiveness. However, in as much as the situation entails suffering and a need for release from that suffering, it is not simply a potential 'break-through' moment into a new mode of perception but can also be a potential 'breakdown' of old modes of (self) perception.

The mandala, in its dual role as a destructive (or morbid/psychopathological) and constructive (mystical) psychic entity, is a curious kind of scaffold, destroying one mode of perception but replacing it with another.[318] The mandalic artefact is a scaffold that provides support for the decentred subject whilst simultaneously helping to initiate the total decentring/recentring process. As such, the mandala is not just another geometric art work, it is a device for eliminating the complacent, familiar division between the microcosm (art) and the macrocosm (nature):

> It is not a question of art - or rather it shall not be a question of art - but of something more, something other than mere art: namely the living effect upon the artist himself, some kind of centering process...[319]

The mandala marks the division between the microcosm of art and the macrocosm of nature. In so doing it draws our attention to an equally primary binarism, that division between the conscious (i.e., the designing aspect of being, the sense of "I", of motility and identity) and the unconscious (i.e., the unknown source of our minds that allows our constant coming into being complete with thoughts and feelings we-know-not-how). Once vanity and self-preoccupation are perceived as being based on the non-sensical confusion of the pig[320] (albeit a very arresting and powerful confusion that causes an

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[318] Joyce wrote on the influence of Vico's *Scienza Nuova* on the *Wake*: "I would not pay overmuch attention to these theories beyond using them for all they are worth..." (*LI* 241). Worth what? It is well known that Joyce co-opted the various theories of Vico and Bruno *et al* to form a trellis for "Work In Progress". It was their utility as structuring devices rather than their 'content' that he valued. To repeat, their "worth" is located in their usefulness as scaffold.

[319] Coomaraswamy, *Coomaraswamy: Selected Papers*, p.145. This vexed question of the mandala's position between art and life seems to be locatable in the *Wake* itself: "It was life but was it fair? It was free but was it art?" (*FW* 94.09-10)

[320] See the chapter above on "Samsaric Dubliners".

immense amount of suffering) then the finite self and the infinite universe are no longer dual: the mandala is complete. This de-centring of the finite self is a fundamental first step, but only a first step, to a new re-centring into the completed mandala of Being's effortless shunyata hiding behind all conflict.[321] The first step, the de-centring of the finite self, can be frightening or painful. To reiterate Yeats, it "is a kind of death".[322] In examining the re-centring mandalic device, I have attempted to demonstrate that the de-centring first step, that "kind of death" before death that some people experience for reasons unknown, has been experienced by Stephen and, more briefly but no less cogently, by Gabriel at the closing of "The Dead".

It is true that Gabriel and Stephen are, ultimately, no more than fictional characters and what they experience does not necessarily reflect any experiences, schizoid or not, that Joyce himself had. Furthermore, Gabriel tends towards a critique (or even gentle parody at times) of an alternate-reality version of Joyce had he stayed in Dublin rather than leaving to embrace continental Europe. However, I have demonstrated above that one can feasibly read these characters as having temporarily endured schizoid experiences of a markedly realistic nature. I can only assume that, even though Joyce's experiences are dramatised or exaggerated for effect in his writing, still Stephen and Gabriel can be seen to experience some variant of a genuine psycho-spiritual conflict suffered by their creator personally. If the reader allows that this may have been the case, that Joyce was of a schizoid disposition (at least in the sense in which I have rendered the term throughout my argument above), then the next phase of my argument will be more readily grasped.

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[321] Ueshiba Morihei, the founder of Aikido (the art of harmonious combat) refers to this "higher" centre when he states that all angry attackers are moving from a false centre and hence are off-balance in both a literal and profound sense: "When an enemy tries to fight me, he faces the universe itself, he must break its harmony..." Quoted in Michael Randon, *The Martial Arts* (London: Octopus Books, 1985), p.206.

[322] Yeats, *Autobiographies*, p.482: "All civilisation is held together by the suggestions of an invisible hypnotist - by artificially created illusions. The knowledge of Reality [the squared circle] is always in some measure a secret knowledge. It is a kind of death."

The Wakean Mandala: Writing Therapy for Schizoid States

The *Wake*, as has probably been pointed out even by people who have not taken the time to read it, bears uncanny similarity to the speech acts of some schizophrenics.[323] I will examine the points of similarity in more detail presently but my object in doing so is not to demonstrate (in Andreason's manner) that Joyce was after all a latent psychotic or that we can comfortably dismiss his work. What I do wish to demonstrate is how the *Wake*-as-mandala functions as a creative and successful defence from psychosis; its construction (as we will see) is a not uncommon method of dealing with the dark night that descends on the person who realises they are still caught in the dream-world of personal and world history.

On one of his trips to study the medicine and psychology of the rapidly shrinking number of societies remaining largely untouched by the spread of modern civilisation, Jung makes the following note:

> When a man is ill the Pueblo Indians of New Mexico make a sand-painting of a mandala with four gates. In the centre of it they build the so-called sweat house or medicine lodge where the patient has to undergo the sweat-cure. On the floor of the medicine lodge is painted another magic circle ... and in the midst of it is the bowl with the healing water.[324]

If the *Wake*-as-mandala can be looked at as a bizarre gestalt, one which interrogates (or enacts, or explodes) the reference point that calls into being the binarisms of chaos-and-order, of accusation-and-defence, then it can, I believe, also be seen as dissolving one

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[323] One must remember that "schizophrenia" is a heterogeneous and contested concept. For a discussion on the unavoidably theoretical nature of arguments about the diagnosis of schizophrenia see Kenneth Kendler, "Toward a Scientific Psychiatric Nosology: Strengths and Limitations", *Archives of General Psychiatry* 47 (1990), 969-73. On the heterogeneity of schizophrenia one can consult, amongst many others, Leopold Bellak and John Strauss, eds., *Schizophrenia Bulletin* 5, no.3 (1979). Sass suggests that the "schizophrenic spectrum", i.e., the various separate aspects of the mind-state which includes schizophrenia proper, the schizoaffective and schizophreniform emotional disorders and the much less pronounced schizotypal or schizoid personality types, can be "better understood as a kind of Wittgensteinian family concept", i.e., not a clearly definable set of specific entities but rather a generally interrelated group of experiences bearing certain similarities to one another. See Louis Sass, *The Paradoxes of Delusion: Wittgenstein, Schreber and the Schizophrenic Mind* (London: Cornell University Press, 1994), p.139, n.36

[324] Jung, *The Symbolic Life*, p.123.

more binarism: sickness-and-cure. "Sickness" is used here in a markedly metaphoric sense as the obscure ontological fear of the meaninglessness of the infinite and "cure" as the cessation (or at least amelioration) of that fear. Joyce's construction of the *Wake* can read as both a locus of "sickness" (as a focus lens for obsessional self-reflexivity that leads to an exaggeration of an already extant schizoid disposition) and its own method of dealing with that sickness, by performing writing as therapy. The situation proposed may be paradoxical but that does not render it absurd. Consider Book IV of *Finnegans Wake*. In keeping with the charting of the crepuscular area between extreme poles the book opens with a single line of three words - the Sanskrit call of "Sandhyas! Sandhyas! Sandhyas!" (*FW* 593.01).[325] Within this, the final chapter, the reader finds a comic portrait of St. Kevin retreating from the world into his Glendalough hermitage. Notably though, the hermitage is presented specifically as a mandalic structure. Some mandalas are built with grains of sand, others with butter, others with threads; the micro-mandala of Kevin's retreat is built up entirely of religious allusions which fall into sub-groups of twos, threes, fives, sevens and nines. As Rose and O'Hanlon have observed, "If all these pattern-words are removed from the text nothing is left behind..."[326]

Trungpa has pointed out that the mandala can be observed as (space)time in its backwards or forwards aspect. Likewise, we can see the mandala as emanating from the centre out to the periphery or collapsing in from periphery to centre (like centrifugal and centripetal forces operating simultaneously). Here we can juxtapose the boy Stephen's position in the cosmic mandala (after he draws a thin line around the universe in *A Portrait*) with that of the older ascetic in the *Wake*. After witnessing the leap-year girls

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[325] Here it can be translated as "Twilight of dawn", a sandhya is the period between world aeons according to Joseph Campbell and Henry Morton Robinson, *A Skeleton Key to Finnegans Wake*, p.278. Lines unaltered by portmanteau word-play are a rarity in the Wakean universe. The exclusive use of Sanskrit here may remind the reader of a similarly unaltered line of Sanskrit terms earlier in the text: "Artha kama dharma moksa" (*FW* 93.22). In Indian thought "moksa" is the human psychological equivalent to the "sandhya" period between world aeons, a state freed from conflict.

[326] Danis Rose and John O'Hanlon, *Understanding Finnegans Wake* (New York and London: Garland Publishing, 1982), p.323.

forming a circle (or garland of flowers) around him, and thereby initiating a mandala (*FW* 601), Shaun/Kevin finds himself "procreated on the ultimate ysland of Yreland" (*FW* 605.04) which presumably is set in a (possibly infinite) Yrish ocean. Within this cosmic/ultimate island he moves to the centre, "our own midmost Glendalough-le-vert" (*FW* 605.11). Joyce employs the chiasma device using the word "river" on either side of a name as he draws his picture of symmetry: "river Yssia and Essia river" (*FW* 605.12-13). Kevin is led, together with echoes of Yeats's "Lakeisle of Inishfree"

> by archangelical guidance where amiddle of meeting waters of river Yssia and Essia river on this one of eithers lone navigable lake piously Kevin... rafted centripetally... midway across the subject lake surface to its supreme epicentric lake Ysle, whereof its lake is the ventrifugal principality, whereon by prime, powerful in knowledge, Kevin came to where its centre is...an enysled lakelet yslanding a lacustrine yslet, whereupon with beached raft subdiaconal bath *propter* altar...holy Kevin...[built a]...honeybeehivehut...whereof the...floor, most holy Kevin excavated [a seventh of a fathom deep]. (*FW* 605.11-27)

The accent is on the concept of centring (variations of the word "middle" or "centre" are mentioned five times in the brief excerpts I have quoted) and the presence of "centripetally" and "ventrifugal" draw attention to how simultaneous mandalic dilation and contraction (the vacillating awareness of the dynamic interplay of centre and periphery) is at work in the image presented. Having excavated a hole in the floor of the hut, Kevin fills it with water from the surrounding shore of the island (i.e., "outside" is translated to "inside") and places the "altar *unacumque* bath" (*FW* 605.32) in "the concentric centre of the translated water" (*FW* 606.03-04). He then sits in the bathtub, "keeper of the door of meditation" (*FW* 606.08).

Kevin's pious labours are detailed below because I want to illustrate how this passage can be read as possibly connecting back to the first ten pages of *A Portrait*. Reversing Stephen's doodled "Class of Elements" mandala in which he locates himself at the centre of the universe, one can see a basic correlation with Kevin's location within the fantasy map drawn by the *Wake*:

1) Ocean surrounding the "ultimate ysland of Yreland"- The Universe

2) "ultimate ysland of Yreland" - The World (presumably "Yreland" is not "Ireland").

3) Glendalough - Europe

4) "supreem epicentric lake Ysle" - Ireland

5) "enysled lakelet" - Kildare

6) "lacustrine yslet" - Sallins

7) "honeybeehivehut" - Clongowes Wood

8) "altar *unacumque* bath" - Class of Elements

9) Kevin - Stephen Dedalus.[327]

In chapter four I discussed how floral imagery can be central to a mandala; the *Wake* hints at an equivalence of the centre of the meditation cell and the centre of the flower image: "For Rose Point see Inishmacsaint" (*FW* 267.F.1). Hart attributes that central mandalic point to the Island of the Saint. Underneath a large figure of a mandala Hart suggests that

> The timeless nature of Book IV is perhaps most clearly expressed in the St. Kevin episode. ...St. Kevin's hermitage, as described by Joyce in these pages, is a very effective symbol of renunciation and spiritual stillness. At the mid-point of the universe - the "no placelike no timelike absolent" (*FW* 609.02) - Kevin, at one with Brahman, gives himself over to memoryless meditation: "memory *extempore*" (*FW* 606.08) - *ex tempore* since no memory of the past can exist in an Eternal Now.[328]

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[327] *A First Draft of Finnegans Wake* ed. David Hayman, (Austin: University of Texas Press, 1963), p.274 shows a 1923 draft of the St. Kevin section with numbered lines (1-9) charting Kevin's birth on the island of Ireland to "Doctor Solidarius...he meditates with ardour the sacraments of baptism or the regeneration of man by water". Atherton argues that Joyce numbered and renumbered the lines because he was consciously creating "a series of concentric circles on land and water: 1. Ireland; 2. lake; 3. island; 4. pool; 5. islet; 6. flooded cavity; 7. bath tub; 8.water in tub; 9. Kevin." See "*Finnegans Wake*: The Gist of the Pantomime", *Accent*, 15 (1955), p.17. Rose, O'Hanlon and Swartzlander observe the same pattern of expansion/contraction in the *Portrait* flyleaf and St. Kevin's centring labour of meditation. See Susan Swartzlander, "'On the Verge of Selfabyss': The St. Kevin Section of *Finnegans Wake*" *JJQ*, vol.25, no.4 (1988), p.480 and Rose and O'Hanlon, *Understanding Finnegans Wake*, p.323. As opposed to Hart's view of "ysland" episode, Swartzlander's article argues for a reading of Kevin as a spiritually bankrupt caricature because of his "denial of humanity", p.481. In this respect, her view of Kevin as rejecting his fellow man (and woman) mirrors my reading of James Duffy as a perverse Buddha, believing himself to be 'centered' but actually being emotionally severed from interrelational Being.

[328] Hart, *Structure and Motif*, p.77.

There seems to be little, if anything, connecting locations 5-8 (above) in the 'flyleaf' and 'Kevin' schemas. One must concede that the image of Kevin sitting in the centre of his cosmic concentric structure may not necessarily be an allusion to Joyce's earlier depiction of Stephen set within a similar cosmic schema, though it is interesting to consider that it might be. Certainly the *Wake* (particularly the "Shem the Penman" chapter) includes references to Joyce's previous books.[329] This weaving-in of the earlier stages of writing (and earlier images and structures) into the concentric rings of the final mandala structure (i.e., the *Wake*) could be considered a facet of the mandalic tradition. Such a mandalic trait is noted in a comment by Tucci:

> Little by little the neophyte arrives at the central point by passing gradually from one sector to another of the mandala (that is from one interior state to a following one that is more complete, which does not annul the preceding one but overcomes it *by including it in itself.*[330]

Looked at in such a way, the *Wake* could be understood as ingesting and metabolising an earlier quasi-autobiographical incarnation of Joyce (as little Stephen). The conversion of that 'young-hero' type into the old ascetic (both situating themselves at the centre of the universe) effects a more subtle devaluation of self-apotheosis than does the explicit, literary-type, Shem parody (if one allows Shem and Shaun to be two extreme facets of the Stephen Dedalus persona). The Kevin passage seems to be mocking the saint in his pious construction of a meditation cell but the mockery is, in my view, no more (or less) forceful than it has been of most other male characters (in the various guises of Shem, Earwicker, the Cad, etc.) throughout the book. Kevin as the "naked yogpriest" (*FW* 601.01), or yogi, come to ablution, slows time and space to stasis and extinguishes his

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[329] See, for example: *Pomes Penyeach* is alluded to in the spelling of "pome" (*FW* 80.22) *Chamber Music* is referred to at least twice: "We now romp through a period of pure lyricism and shambred music" (*FW* 164.15-16) and "if one has the stomach to add the breakages...distortions, inversions of all this chambermade music one stands...a fair chance of actually seeing the whirling dervish" (*FW* 184.03-06). The titles of *Dubliners* are spread out over pages 186-187. *Portrait* and *Ulysses* are both alluded to in the same negative and disguised manner: "just a poor trait of the artless" (*FW* 114.32); "his usylessly unreadable Blue Book of Eccles" (*FW* 179.26-27).

[330] Tucci, *Theory and Practice of the Mandala,* p.106 (italics mine).

self: "Sarver buoy, extinguish! Nuotabene." (*FW* 606.13-14). Kevin as Shaun has already been referred to as "Shaunti and shaunti and shaunti again!" (*FW* 408.33-34) which I take to allude to the yogic phrase "Om shanti, shanti, shanti", i.e., "the peace which passeth understanding" which is represented by the still centre, or *bindu* at the centre of the mandala.[331] In the context of Kevin's disappearance into the epicenter of meditation perhaps it is not too much of a stretch of the associative imagination to hear the Sanskrit "Om shanti" in the following page: "Om still so sovvy. While om till ti ti." (*FW* 607.22).

I cite the episode above in reference to Jung's example of the Pueblo Indian sweat-lodge/mandala. Kevin's actions, and his cessation of action, occur during the ricorso period of the book just before dawn and waking. Certainly, there is no release from the chaotic activity that bears the other characters along and out into ALP's final river monologue of dissolution and consequent rebirth (and the start of the book again, of course). A blissful harmony for other characters does not result from Kevin's retreat; the *Wake* clatters and babbles on with intimations of a breakfast. But what is of note is the concentric structure of Kevin's method of retreating, the order with which the image of a tranquil contemplation is set as a unified centre within all the spheres of reference (from universe to altar/bath), like the focusing of a series of lenses onto a single point to achieve maximum clarity.

The attempt at a therapeutic order, a centred calm achieved through structure, may be seen to reflect the trope of the kaleidoscope, or as the *Wake* renders it, as the answer to the ninth question in book 1, chapter 6, the "collideorscape" (*FW* 143.28). As I noted in chapter 1, Hart observes that Joyce gave the mandala symbol to the "highly important ninth question in I.6."[332] Rose notes that the mandalic ⊕ siglum was created for Shem's

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[331] The spelling "shantih" is echoed three times for the famous last line in T.S. Eliot's "The Waste Land" [1922], in *T.S. Eliot: Complete Poems and Plays* (London: Faber and Faber, 1969), p.75. Joyce parodies the line (and the poem) in a letter to Weaver. The last line of Joyce's joke is "Shan't we? Shan't we? Shan't we?" (*LI* 230).

[332] Hart, *Structure and Motif*, p.77.

ninth question as early as 1926.[333] The question explicitly refers to the mandala as a kaleidoscope by first defining what the historical/transcendental mandala is. The audience is asked "*what* would that fargazer seem to seemself to seem seeming of" (*FW* 143.26-27)

> if...at this auctual futule preteriting unstant, in the states of suspensive exanimation, [they were] accorded...[a] view of old hopeinhaven with all the ingredient and egregiunt whights and ways to which in the curse of his tory will had been having recourses...the redissolusingness of mindmouldered ease and the thereby hang the Hoel of it... (*FW* 143.7-15)

In short, if one could see every detail of existence, even the "wrestless in the womb" (*FW* 143.21) throughout all time and space at an instant, viewing

> the beau that spun beautiful plates as it palls, what roserude and oragious grows gelb and greem, blue out the ind of it! Violet's dyed! (*FW* 143.24-26)

then what would that viewer even seem to themselves to be? Sam Slote remarks that "The sighting of 'old hopeinhaven' (*FW* 143.10) appears to return a portrait of chaos as the existence of the observing man."[334] I would suggest that it is a mandalic portrait of the ordered chaos of the *bardo* state, a state where, to quote Slote, "Perhaps the subject of this passage in not quite so clear or clearly statable and present."[335] As I have observed above, the relatively ego-based therapeutic model of psychoanalysis radically reduces the complexity of the non-dual mandala. In this 'ninth question' passage, the reader can see the subject being displaced into an uncertain state: the "panaroma of all flores of speech" (*FW* 143.03-04). This phrase can be read as referring to the mandalic device of iconic flower proliferation (i.e., *flowers* of speech - see chapter 4, trait set 2) or to the more three-dimensional, architectural, *floors* of speech, an allusion to the multi-tiered semantic construction of the *Wake* in general. Slote also hears "flaws of speech", floridly suggesting

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[333] Danis Rose, *The Textual Diaries of James Joyce* (Dublin: Lilliput Press, 1995), p.103.
[334] Sam Slote, "Needles in the Camel's Eye Concerning a Time of the 'Collideorscape,'" in Andrew Treip, (ed.), *European Joyce Studies* 4 (Atlanta and Amsterdam: Rodopi, 1994), p.69.
[335] Slote, "Needles in the Camel's Eye," p.69.

> The panaroma consists of diverse and deficient rhetoric. ...The statement of rhetoric as a flawed mode of enstatement is effected paronomastically and the figure of this paronomasis is extended syntactically within the syntagm. The figures are syntactic structures and the syncategoremata operate figuratively.[336]

Cheng has noted that the opening phrase of the question, "to be on anew", is the first of many allusions to *Hamlet*, most of which recall his fourth soliloquy.[337] Slote provides a complex examination of Hamlet's "infamous and infantile" question: "To be or not to be: that is the question" (Ham: III.i.56). Slote suggests two orders of the verb "to be":

> first as an existential question ("to be or not to be"); and second as a cupola ("that *is* the question"). Both orders are enjoined by the colon which enstates the second syntagm as an elaboration of the first. ...The question that *is* enjoins two different modalities of being. What is the difference between to be and not to be when that *is* the question?[338]

Following Levinas, Slote claims that the difference between these existential orders comes from the ontological anxiety Hamlet faces when questioning the possibility of his own death.[339] One might restate this fear as the fear of the impossibility of being or not being. In this existential context it is not a question of whether one should live or die but rather a questioning of whether a subject can really *be* - or cease to be: is there a possibility of activity (living), a possibility of rest (death) for a subject whose very being is called into question? This is the anxiety of the *bardo* realm, the fear that the ground of personal being has been pulled away and what is left is an anonymous field of activity; it is a radical disruption of the subject-object division that allows concepts of personal existence to function in the first place. The subject, asked in Shem's ninth question to describe itself looking at itself from outside time, is an ambiguous and vanishing entity, oscillating between being swallowed up and regurgitated by the confusing and confused bardo landscape of the question's syntagmatical structure. By the beginning of the fourth

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336 Slote, "The Needles in the Camel's Eye," pp.70-71.

337 Vincent Cheng, *Shakespeare and Joyce* (Gerrards Cross: Colin Smythe, 1984), p.65.)

338 Slote, "The Needles in the Camel's Eye," p.71.

339 Emmanuel Levinas, "There is: Existence without Existents," trans. Alphonso Lingis, *The Levinas Reader*, ed. Sean Hand (Oxford: Basil Blackwell, 1989), pp.33-34.

main syntagm the subject has been reduced to "a none" (*FW* 143.15), an anonymous hypothetical entity. The flickering subject of the *bardo* finds itself "in the states of suspensive exanimation" in the middle of an "unstant" (*FW* 143.08) a moment that is not, a unit of time that is neither conscious of time nor unconscious of the absence of time. The reader is told that the subject is

> fatigued by his dayety in the sooty, having plenxty off time on his gouty hands and vacants of space at his sleepish feet and as hapless behind the dreams of accuracy as any camelot prince of dinmurk...(*FW* 143.04-07)

The bardo subject is exhausted by his sojourn in the waking world (i.e., his day in the city - he is between night and day, death and rebirth) but also fatigued by his theological angst, his fear of being passed over by the dark "dayety" and left in this ecstatic perfect present that is out of time, "being off time". This latter interpretation explains the allusion in "futule preteriting unstant" (*FW* 143.08) to "preterition", the fear of being left unimmersed into the immensity of God's wholeness. The vagueness of the visual-auditory "dinmurk" of the *bardo* leaves behind as the faintest memory that of a clearly delineated, and delineating, subjectivity (i.e., "hapless behind the dreams of accuracy"). The Order and Chaos of this state are non-dual, as reflected in the confusing and mutually contradicting allusions in: "...as any camelot prince of dinmurk". Hamlet, the singular prince of Denmark, is a solitary, uncertain, paralysed, static hesitater. The Arthurian knights of Camelot are dynamic, resolute and multiple. The word "any" serves to dissolve further the subject's individual identity. The perpetual ring of samsaric history, viewed as in being inescapable through death,

> is the curse of his persistence the course of his tory... the redissolusingness of mindmouldered ease and the thereby hang of the Hoel of it, could such a none... shakeagain, O disaster! (*FW* 143.11-22)

The *Bardo Thos grol* (Book of the Dead) considers as a disaster, a worst-case scenario, the forgetting of how the bardo void is "mindmouldered". Once this is lost the perception of the non-duality of the entire shunyata void (the whole/hole of the Hoel) is lost and

rebirth on the rounds of samsara is imminent. Alternatively, the ideal scenario is that the night of the confused consciousness lifted out of time - "intempestuous Nox"

> should spot lucan's dawn, by-hold at ones what is main and why tis twain, how one once meet melts in tother wants poignings, the sap rising, the foles falling, the nimb now nihilant round... the wrestless in the womb... (*FW* 143.16-21)

The "luminosity" ("lucens" being Latin for "shining") is the free play of the non-dual void, the open, neutral, is-ness quality of shunyata.[340] Can the observer perceive his own gestalt with the void; can he "byhold at ones what is main and why tis twin"? What will be enlightenment for some will be terror for others, as suggested in the echoes of "one man's meat is another man's poison" in "once meets melts in tother wants poignings". In the yab-yom section of chapter 4, I discussed, with reference to the mandalic non-duality of river-flux and mountain-stasis, how the tree as enlightenment beacon can just as easily become, in the egocentric flux of desire and aversion, a misleading forest of maya "eminently adapted for the requirements of pacnincstricken humanity" (*FW* 599.28). Such an environment contains the seeds for an ontological panic side by side with enlightenment. Axis-mundi figures (see chapter 4) are so often visible as their debased opposite, i.e., falling icons. The "mindmouldered" observer oscillates between experiencing the logocentric opposites of 'sacred' and 'debased', the white and black second tier of the Wheel of Becoming. As Slote observes

> ...there is a note of ambivalence in this description of simultaneous rising and falling: the decay that is registered here has the character of a hyperactive paralysis.[341]

The reader will recall Louis Sass's view of the schizoid state as being that of a *hyper-reflexivity* that causes a sense of paralysis where affect falls into a pervasive irony, a ridicule of go-ahead plot in human interaction. As such, the siglum ⊕, set as it is in I.6,

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[340] See chapter 1 above, p.17.

[341] Slote, "The Needles in the Camel's Eye," p.78.

functions with the rest of that chapter to interrupt the narrative or logical connective flow from I.5 to I.7.

The answer to the ninth question comes briskly: "A collideorscape!"[342] "Collide...scape" may evoke a "landscape of collision". The collision may be that of meanings or interpretations of what is being portrayed/alluded to in any line or page of the book, a landscape of contradiction. (It also strikes one as being, like the *bardo*, a landscape without a 'land'.) The constant tumult of hermeneutic collision contains within it the option ("or") for "(e)scape". The text seems to suggest that the reader may be ground up by the collisions of meaning or escape them to some other plane. Such a suggestion seems to echo the oxymoron "Chaosmos of the Alle" (*FW* 118.21), presenting the activity of the Wakean void as both ordered and chaotic at once.[343] Here one finds an intersection between Joyce's, Trungpa and Sass's senses of orderly chaos. Also, the "collideorscape" alludes to the kaleidoscope, which derives its regularising effects by juxtaposing an image within itself against a series of mirrors.[344] This may remind the reader of my suggestion in chapter 4 that the samsaric wheel and nirvanic mandala could be considered as mirrors of each other, a "multimirror megaron" (*FW* 582.16-21), with neither gaining a position of origin over the other (both samsara and nirvana are infinite, without beginning or end, like the *Wake*) but rather existing in dynamic interplay (or interdependence) with one another.

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[342] Bergson said that "There is, between our bodies and other bodies, an arrangement like that of the pieces of glass that compose a kaleidoscopic picture. Our activity goes on from an arrangement to a rearrangement, each time no doubt giving the kaleidoscope a new shake, but not interesting itself in the shake, and seeing only the new picture." Henry Bergson, "Time in the History of Western Philosophy" in William Barret and Henry Aiken, eds., *Philosophy in the Twentieth Century*, vol.3 (New York: Random House, 1962), p.333.

[343] I refer to the ancient Grecian dichotomy of a perfect and ordered "kosmos" and "Chaos", the most ancient of gods who represents the turmoil of Being before matter formed the universe.

[344] Sir David Brewster invented the kaleidoscope in 1818 and the following year published his *Treatise on the Kaleidoscope* (Edinburgh: Archibald Constable & Co., 1819). Gombrich, in his *The Sense of Order* relates how Brewster claimed that his invention could, and would, be used to uncover a harmony of colours, producing a "colour music", a concept I think Joyce would have appreciated (p.149; pp.286-287). Incidentally, according to a diary entry made by Francis Skeffington on Nov. 8, 1903, Joyce and others performed a charade of a kaleidoscope for a joke. See Ellmann, p.53.

The kaleidoscope brings a geometric ordering to the random (chaotic) material that fills it (the most basic ones are quaternary in the image structures they produce). This "ordering" process is of a particularly strange nature when one knows that the *Wake*, towards the end of its composition, was regularly described as a "monster" by Joyce.[345] His attitude to Work In Progress seems to be very difficult to discern, so contradictory is it. Even allowing for Joyce's tongue-in-cheek, he refers to himself as "prostrate" (*LI* 251) before his writing, as if the *Wake* were some cross before which, and under which, he laboured. Alternately, he presents the work as a doorway to laughter and meaninglessness. Terence Gervais asked him once if his new work was a mixture of literature and music, to which Joyce answered "No, it's pure music". Understandably perplexed, Gervais pressed him "But are there not levels of meaning to be explored?" Joyce's response to this question is ponderable: "No, no - it's meant to make you laugh."[346] The reader may well ask "How is pure music funny?" To venture an answer, I suggest that the babble of the syllable-play, defamiliarized to the point of "pure" sound, represents an auditory correlate to the defamiliarizing stare of the schizoid at the absurd pantomime of universal activity. According to Sass, sense-making activity (or "meaning") becomes an ironic joke in this scenario of profound defamiliarization, the laughter produced is ironic laughter. What I am trying to describe is not a humour easily shared with one's fellow man. Elizabeth Bowen has captured the alienating quality of this laughter in her essay "In Praise of Shem the Penman":

> [Joyce's] laughter is disconcerting: people have edged away from it, as from a man laughing all by himself... Joyce's attempts to tell us what he was laughing at produced...the almost lunatic fringes of *Finnegans Wake*. He pounded language to a jelly in his attempts to make it tell us what he was laughing at... He was, most of all, solitary in his mirth.[347]

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[345] Ellmann, p.716.

[346] From 1954 letter from Terence Gervais to Richard Ellmann, quoted in Ellmann, p.703.

[347] Elizabeth Bowen, "In Praise of Shem the Penman", *The Bell*, March 1941, reprinted in *The Irish Times*, 12th Jan. 1991, Weekend Supplement, p.9.

Legions of Wakeans would probably vehemently deny that Joyce is today "solitary in his mirth" with the vast industry of studies of his final work burgeoning. I would doubt, however, that even those who are moved to laughter by reading in his *Wake* are laughing with the same quality of mirth at the same object(s) that Joyce was enjoying. Whatever one might feel about the pleasures of acquired tastes, the immense difficulty of reading the book, even after years of studying it, seems to be a barrier to any genuine assertion that it is "hilarious". After all, jokes that have to be explained (or studied or worked at) can never be as *funny* as jokes or humorous incidents that we spontaneously find enjoyable. Referring to Joyce's technique as at turns a "genuine surrealism, producing a witty high-lighting of welded disparates" Clive Hart also notes that the *Wake*'s defamiliarization of language and proliferation of meanings (a major aspect of Sass's view of the schizoid state)

> ...also leads towards a loss of identity. There is a point beyond which the flux ceases to be interesting.[348]

The *Wake* might be celebrated as invoking Joyce's *amor infiniti* through language play, a stage for the intellect to dance among interpretations. But not only can this flux cease to be interesting, the text can create a nearly continuous sense of "loss of identity" (the stagefright of the *trema*); it can just as easily be seen to enact the horror of infinite meaninglessness, the hallmark of many people's experience of schizophrenia.

In 1953 Ellmann interviewed Jung, who had treated Lucia for schizophrenia. In response to being presented by 'schizoid' elements in Lucia's poems Joyce said that his daughter (who produced portmanteau words similar to those that comprise the body of the *Wake*) was an innovator of language and not yet fully understood. Jung granted that her neologisms were remarkable, but said they were random; she and her father, he commented, were like two people going to the bottom of a river, but where she was drowning, Joyce was diving. In Jung's opinion, Joyce's wilful, consciously artistic effort

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[348] Hart, "Elephant in the Belly", p.9.

to engage this schizoid aspect of his mind was protecting him from the same level of disintegration they were observing in Lucia.[349]

Joyce became convinced that his daughter had developed clairvoyant powers as a result of her illness. (He found a pipe sitting next to him on a park bench the day after Lucia advised him to start smoking one).[350] However, it is in Joyce's *A Portrait of the Artist* that the reader is presented with an eerie premonition of Jung's diving analogy applied to the dubious safety of exploring too deeply the interior world:

> - These questions are very profound, Mr Dedalus, said the dean. It is like looking down from the cliffs of Moher into the depths. Many go down into the depths and never come up. Only a trained diver can go down into those depths and explore them and come to the surface again. (*P* 196)

Joyce cherished the hope that when he finished working on the night-mind of *Finnegans Wake*, his daughter Lucia would be freed from her own "dementia" which developed when she was twenty-five.[351] This identification of his work with her illness is all the more striking for the similarity the *Wake* bears to schizophrenic language acts in general. To start with perhaps the most obvious similarity, there is the "glossomanic" nature of both Wakean expression and some schizophrenic speech acts.[352] Glossomania is a flow of

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[349] The contents of the interview, and Jung's "drowner/diver" analogy, are reiterated in Ellmann, p.679. As I have noted earlier, Ellmann completely dismisses Jung's evaluation of Joyce as a latent schizoid who controls his problem through drink. I am arguing here that Jung may have come to the right conclusion for the wrong reasons. One can contrast Jung's focus on Joyce's excessive artistic ordering of his material as possibly schizoid with Kaplan's comments above that link such artistic order with a proof that Joyce was not possessed by a 'run-away id' and hence *not* inclined to schizoid tendencies - i.e., his 'ordering' supports divergent readings depending on which model of psychopathology one maintains. But Kaplan and Jung agree in that they both see excessive order when they look at the *Wake*; Andreason looks at the *Wake* and sees chaos, she sees schizophrenia as chaos also so that is her reading of both the book and Joyce.

[350] Ellmann, p.675.

[351] Jacques Mercanton, *Les Heures de James Joyce* (Lausanne: Editions l'Age d'Homme, 1967), p.24.

[352] See Claude Jacquet, "In the Buginning is the Woid: James Joyce and Genetic Criticism," in Geert Lernout, ed., *European Joyce Studies* (Atlanta: Rodopi, 1990), p.35. Jacquet notes the similarity of Joyce's technique to glossolalia in a footnote: "'Hélene Smith' (Elise-Catherine Muller), whose case was studied by Saussure and Flournoy, appears in *Finnegans Wake*: 'Miss Smith, onamatterpoetic' (*FW* 468.10). Flournoy uses 'onomatopoi' to describe her ability to create words." See Theodore Flournoy, *Des Indes a la Planète Mars* (Paris: Alcan, 1900), p.103. Smith describes a "Hindoo cycle" of fragmented stories, interspersed inexplicably with passable Sanskrit, although, like the *Wake*, Flournoy describes her fragments as being without substantial plot or intrigue.

speech channelled largely by acoustic qualities and puns. I cite a recorded example of such a speech act from a patient who was asked to identify the colour of a small disk:

> Looks like clay. Sounds like gray. Take you on a roll in the hay. Hay day. May day. Help... Need help. May day.[353]

Aside from the focus on punning and rhyme/rhythm that can be found in some schizophrenic speech, there is the more general tendency, where the speech is lucid, towards a preoccupation with ontological or epistemological issues. Typical areas of interest revolve around self-world relations and the nature of reality. One schizophrenic on record seems to reiterate the Eternal Now debate regarding the nature of Time that was engaged in by philosophers around the conception of the *Wake*: "my past just seems like disconnected fragments. I feel like I'm in the infinite present."[354] Many schizophrenics feel that what, for most people, is the transparent arena of thought, language and social gestures becomes, for themselves, a palpable experience; thought and language take on physical attributes with qualities of viscosity or even concreteness. Reality/thought can become a plenum, a viscous membrane, a celluloid fiction, and then

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[353] From Bertram Cohen, "Referent communication disturbances in schizophrenia", in Steven Schwatz, ed., *Language and Cognition in Schizophrenia* (New Jersey: Erlbaum, 1978), p.29. The same article mentions three models that attempt to explain this phenomenon. One of these is called the "Tower of Babel" model (p.13). According to this model, speakers 'test' their considered responses (before they say them out loud) against an imaginary auditor to see if they make sense, are basically coherent. In schizophrenia the imaginary auditor becomes fantastic (i.e., does not conform to any possible real auditor) and so the 'test' to see if the speech act will make sense does not work to ensure the utterance makes sense to an actual audience. Some hostile critics of the *Wake* might argue that this "fantastic auditor/ideal reader" is the mistake Joyce had made with his production of such a demanding work and why he was so surprised when it was received with less than enthusiasm and comprehension by the general public upon its first release. For more on schizophrenic speech see also Silvano Arieti, *Interpretation of Schizophrenia* (London: Crosby Lockwood Staples, 1974). Early reviews of the *Wake* seem to confirm this hypothesis: "Mr. Joyce claims he understands and can explain every syllable of the book. Doubtless, but who cares? Readers are not interested in what the author's words mean to him, but in what they mean to them." Richard Aldington, review in *Atlantic Monthly*, June 1939, n.p., repr. in Deming, *Critical Heritage* Vol.2., p.690.

[354] A patient called "Lawrence" quoted by Sass in *Madness and Modernism*, p.156. Hart notes that just before the conception of the *Wake* questions regarding the Eternal Now of the Absolute (of which the mandala is a manifestation/representation) were "very much in the air in Joyce's lifetime," p.75. Hart consequently quotes a typical voice from this debate: "All parts of time are parts of an eternal 'now', and...we cannot fix any limits to the present or exclude from it any part of what we wrongly call 'the past' and 'the future'." in J.C. Wordsworth, "Time as Succession", *Mind*, vol.XXVI (1917), p.328. Cited in *Structure and Motif*, p.75. Clearly the most famous adherent of "time philosophy" during this period was Henri Bergson who as early as 1903 was writing critiques of the conception of time as divisible. See his *The Creative Mind: An Introduction to Metaphysics* (New York: Kensington, 1946 [1903]).

just as suddenly become the void again. This can frequently result in long, circuitous, self-reflexive examinations of the *meaning* of meaning, the "maymeaminning of maimoomeinung!" (*FW* 267.03) Understandably, this can in turn collapse into tautology or simple meaningless utterances embarked on just for the pure experience of thinking and expressing, for much the same reason that a jazz musician might embark on a long solo, thereby "interrupting" the theme of the song. Eugene Bleuler, the man who coined the term "schizophrenia" in 1908, noted in many patients a predilection for

> ...pretentious, overblown, longwinded ways of saying nothing at all, usually with some ironic, joking or mystifying intent.[355]

Karl Jaspers also observes in schizophrenics an inclination to "endless repetition and a general over-schematisation".[356] In this regard I found it both interesting and surprising to learn that in 1937, approaching the final phases of possibly the world's most systematized writing project, Joyce, according to Beckett, confessed to him that "I may have oversystematized *Ulysses*."[357]

The Cat, the Devil and Morbid Geometry

Most will accept that there is a radical alteration in Joyce's prose from his earlier naturalistic style (*Dubliners, A Portrait* and much of the initial chapters of *Ulysses*) to his later, super-schematised, densely layered and challenging work. To better illustrate my

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[355] Eugene Bleuler, *Dementia Praecox* or *The Group of Schizophrenias,* trans. J.Zinken (New York: International University Press, 1950 [1911]), p.151. He notes on the same page that one of his patients described sex as "holy vaccination"!

[356] Karl Jaspers, *General Psychopathology*, p.297. Jaspers, after his work with schizophrenics and their frequent obsessions with the meaning of meaning, went on to become one of the founders of Existentialism. Coincidentally (as regards mandalic symbolism) he writes on the overlapping of 'absurdity' and 'enlightenment' in the single symbol of the circle. In a chapter about reading "cipher scripts" he writes: "Cognitive interpretation of symbols has an endless, random character that makes it incapable of proof or disproof...From a cognitive point of view a logical circle is empty, and arguments in it become nonsensical; but in another dimension...the circle is the present view of transcendence as imparted in the speculative language. It is the viewpoint from which all interpretations that seek to fathom the whole are indeed modes of creating and reading a cipher script." Karl Jaspers, *Philosophy*, Vol.3, trans. E.B. Ashton (Chicago: University of Chicago Press, 1971 [1932]), p.129.

[357] 1954 interview with Beckett, quoted by Ellmann, p.702.

argument I will compare Joyce's stylistic progression (from the characters and plots of *Dubliners* to the linear-geometric mandala of *Finnegans Wake*) to the work of a contemporaneous English illustrator and cartoonist, Louis Wain. Wain developed schizophrenia late in life, thereby fundamentally altering his working methods and style long after he had achieved fame and a notoriety for eccentricity. I have selected Wain's work to compare with Joyce's for a few reasons; I enjoy both Wain's early and later work despite the profound differences between his early and late styles. Also, there are a few historical coincidences (of the kind Joyce found so interesting) connecting Wain's life to Joyce's writing in terms of commencements and completions. For instance, Wain developed schizophrenic symptoms in 1922, the year Joyce began work on the *Wake*. On Bloomsday, 1924, Wain was committed to a pauper ward at Springfield Hospital, Tooting, the Middlesex County Mental Asylum. Finally, there is the 'cat' connection. I assume the reader is familiar with Joyce's children's' story "The Cat and the Devil".[358] Famed for drawing mostly cats throughout his career, what was fascinating about Wain's illness was that he neither stopped drawing nor stopped drawing cats during his hospitalisation (which lasted until his death in 1939, the year of the *Wake*'s completion.) Just as Joyce never stopped writing about Dublin, Wain's focus on a central subject - the cat - throughout his career makes his work an intriguing case study in the evolution of a 'schizoid' perceptual shift.

Instead of continuing just to draw the cartoon cats the public had grown to know and love, Wain also started drawing cryptic cats, and designs in which were embedded multiple figures that appear and disappear upon viewing (*figs*.13.a-e). His sisters described this new work as "wallpaper rubbish".[359] They rejected outright his radical new style, more pattern-oriented than the previous representational style had been. His new

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[358] James Joyce, *The Cat and the Devil* (London: Faber and Faber, 1965 [1936])
[359] Rodney Dale, *Louis Wain: The Man Who Drew Cats* (London: Michael O'Mara Books, 1991 [1968]).

style was "wallpaper rubbish" because it was considerably less marketable than his cartoons, and certainly considered less approachable by the public of the time.

This rejection is mirrored by many of Joyce's close circle upon receiving drafts of *Finnegans Wake* and finding them unacceptably complex. Where *Ulysses* had attracted curiosity due to its complexity, *Finnegans Wake* seemed too elaborate, too labyrinthine. His brother Stannie was very forceful in his dismissal of it, just as Wain's sisters were of Wain's new pattern work. In 1924 (the year of Wain's hospitalisation by his sisters) Stannie said of his brother's new technique:

> It is the beginning of softening of the brain... In any case I refuse to let myself be whirled round in the mad dance by a literary dervish. (*LIII* 103)

Joyce was further shaken when his benefactor Harriet Shaw Weaver also questioned the wisdom of his new direction in prose. She wrote in a letter to him:

> Without a key the poor helpless reader...is in immanent danger...of being...totally lost to view...Perhaps you wish him, her and them to disappear from the horizon in this way...so that at least the book itself may float across safely to that far shore of 'Doublin all the time'.[360]

Sass has drawn attention to the assumption (bordering on psychiatric dogma) that the schizoid experience is a "softening" (to use Stanislaus's phrase) of the bright clear light of Apollonian reason 'down' into the murk of Dionysian delirium. Consider Gogarty's review of the *Wake* printed just twelve days after Joyce's death:

> When all is said, the choice between the Logos, the Divine Word, "this godlike reason," and the large discourse and senseless mutterings of the subliminal mind's low delirium, yet remains to be taken. ...To me [the *Wake*] is like a shattered cathedral through the ruins of which, buried deep and muted under the debris, the organ still sounds with all its stops pulled out at once.[361]

Whatever the validity of Jung's drowner-diver dichotomy between Joyce and Lucia, it seems that Joyce's wetsuit was not perfectly fitted. During the final years of his work on

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[360] Nov. 20, 1926. Cited in Ellmann, p.584.

[361] Oliver Gogarty, "The Joyce I Knew", *Sunday Review of Literature*, 25 Jan. 1941, pp.15-16. Repr. in Deming, *James Joyce: The Critical Heritage*, Vol.2, p.751.

the *Wake* he began to descend into an extended nightmare state of angst, believing himself to be the cause of his daughter's illness. He experienced auditory hallucinations every so often and his Doctor Debray, upon hearing this, advised him to work more on his book. Joyce bemoaned a palpable shift in reality for him through his work: "Since 1922 my book has been a greater reality for me than reality."[362] This was coupled with a growing awareness of the very real artistic gamble he was making in his foray into the dream world (what I have described as the *bardo*), an awareness of just how much the reading public seemed to be failing to laugh along with what was supposed to be his fun-filled *Wake*:

> There are not ten centimes of money in my work. I can see nothing but a dark wall in front of me, a dark wall or a precipice if you prefer, physically, morally, materially.[363]

One of the recurrent motifs, from which the *Wake* is composed, is the motto of Giordano Bruno, a mystic who emphasised, as do the Taoists, that each extreme contains the seeds of its opposite. This is a central tenet to the *Wake*; *in tristitia hilaris, hilaritante tristis*: in sadness hilarity, in hilarity sadness. This incongruity of affective aspect with certain situations has often been a characteristic of the common portrayal of madness. As Eliza, one of the morbid priest's sisters says of her brother in the last lines of Joyce's first short story of *Dubliners*, "The Sisters":

> ...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?...So then, of course, when they saw that, that made them think that there was something gone wrong with him... (*D* 9).

In a more comic vein, Nora once recounted how she woke in the night to find Joyce missing from the bed. Upon moving to the living room she found him up working on the *Wake*, laughing to himself. Joyce famously felt the humour of his work keenly. Wain

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[362] Ellmann, p.695.

[363] Joyce is quoted in a letter from Paul Leon to Harriet Weaver, July 19, 1935. Ellmann, p.685

seems to have found this humour-in-seriousness and vice-versa in his own approach to art:

> I am told that I am very serious over [my humorous work] but as a matter of fact I am bubbling over with interior laughter until I am tired, not of drawing but of laughing. It is a species of laughter which is very keen and absorbing, and carries one away from one's surroundings, and I often feel as if I am aching all over.[364]

Wain's biographer, Rodney Dale, asserts that it is very rare that we find Louis Wain showing any preoccupation with pattern before 1920. Occasionally a border of a carpet might appear in a sketch just to flesh out a livingroom scene or two, but after 1921, pattern starts to appear for pattern's sake: wallpaper, curtains, fabric and carpets, most space is filled to save from being empty.

By the time of his hospitalisation, apart from his usual interest in cats and developing taste for bizarre landscapes, Wain started to produce just patterns alone, and began to produce "tiles", little designs about two inches square, no two alike. He also began to experiment with what some have dubbed the "disintegrating cat" although if the cat can be said to be disintegrating, it is only because it is being *re*integrated into a broader symmetrical pattern (see *figs.*13.a-e). Wain's ambidextrous abilities allowed him to draw both sides of the symmetrical pattern simultaneously.

This focus on what most people would consider background detail to the image, a making of the peripheral central (as Ezra Pound would have it, a "circumambient peripherization"[365]) can be found dominating Joyce by the 1920s. There is the (possibly apocryphal) story of Patrick Tuohy trying to paint Joyce's portrait when the reluctant Joyce seems to have consented on the grounds that the pattern of his tie be correctly recorded by the painting. Upon completion of the portrait, where most of us would be

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[364] Rodney Dale, *Louis Wain: The Man Who Drew Cats*, p.114.

[365] Ezra Pound Nov. 15, 1926. *Letters Of Ezra Pound*, ed., D.D.Paige (London: Faber and Faber, 1951), p.276.

interested in how well our faces or demeanour had been captured, "Eventually the sitter was best pleased by the tie and the folds of his jacket."[366]

There is no shortage of evidence from the art productions of schizophrenics to support the theory that the radical ordering (schematising) processes at work in the high detail of their designs are attempts to deal with an existential anxiety resulting from the de-centredness that has been central, so to speak, in the writing of so many post-structuralists. The *Wake*'s rampant punning and ironic verbal play is more than superficially comparable with the situation of a schizophrenic patient who felt "compelled to give things a second meaning, especially if they were spoken by other people."[367] Bleuler observed in schizophrenics "a pathologically increased flow of ideas, and the particular characteristic of 'blocking'".[368] "Blocking" describes the massive flow of linguistic associations, possibly built up through word etymologies, puns, rhymes, etc., which is then suddenly stopped or "blocked" in mid-flow, effecting a sort of irruptive deluge, not unlike the *Wake*'s various strands of protestation, accusation, complaint and lines of argument which all suddenly stop to become some other voice making a different 'point'.

Like Shem, in terms of ontological certainty many of these artists can be described as having "not a foot to stand on" (*FW* 169.16). They have become "dactylise[d] ...up to blankpoint" (*FW* 468.16-17) i.e., they have become, like the previous quote, the five-fingered hand (or quincunx structure) that points to the void, or empty point. These artists (a sample of whose work I will briefly examine in a moment) seem to ask with Shem

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366 Ellmann, p.566. Budgen relates the same story but claims that Joyce was worried about the detail of his "cravat". See his *James Joyce and the Making of Ulysses* (London: Oxford University Press, 1972 [1934]), p.362.

367 Quoted by P. Matussek, "Studies in delusional perception" in John Cutting and Michael Shepard, eds, *The Clinical Roots of the Schizophrenia Concept* (Cambridge: Cambridge University Press, 1987), p.101.

368 Bleuler, *Dementia Praecox*, p.14, quoted in *Madness and Modernism*, p.201, where Sass compares this compulsive "increased flow of ideas" with Derrida's celebration of language's "autonomous overassemblage of meanings." See Derrida, *Writing and Difference,* trans. Alan Ball (Chicago: University of Chicago Press, 1978), p.9.

> the first riddle of the universe: asking, when is a man not a man?: telling them take their time...and wait till the tide stops... (*FW* 170.04-06)

Consider these almost Wakean lines found written by Wain near the end of his life on the reverse of one of his drawings (a belligerent old Tomcat):

> Me? I am the origin of nothing I came to the
> world to try to be the whole of creation
> I was told the world went round
> I was told the world went to sleep
> I awoke to the truth. I was nothing...
> The Origin was lost to the
> world's light. ...It slept the sleep
> that nothing could awaken. The sleep
> compels the opening of an eye. The
> eye was not there. It was at rest. It
> would not open out as it was nothing.[369]

This piece of writing might be ignored as the babble of advanced schizophrenia, but where the lines seem most lucid is in their demonstration of a self-awareness, an awareness of the self's emptiness, its capacity to vanish forever in the face of the schizoid experience. The self is swallowed up just as Wain's cats are swallowed by (and reintegrated into) an elaborate geometric pattern that dissolves foreground and background into a flatness of aspect, a profound superficiality. This flatness was anticipated in chapter 4 when I wrote about how the mandala is simultaneously both two and three dimensional, and presents both side-elevation and plan viewpoints of the cosmic palace in an instantaneous parallax image. In the same manner, the corpulent H.C.E. is collapsed into an acronym around an envelope: "a huge chain envelope, written in seven divers stages of ink" (*FW* 66.13-14). Joyce asks the question

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[369] Reprinted in Dale's *Louis Wain*, p.106. Wain's comments on the 'opening eye' perceiving existence as being an essentially empty spaceless and timeless void seems congruent with the hostile early reviews of the *Wake* in which people were unnerved by the depiction of such a void: "Obsessed by a spaceless and timeless void, [Joyce] has outrun himself. We begin to feel that his very freedom to say anything has become a compulsion to say nothing. ...he has created a world of his own, that night world where all men are masters and all men dupes, and he has lost his way in it." Alfred Kazin, *New York Herald-Tribune*, 21 May, 1939, p.4, repr. in Deming, *Critical Heritage* Vol.2, p.688. This juxtaposition of omnipotence and impotence, "all men masters and all men dupes" will be looked at below in more detail.

> Has any fellow...ever looked sufficiently longly at a quite everydaylooking stamped addressed envelope? Admittedly it is an outer husk: its face, in all its featureful perfection of imperfection, is its fortune. ...Yet to concentrate solely on the literal sense or even the psychological content of any document to the sore neglect of the enveloping facts...is...hurtful to sound sense...(*FW* 109.01-15)

Looking "sufficiently" at an envelope would seem to imply Joyce's intention to breakdown the image into its actual component forms, independent of manifest content or latent psychological readings. The questions of "who" and "what" which would ordinarily serve to divide characters from background detail, like carpets, wallpaper and furniture {"if I were in your envelope shirt I'd keep my weathereye well cocked open for your furnished lodgers" (*FW* 437.25-27)}are dissolved in

> ...a nightlong shaking bewtixtween white or reddr hawrrors, noondayterrorised to skin and bone by an ineluctable phantom...writing the mystery of himsel in furniture (*FW* 184.06-10)

I suggested in chapter 3 that samsara/maya (paralysing ontological delusion) could be looked at as an inextricable aspect of nirvana; maya-consciousness focuses on the "go-ahead" consciousness (that is, the pig in the hub) that leads to desire and aversion (the cock and the snake). It was proposed that the careful investigation of either samsara or nirvana entailed the investigation of the other. Now, as I explore Joyce's collapsing of the "go-ahead" consciousness into a careful, almost static, examination of the (traditionally female) envelope of Maya's "feminine clothiering" (*FW* 109.31), I find him referring to the "feminine fiction, stranger than the facts" (*FW* 109.32) and asking if

> ...one may be separated from the other? Or that both may then be contemplated simultaneously? Or that one may be taken up and considered in turn apart from the other? (*FW* 109.33-36)

My linking of the wheel with the mandala is reflected in Joyce's collapsing of foreground and background into a new space which is at once superficial and profound, suggesting psychological depth and then enveloping that depth with a focus on pure form, like Wain's cats composed entirely of geometric shapes.

The metafictional *Wake* is, of course, both a dream *and* the viewing/relating of a series of dreams. This sort of 'metadream' effect can be seen, for example, in Book III when "Those four claymen clomb together to hold their sworn starchamber quiry on [Shaun]" (*FW* 475.18-19). As already stated, the mandala describes a self-reflexive 'charnal ground' where everything is eating itself. To repeat Trungpa from the previous chapter, the mandala is

> on the whole from nobody's point of view. The mandala *is* its own point of view. Therefore, it is free from birth and death as well as being the epitome of birth and death at the same time. ... In the tantric tradition it is often referred to as the charnel ground. .... There are skeletons dancing and wild animals tearing apart bodies...While one animal is chewing one part of a body, another more powerful animal comes and eats its tail. By trying to run away from death it simultaneously creates it...[370]

In the *Wake*, the Four seem to intuit the self-reflexive nature of the charnal ground; one of them asks Shaun "Did you dream you were ating your own tripe...?" (*FW* 480.22). Another immediately comments "I see now. We move in the beast circuls" (*FW* 480.24). They continue to ask him, as the "witness of this epic struggle...to reconstruct for us... inexactly the same as the mind's eye view, how these funeral games... took place" (*FW* 515.21-25). But of course, Shaun-as-witness is nothing more (or less) than an aspect of the self-effacing void, as is the "mind's eye view" he is asked to reproduce for his interrogators. Compare this 'meta-awareness' to Wain's use of the paradoxically self-effacing eye that opens to perceive its own nothingness (or emptiness) yet sees all during its "sleep" ("The sleep/ compels the opening of an eye. The /eye was not there. It was at rest. It...was nothing"). It resonates with Joyce's writing on Blake who, Joyce claims, sees

> Not with the eye, then, but beyond the eye, the soul and the supreme love must look, because the eye, which was born in the night while the soul was sleeping in rays of light, will also die in the night. (*CW* 222)

The 'eye' that perceives emptiness or no-thingness is profoundly familiar to Joyce. As he wrote to Georgio: "My eyes are tired. For over half a century they have gaed into nullity

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[370] Trungpa, *Orderly Chaos*, pp.66-67.

where they have found a lovely nothing" (*LIII* 358). Such an "eye" finds reiteration in Sass's attempt to present a phenomenology of the schizoid experience:

> ...perhaps the most emblematic delusion of this illness is of being a sort of God machine, an all-seeing, all-constituting camera eye.[371]

Typically, this "God-camera" is both all-constituting and, like an eye, impotent to manipulate the images conjured before it. The paradoxical combination of omnipotence with impotence is a staple of the schizophrenic experience.[372] One can find the same juxtaposition of God-like freedom and sense of subjugation in Joyce's contradictory statements regarding the composition of the *Wake*: "I have discovered I can do anything with language I want."[373] "I obey laws I haven't chosen."[374]

The eye-as-motif takes on a major role in the *Wake*, presumably due in part at least to Joyce's repetitive eye troubles. The eye, observed by Jung as being a typical element of mandala production (it is trait 8 on his list of nine), appears in the *Wake* as a reflexive element.

> Now, fix on the little fellow in my eye...and follow my little psychosinology... (*FW* 486.12-13)
> ...but one who deeper thinks will always bear in the baccbuccus of his mind that this downright there you are and there it is is only all in his eye. (*FW* 118.15-17)

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[371] *Madness and Modernism*, p.326. In the Tibetan mandala, the non-dual Supreme Emptiness of reality is symbolised by a *vajra* or stylised thunderbolt. Joyce said: "*Work In Progress* I am making out of nothing. But there are thunderbolts in it." *Les Heures de James Joyce*, p.40.

[372] Cf. Levin's (favourable) early review of the *Wake*: "The detachment which can look upon the [political] conflicts of civilisation as so many competing vocables is wonderful and terrifying. Sooner or later it ...gives the uncanny sensation of trying to carry on a conversation with an omniscient parrot." Harry Levin, *New Directions in Prose and Poetry*, 1939, pp.253-87, repr. in Deming, *Critical Heritage* Vol.2., p.702.

[373] Joyce to an unassigned listener in Ellmann, p.702.

[374] The second quote comes from an exchange Joyce had with Jacques Mercanton. "I reconstruct the life of the night the way the Demiurge goes about his creation, on the basis of a mental scenario that never varies. The only difference is that I obey laws I have not chosen. And he?" See *Les Heures de James Joyce*, p.16. On another occasion, explaining a section of the *Wake* to Mercanton, Joyce suddenly exclaimed "Isn't this the way the demiurge must calculate in making our fine world?" He took a drag from his cigarette, passed his hand over his forehead, and after an agreement was voiced by Mercanton, he mused "Perhaps, after all, he reflects less than we." From Jacques Mercanton in *Labyrinthe* (Geneva), No.1 (Oct. 1944), p.2. Repr. in Ellmann, pp.707-708.

This reflexive motif, as the two quotes above demonstrate, draws the reader to the metafictional layer of the book, making them acknowledge that any given character's presence in the text is due to Joyce seeing him in his inner eye. This reflexive action also invites the reader to observe the transcendental nature of perception itself which allows the empirical text, and indeed the world, to take shape. Certainly though, this is no simplistic subjective idealism where the "external" or "objective" is swallowed up by, and rendered "comprehended" by the viewing subject. The impossible situation of trying to grasp the subjectively viewing eye as an object is as slippery and frustrating (if one tries to come to a single and set view on it) as trying to decipher the self through considering the nature of the divine or vice versa:

> For a surview of all the factionables see Iris in the Evenine's World. Binomeans to be comprendered. Inexcessible as thy by god ways. (*FW* 285.26-29)

Instead, the void and the chaotic world it reflects and (any subject's status in it) must be considered as "ambilaterally alleyeoneyesed" (*FW* 323.29). A miraculous left hand margin, blossoms from nothing, from the depths of a dream with no dreamer; a character-who-is-not advises the reader to open the chakras (wheels) along the length of the bodymind and release the fire serpent of kundalini yoga,[375] culminating in, to use Wain's words, "the opening of an eye" to find that all the chaos was "at rest. It... was nothing":

> *Force Centres of the Fire Serpentine: heart, throat, navel, spleen, sacral, fontanella, intertemporal eye.* (*FW* 303.L1)

All dimensions are manifest in the void's mandala which is the opened eye. But Joyce wears glasses so he is a four-eyes, and his dim vision of the great void is of "fourdimmansions" (*FW* 367.27). Far-sighted Bygmester Finnegan takes in the sight of

> a waalworth of a skyerscape of most eyeful hoyth entowerly, erigenating from next to nothing and celescalating the himals and all, hierarchitectitiptoploftical... (*FW* 4.35-5.02)

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[375] Kundalini is Shakti coiled like a snake of energy at the base of the spine. It is traditionally thought that activating it and raising it up the spine progressively opens chakras and culminates with the eye-opening of enlightenment. As such, it is a synonym for the Tantric Yoga referred to in chapter 4's 'yab-yom' section.

The dimension of this main monument (functioning throughout as the mandala spire, the centre of which is the centre of the "voids bubbily vode's" (*FW* 367.33-34) is given as an "eyeful hoyth" and contains an allusion to the name of the Irish mystic, Eriugena. An allusion to "jamey" himself is even written into the next description of the mandala palace/city's tumulus which is "proudseye":

> Hence, when the clouds roll by, jamey, a proudseye view is enjoyable of our mounding's mass... (*FW* 7.36-8.01)

The "eye", of course, depicts "perception", so (although it is rare to find an "ear" image cropping up as commonly as the eye in mandala drawings) it can reappear in some other form, even a synaesthetic "listener's eye" (*FW* 174.18) or an "Ear! Ear! ... Eye! Eye!" Which organ it is is not important, "For I'm at the heart of it" (*FW* 409.03-04). The mandala must be presided over by "your aural eyeness" (*FW* 623.18).

Ambitious Schemes

The last chapter discussed architecture in relation to the mandala. This chapter argues for a similarity between 'sacred' geometric art and the 'non-sacred' art and architectural plans produced by a range of schizophrenic artists. Wyndham Lewis once discussed design elements of Rouen Cathedral with Joyce. Lewis recollects

> I had said I did not like it, rather as Indian or Indonesian sacred buildings are a fussy multiplication of accents, demonstrating a belief in the virtue of *quantity* ... I continued to talk against... the nervous multiplication of detail. Joyce listened and then remarked that he, on the contrary, liked this multiplication of detail, adding that he himself, as a matter of fact, in words, did something of that sort.[376]

Lewis's dismissive phrase, "nervous multiplication of detail", is, in effect, a pejorative restatement of this chapter's thesis; that there is a very thin line separating the elaborate designwork which celebrates an *amor infiniti* from designwork employed to defend oneself from the *horror vacui*. At the risk of labouring this point about geometric (or

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[376] Wyndham Lewis, *Rude Assignment*, ed. Toby Foshay (Santa Barbera: Black Sparrow Press, 1984 [1950]), p.60.

highly ordered) structure occurring in cases of art production involving intense ontological reflection, I will briefly present a selection of observations from various psychologists from different time periods. They all regard this topic of geometric design and architectural patterning in the work of schizophrenic patients. I have already used Wain's later body of work as an example of the schizoid linear-geometric predilection. The following shorter examples are from MacGregor's *Discovery of the Art of the Insane* which is an historical survey of the development of what would now be called 'outsider art' or *art brut*. MacGregor examines the effect 'psychotic art' had on early modernism, starting with the emergence of professional alienists and the construction of mental asylums in Europe during the beginning of the modern period. Here, the purpose of briefly examining the productions of asylum inmates is to demonstrate how "morbid geometry" (to use Minkowski's phrase again) can be localised neither to Joyce nor to the cultural *avant-garde* of the modernist milieu in which he developed his "monster".

Anthropologist and psychiatrist Cesare Lombroso (1835-1909) had detected early on in the art of the schizophrenic what he termed "arabesques". He noted:

> a singular predilection for arabesques and ornaments which tend to assume a purely geometric form, without loss of elegance.[377]

Lombroso's description of these arabesques suggests the effacement of the naturalistic human form, and though the *Wake* is full of characters, none of them is described in what one could call a fully rounded or naturalistic manner. They are presented more as emblems, coats of arms moving around and swapping characteristics with other sets of characteristics-come-characters.

> In many arabesques...one can trace, carefully hidden among the curves, sometimes a ship, sometimes an animal, a human head, or a railway train, or even landscapes and towns, though the essential character of arabesques is the absence of the human figure.[378]

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[377] Cesare Lombroso, *The Man of Genius*, 2nd Ed. (London, 1897), p.200. Cited in MacGregor, *Discovery*, p.97.
[378] Lombroso, *Man of Genius*, p.185. Cited in MacGregor, *Discovery*, p.97.

The physician Ambroise-Auguste Tardieu (1818-1879) had also observed in the paintings by patients suffering from similar pathologies:

> ...unusual proportions, yellow skies, extravagant effects of the light, monstrous beings, fantastic animals, senseless landscapes, unrecognisable architecture...all expressing through unique forms, dreams of the most indescribable nature.[379]

Tardieu's comment about the unusual effects of light, proportions and skies may remind the reader of Stephen's almost inexpressible alteration of perception when he looks to the "lakelike spaces" of the sky, of his dreams of "fantastic animals" and, finally, of Joyce's "unrecognisable architecture...all express[ed] through unique forms".

Paul-Max Simon cites the case of a musician in the Bron asylum who was adept in representing the circumstances of his life by a sort of emblematic schema. The patient had developed a personal system of symbols, producing writings interspersed with crosses, triangles and various other signs.[380] The patient was diagnosed with "monomania", what would now be called paranoid bi-polar and schizophrenic disorder. Simon argues for a tendency in such cases towards

> ambitious schemes, designs for palaces, cathedrals, machines, and gardens, and these are in fact the ordinary subjects of their compositions.[381]

Simon notes the importance of sheer scale in the compositions, the importance of magnitude that informs Joyce's construction of both his vastly labyrinthine later works.[382]

Not all these patients worked exclusively with painted or drawn images. Some integrated a composite approach of using both written and drawn mandalas. One mandala case unknown to Jung (or at least unreported by him) was the case of "G". "G"'s complex mandalas were seen to represent the complete systematization of his delusions and the

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[379] Ambroise-August Tardieu, *Etudes medico-legales sur la folie* (Paris, 1872), p.94. Cited in MacGregor, *Discovery*, p.104.

[380] Paul-Max Simon, "Les Ecrits et les dessins des Aliénés" *Archivio di Antropologia criminelle, psichiatria e medicina legale* 3, 1888, p.337. Cited in MacGregor, *Discovery*, p.110.

[381] Paul-Max Simon, *Annales medico-psychologiques,* 16 (1876), p.371; MacGregor, *Discovery,* p.110.

[382] Joyce used to announce proudly that the *un*used notes for *Ulysses* weighed twelve kilos. Letter from Myron Nutting to Richard Ellmann, 1957, cited in Ellmann, p.545.

complete theology that had evolved through his years of study of the Bible. "G" also produced a 12 part book entitled *The Threads of Thought* which appears to be an attempt to reconcile Greek Mythology, astrology, and Christian dogma in an all-embracing whole.

> *Let none erase, nor pen, or trace, / Upon this book of mine; In solitude I've writ it all, / And thought upon each line; / There's much within that is my own, / And much that is divine.*[383]

While I doubt that Joyce would have tolerated any erasing of lines from his body of work, his attitude to his own mandala seems to have been to allow, even to invite, others to pen and trace over each line of his thought. (My own copy of the *Wake* is a palimpsest by now). As for the last line of "G"'s quoted introduction, I suspect Joyce would endorse an erasing, or refining away, of both himself and the Divine as sources of the *Wake*'s existence.

Marcel Reja the art critic (and pseudonym for psychiatrist Paul Meunier) suggested in 1907 a reason for this "morbid geometry":

> [The patients] make use of geometric form in order to free themselves from the imitation of all real objects, in order to create in their own manner, to abandon themselves to the flow of their fantasy, without having to concern themselves with the resemblance or the visual correctness of their creations.[384]

This observation, that geometric form is being employed to avoid the concern with verisimilitude which would require technical accuracy, seems at odds with both the following observation by Hans Prinzhorn and with what we know about Joyce's fanatic devotion to painstaking attempts at representational excellence. Of course, the *Wake* is a depiction of a phantasmagoria. That does not render it careless or, to put words in Reja's mouth, simply an abandoning of the artist's sensibilities to the Freudian id-orientated realm of orgiastic fantasy construction. The rendering of the Wakean free-play fantasy is

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383 "G", introduction to *The Threads of Thought*. Cited in MacGregor, *Discovery*, p.150.

384 Marcel Reja *L'Art chez les fous: Le dessin, la prose, la poesie* (Paris, 1907), p.31. Cited in MacGregor, *Discovery*, p.181.

developed under the watchful eye of an engineer.[385] Prinzhorn, in his seminal study of "schizophrenic masters" (a phrase he coined to connote a sense of an ideal schizophrenic school, so distinct is its contribution to image-making) refers to this technical precision in his discussion of the case of the artist/patient August Natterer ("Neter"):[386]

> Everything he does and thinks betrays a certain discipline, an almost objective logic, in practical matters as well as the delusional system...[his] pictures correspond completely in their appearance to the portrait of his personality as we have outlined it. His brush strokes always show a sober, clear objectivity, like those of a technical drawing. It seems that Neter is trying to render facts as precisely as possible.[387]

There are no Dionysian splashes of uncontrolled ecstatic colour, no regression to a primitive confusion that might be expected under the widespread psychoanalytic view of schizophrenia as being a regression to an infantile state or the collapse of the ego in the face of an overwhelming id. Natterer's work is technical, precise; like the *Wake* it is, to use Beckett's phrase again, a "paroxysm of wroughtness". Not only is Natterer's work not chaotic but, if anything, Prinzhorn failed to exhibit banal, finicky, "ordinary" pictures by Natterer because they failed to support his thesis that Natterer was a schizophrenic genius (and, to psychoanalytic thinking at that time, therefore a 'hero of the id'). I am reminded

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[385] Joyce used the trope of the engineer boring through both sides of the mountain and hoping to meet in the middle to describe the mandalic activity of exploring his self and world through writing the *Wake*. See Budgen's "Other Writings" in *Making of Ulysses,* p.347. It may be entertaining to consider that this trope was suggested to him by his experience of passing through the Gotthard Tunnel. He sounds excited as he discusses it: "What an experience it is to go through the Gotthard tunnel. On one side of the mountain everything is gloomy and depressing, and on the other side everything is bright and tonic." Budgen, p.177. The description of leaving one world for another through an engineer's tunnel (i.e., the mandala) is analogous to the mind's passing from the depression inherent in samsara to the freedom of nirvana.

[386] Hans Prinzhorn's book, *Bildnerei der Geisteskranken*, was a major source of inspiration for early surrealists. Josef Helfenstein relates the almost legendary story of how Max Ernst passed Prinzhorn's book on schizoid artists to Paul Eluard on the latter's move to Paris in 1922. See *Adolf Wolfli*, ed. Elka Spoerri, (Ithaca: Cornell University Press, 1997), p.2. In *Bildnerei*, Prinzhorn suggested that the schizophrenic "is almost necessarily closest to the psychiatrist's heart" due to the insights into the "meaning of meaning" afforded by the "schizophrenic outlook". *Bildnerei der Geisteskranken* (Berlin 1923 [1922]), p.37. Cited in MacGregor, *Discovery*, p.197. Prinzhorn has used the German term "Bildnerei" - "image-making" - in favour of the term "Art" (Kunst) which carries with it too much philosophical baggage, such as questions of to what extent the aesthetic effect of an artwork has been consciously and unconsciously affected by the "health" or otherwise of the artist. This "baggage" (that questions to what extent artifice is really the result of 'morbid' processes) I am examining throughout this chapter.

[387] Prinzhorn, *Bildnerei*, p.162-163. Cited in MacGregor, *Discovery*, p.199.

in this regard of Joyce's often unremarkable poetry, much of which would not warrant a second reading were it not for Joyce's reknown as a great technical innovator of modern literature. Many may disagree with me on this point but I defy anyone to imagine a scenario where they could prove to a group of well-read literary students (who were mysteriously ignorant of Joyce) that he was a genius while lecturing solely on the strength of his poetry - with the exclusion, of course, of his vast "poseproem" (*FW* 528.16). I make this connection between Natterer and Joyce only to undermine the Romantic idea, seemingly endorsed in a psychiatric mode by Prinzhorn's "schizophrenic genius" concept, that the "genius" is connected to some divine madness, supernatural muse (or neurochemical disorder) which lifts everything that they do above (and perhaps concomitantly also below) the capacity of ordinary ("sane") mortals and places them, as it were, in a different class of humanity.

Perhaps the most famous schizophrenic producer of mandalas is Adolf Wolfli (1864-1930). As I have already pointed out, the development of *art brut* (to use Jean Dubuffet's phrase) was contemporaneous - and some might say highly influential - on the *avant-garde* of Paris during the early twentieth century. Whilst I am not suggesting any direct influence of Wolfli on Joyce it is noteworthy that in *art brut* circles Wolfli was considered one of the most important figures, not a peripheral or minor character. Although Joyce was almost certainly ignorant of Wolfli (as he probably was of Wain) I think that Wolfli's work, like Wain's, is noteworthy for the linear-geometric structural traits it employs and the strikingly parallel themes that it shares with the *Wake*. Convicted of attempted molestation of young girls, Wolfli spent most of his adult life confined to the Waldau Asylum. There, in 1904, as Joyce was beginning his new life in Europe, Wolfli began for the first time to produce his first artworks - detailed symmetrical pencil drawings. With no formal training in art (or much education of any kind) Wolfli produced a vast body of collages, drawings and monumental written epics depicting a

textual surrogate of himself (named after his childhood nickname, "Doufi"). He was a patient of Walter Morganthaler. Morganthaler's phenomenological approach lists the typical objects of Wolfli's various art products: both human and divine personages, architecture; celestial bodies; mechanical objects; and even letterines, numbers and musical notation.[388] As in the *Wake*, in many cases Wolfli's letterines, numbers and music notation are used purely for ornamentation of his larger and all-encompassing mandala designs. Wolfli's massive output of pictures and fictionalised autobiography (which runs to 25,000 densely filled pages) show a predominant sense of history, both personal and of the cosmos in its cycles of destruction and rebirth. Many show illustrations of his own life story. Of the personal events depicted, he shows sometimes scenes from his trial for attempting to molest two young girls (one fourteen years old, the other only five), others recreate his approaching the girls.

Wolfli attributed the beginnings of his misfortunes to a seventy-one letter thunderword which he claims the mayor of Schangnau, Switzerland, uttered when the mayor laid eyes on Frau Wolfli, Adolf's mother and one of the community's poor, arriving there off the train with her very young son in her arms. "Potz-Kreutz-Millionen-Himmel-Hergott-Bomben-Grenaaten-Saker-Elemennt-Donn'r-Watt'r!"[389] Although he claimed that this was the first fall into a radical change for the worse, it is probably easier to presume that it was his father's descent into alcoholism and subsequent abandonment of his mother that was the real patriarchal curse bestowed on Wolfli. His work is predominantly ornamental and static, comprising many concentric circle designs and

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[388] Lucia famously produced letterines for her father's "Storiella as she is syung" episode. As has been noted above, Joyce was impressed with the concept of the letterine, vaguely boasting that *Ulysses* resembled some specimens from the Book of Kells.

[389] Quoted by Harold Szeemann, "No Catastrophe without Idyll, No Idyll without Catastrophe", in Spoerri's *Adolf Wolfli*, p.124. Wolfli frequently pays no attention to correct spelling and lets words accumulate or lose letters. Translated, the elemental (or thunderword) curse is analogous to the thunder that scatters the 100 letter thunderwords around the *Wake* and precipitates a change/fall into a new age: "Holy-Cross-million-Heaven-Got-Almighty-Bombs-Grenades-Sacred-Element-Thunder'n-lightnin'."
Cf."bababadalgharaghtakamminarronnkonn*bronn*tonnerronntuon*thunn*trovarrhounawnskawntoohoohoorde nenthurnuk!" (3.15-17, emphasis added).

mandalic quincunx motifs (*figs.*14.a-d). Two-dimensional depictions of landscapes, or fictionalised maps of world cities, are all visually based strongly on his home town of Bern but developed into a cosmopolitan universe through detailed references to atlases from which he enjoyed compiling lists of mountains and rivers. The immense bricolage of geographical and commercial snippets of information bears a pronounced similarity to Joyce's compositional method.

> The geographical data are...put together from an atlas; his calendars, illustrated advertisements, brochures and the like also serve as a source.[390]

As opposed to the circle, Wolfli occasionally used spirals or vortices which could be seen to create a temporary sense of depth. These "falls" he believed were caused by lust, or desire, which was the source, he claimed, of his misfortune and suffering. After any of these spirals/falls occur in his work he makes a marked return, in the next picture produced, to symmetric and static (flatland) designs.

Of course, I am not arguing that Joyce was psychotic like Wolfli, or even that HCE's mysterious sexual incident in the park (which precipitates The Fall) is *necessarily* an attempted sexual assault. It is coincidental that Wolfli remained convinced that all capital executions, of himself or others, were the ongoing cosmic result of a fall precipitated by his attempted sexual act involving a little girl, just as the Fall in the *Wake* is caused by HCE's witnessing (or possible sexual action with) two girls in a park. However, the parallel themes and motifs of the vast Wolflian and Wakean universes are presented in (occasionally strikingly) similar linear-geometric styles. There is another major thematic parallel between the *Wake* and Wolfli's mandalic universe. MacGregor comments on the cyclical nature of Wolfli's mythology:

> At the centre of [an elaborate personal and transpersonal mythology] is the theme of destruction and rebirth. Wolfli is repeatedly killed, executed or destroyed as a result of catastrophic falls. The mode of representation used for the depiction of these

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[390] Walter Morganthaler, "Krankengeschichte" [Medical History], *Ein Geisteskranker als Kunstler* (Vienna and Berlin, 1985 [1921]) p.145. Translated and quoted by Elka Spoerri in *Adolf Wolfli*, p.32.

> events is curiously static, his conception of history taking the form of a series of iconlike frozen moments.[391]

The Fall is repeated so often in Wolfli's work, however, that it becomes a kind of static element itself.

Morganthaler notes, as other physicians have done before him, the curious geometric element to his patient's deeply personal, abstract work:

> It was never a question of fidelity to natural form. Forms are treated, on the contrary, in a style of complete abstraction; they submit to a true stylization. The result is a very defined and personal style...which might be termed geometric.[392]

The reader will recall from the *Wake* the flattening of the human form into an "envelope shirt" (*FW* 437.25-27) or its disappearance altogether in an enveloping acronym. Referring to the human figures in Wolfli's work, Spoerri similarly notes that (like Wain's cats)

> They become so ingeniously melded [with the patternwork] that they can even be overlooked. They appear in ordered pairs, in rows or in clusters, and their bodies are... frequently covered by strips, cross-hatching, herringbone or other patterns.[393]

There is another similarity between the Wakean and Wolflian worlds; it is the opaque question of time. *When* is the "action" set? Wolfli is preoccupied with automatic action - that feeling that it has already been and will come again, inexorably. Innumerable clocktowers are prominent in his drawings and many point to the symmetrical clockface set at 12.30 - a Wolflian equivalent to Joyce's equally enigmatic 11.32 perhaps? Sun and moon are often both present in the sky and so it becomes difficult to tell if it is dawn, dusk or some mythical hour where time stands still. Given that so many of the images are depicting a simultaneity (a technique employed also in the *Wake* and to a much lesser

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[391] MacGregor, *Discovery*, p.213.
[392] Morganthaler, *Aus Meinem Leben*, p.78. Cited in MacGregor, *Discovery*, p.214.
[393] Spoerri, *Adolf Wolfli*, p.60.

extent in the "Wandering Rocks" chapter of *Ulysses*) there is a sense that time is suspended.[394]

Wain and Wolfli are predominantly visual artists. During their schizophrenic periods the proliferation of pattern, sometimes to the exclusion of all naturalistic elements, suggests a parallel with the entoptic art of aboriginal people.[395] In an attempt to relate the linear-geometric artwork of entoptic-style productions from 'primitive' peoples to the 'spatial' literary forms of the twentieth century, Joseph Frank has suggested that a text is 'spatialised' when

> synchronic relations *within* the text take precedence over diachronic referentiality and that it is only after the pattern of synchronic relations has been grasped as a unity that the "meaning" of the poem can be understood.[396]

Of course, this taking precedence of the synchronic over the diachronic aspect does not *eliminate* the diachronic aspect of the work. To return to the idea of the mandala, it is the union of history (or the temporal) with the transcendent that matters, not an ultimate dominance of one over the other or an exclusion of one in favour of the other, as would typically be the case in Realism or Symbolism.

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[394] Szeemann notes that Wolfli even distinguishes four world phases which he describes, spatially, in the form of a monument: the creation of the world, primeval time, patriarchal time and the Middle Ages, *Adolf Wolfli*, p.134. This apparently temporal schema is frozen by the perpetual sense of The Fall.

[395] The identification of ornamental, patterned and non-functional design with the 'primitive' psyche, and the concomitant identification of modern/civilised consciousness with a focus on function in design (mimesis or didacticism in art, for example) is at least two centuries old. See Ernst Gombrich's chapter "Ornament as Art" in *The Sense of Order,* pp.33-62., for an historicist treatment of this issue. Of particular interest to me was Gombrich's discussion of Adolf Loos's 1908 essay *Ornament und Verbrechen*, in which Loos claimed that ornament is crime. Ruskin, to whom Lethaby was referring at the start of chapter 4 regarding the role of the "prophet", had always maintained the superiority of non-industrial societies in matters of ornamentation. As Gombrich notes: "It was but a step from this conviction to the assumption that the inferiority of the industrial age in matters of ornament is in fact a symptom of its higher civilisation." *Sense of Order*, p.60. Adolf Loos's conviction that the civilised man who tattoos himself is a degenerate (as Shem does with his own bizarre script) gives a hint of the attitude which paved the way for the Nazis' derision of the "degenerate" pattern-orientated (non-mimetic, non-didactic, schizophrenic-artist-inspired) Expressionism of the Modernist avant-garde. Incidentally, it has been claimed that Ruskin's essays on Daedalus were the main reason Joyce took it as a pseudonym. See Sidney Feshbach, "A Dramatic First Step: A Source for Joyce's Interest in the Idea of Daedalus" in *JJQ*, vol.8, no.3 (1971), pp.197-204.

[396] Frank, *Spatial Form*, p.75.

> Even though I should now agree that all works of literature contain elements of spatiality, I would still maintain that to view them in spatial terms becomes critically significant only when this aspect of their structure asserts a certain dominance.[397]

Needless to say, this dominance of synchronic structure over diachronic plot progression is certainly manifest in *Finnegans Wake*; the book is comprised almost entirely of motifs (in lieu of a general plot) which accumulate and interrelate to form a whole. The 'whole' can then be broken back down into a series of episodes which occur seemingly independently of one another, not unlike tuning through a radio and picking up various signals transmitting at the same time but at different frequencies, with some themes overlapping, some themes being repeated with a variance at another wavelength.

Finnegans Wake famously dramatises the space-time division by presenting it, mainly, as a brother rivalry. There has been a tendency in some critics to identify Shem (the time-factor) as the book's hero because he is a writer and hence identified with Joyce. This view then relegates Shaun (the space-factor) to the role of oafish, officious or even malevolent foil to Shem.[398] However, in as much as time and space appear as characters (or causes to be championed), neither one is ever presented as winning out over the other, although each party opposes the other as the following exchanges testify:

> Of course the unskilled singer continues to pervert our wiser ears by subordinating the space-element...to the time factor, which ought to be killed, *ill tempor.* (*FW* 164.33-36)

> *Your genus its worldwide, your spacest sublime!*
> *But, Holy Saltmartin, why can't you beat time?* (*FW* 419.07-08)

Space-time as a polarity is not just expressed through the warring brothers, it is also represented by the loving parents (the sex-duality or yab-yom):

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[397] Frank, *Spatial Form*, p.97.

[398] See Ruth von Phul's Shem-as-dreamer in "Who Sleeps at *Finnegans Wake*?" in *James Joyce Review*, vol. 1 (June 1957), pp.27-38. An approximate view can be found in Francis Thompson's "Portrait of the Artist Asleep", *Western Review* 14 (Summer 1950), pp.245-53. This early critical opinion seems to have found sufficient momentum to have survived into more recent work. For example, Maddox, in her biography of Nora, can assert without qualification that Shem is Joyce and "Shaun (Stan) is 'the Postman', the drudge, who prefers food to drink." See Maddox, *Nora*, p.511.

> in this drury world of ours, Father Times and Mother Spacies boil their kettle with their crutch. Which every lad and lass in the lane knows. (*FW* 600.02-04)

However, even when it seems that the logically impossible has occurred and there is a character existing in time but not in space, mandalic patterning is present, here as an opaque quincunx, when "Darling Dave" arrives:

> ...just in time as if he fell out of space...coming home and not on one foot either or on two feet aether but on quinquisecular cycles...(*FW* 462.30-34)

Time-space synaesthesia can be found in Wolfli's fictional world also, where time is presented like a spatial attribute in various vast architectural monuments. The "All-powerful-Giant-Cathedral-of-St.-Adolf" has a "diameter of 8 hours and 20 minutes and an extremely luxurious Giant-Bell-Tower 25 hours high."[399]

To the extent that Wolfli subordinates time to the space-factor he plays the double-role of "a timekiller to his spacemaker" (*FW* 247.02). In the same passage in which the *Wake* admonishes the reader to examine the "enveloping facts" one can find a description of the letter-as-woman. She was

> wearing for the *space* of the time being some definite articles of evolutionary clothing, inharmonious creations, a captious critic might describe them as, or not strictly necessary or a trifle irritating here and there, but for all that suddenly full of local colour and personal perfume and suggestive, too, of so very much more and capable of being stretched, filled out, if need or wish were, of having their surprisingly like coincidental parts separated don't they now, for better survey by the deft hand of an expert, don't you know. (*FW* 109.22-30, emphasis added.)

With regard to these "definite articles", worn in the *space* of the time being, there is the suggestion that the *Wake* itself, though irritating to the "captious critic", exists primarily as a literary object to be "stretched, filled out", its "coincidental parts separated" like the fragmenting existential stare of Sass's schizoid. The *Wake*'s status as a *thing,* rather than as a medium relating sequential events, is emphasised. Likewise, there is a predominance of nouns and adjectives over verbs in Wolfli's prose, suggesting that in space-orientated

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[399] Quoted in *Adolf Wolfli*, exhibition catalogue, ed. Elka Spoerri and Jurgen Glaesemer (Bern, 1976), p.63.

exploratory prose the "Verb [is] unprincipiant through the trancitive spaces!" (*FW* 594.02-03), i.e., the verb is subordinate to the noun and adjective, and to the predominance of the synchronic over the diachronic.[400]

Sass's view of schizophrenia is that it is a state of hyper-reflexivity, not simply a catatonic self-collapse into a black hole of consciousness (in its negative aspect) or an id-fuelled frenzy (in its positive manifestations). In keeping with that view, Morganthaler comments on how Wolfli's fantasy of multiple realities does not really function as simple escapism into a fairytale world, is not a delusion in which he unquestioningly and uncomplicatedly "believes". The line between theatre and reality is constantly being drawn into conscious representation:

> He could be, at one and the same time, Adolf Wolfli and the emperor, or God. In heaven he slept with a goddess in her bed, while his symbolic self lay in a cradle beside, and he was at the same time on earth as a poor unfortunate in his cell. He maintained an objective attitude in regard to these psychic contradictions, he played with them, and moved them back and forth like scenery in a theatre.[401]

This "objective attitude", which allows for the validity of delusional experiences *qua* experience whilst being aware of what others would refer to as the "real" (i.e., intersubjective) situation, bears a marked resemblance to that vague double-world familiar to many people in the morning somewhere between waking and dreaming, a polyvalent reality. Perhaps nowhere in the *Wake* is this awareness of the disunited multiplicity (chaos) of the self more pronounced than in book 3. As Yawn lies, in III.3, at "one foule [full] stretch" (*FW* 475.09) on the Hill of Uisneach, the ancient *omphalos* of Ireland, he and mamalujo form a model of the mind's plurality, the investigators and investigated creating a quincunxial "map of the souls' groupography" (*FW* 476.33). The apostrophe comes after the "s" in "souls'", suggesting a multiplicity of minds or viewpoints, but the use of the definite article suggests a specific unit that is non-

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[400] In the above *Wake* quote the verb "is" is absent from the line. The line is preceded by the imperative "Be!" (*FW* 594.02).

[401] Morganthaler, *Aus Meinem Leben*, p.64. Cited in MacGregor, *Discovery*, p.219.

committal as to whether it includes in its domain the reader's consciousness or not, i.e., *the* souls' - not *our* souls' or *their* souls' - groupography. This is similar (if not identical) to the non-committal stance of many of Wolfli's mandalas and of the mandala in general. They cannot be reduced to a diagram of *my* mind or *their* minds but in an indeterminate non-dual state. III.3 is a taxing and complex chapter.[402] Joyce's intention is to dissolve a set character, Yawn, into a medium for a multitude of voices which change with little warning and are sometimes hard to identify. After the Four inquire about Yawn's origin, which becomes a discussion of HCE (*FW* 477-482), Yawn suddenly begins a speech "Fierappel putting years on me..." (*FW* 483.15) which could be Patrick's first attempt to convert Ireland. From (*FW* 492.13-493.15) there is an incoherent passage where Yawn seems to become ALP defending her husband. The voices become harder to identify after the king figure, "Dodderick Ogonock Wrack" is pictured "circumassembled...lying high as he lay in all dimensions" (*FW* 498.23-28) and is "most highly astounded...at thus being reduced to nothing" (*FW* 49901-03). As I argued in chapter 4 above, this image of the "circumassembled" king is a geometric image, a squared circle. The king (i.e., the supremacy of the ego) is surprised at finding his selfhood emptied of being, "reduced to nothing". This is the experience of the *bardo* state. Yawn dissolves as a character to become a site for various primeval autonomous voices to well-up, as it were, from the buried mound of Irish and world history, i.e., karmic residue. Like observing a human corpse to find it is full of life, such as a multitude of maggots for instance, hordes of little voices, disconnected and cacophonous, vie for expression in this chapter, like the nightmarish groups that haunt certain areas of the *bardo* state.

The relatively more straightforward III.4 provides an interesting structure for a mandalic reading. The opening scene represents a 'flattening' out of consciousness into a film reel. The text asks "Where are we at all? and whenabouts in the name of space?"

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[402] Rose and O'Hanlon argue that the chapter's difficulty is partially due to its being "seriously textually corrupt", see *Understanding Finnegans Wake*, p.243.

(*FW* 558.33). Time seems to have collapsed into a passive viewing of a frozen vignette of the Porter parents' bedroom. Film-making phrases border the scene: "Closeup" (*FW* 559.19), "Footage" (*FW* 559.31) and "Blackout [i.e., fadeout]" (*FW* 560.02). The scene is further 'dehumanised' by presenting the actors as mere figures positioned on a chess/draughts board: "Tabler. Her move" (*FW* 559.30). The board is suggested by "in eight and eight sixtyfour she was off...knightlamp with her...prodgering after queen's lead." (*FW* 559.35-560.01). The walls and staircase are collapsed to form a plane:

> Shifting scene. Walls flat...Room to sink: stairs to sink behind room. Two pieces. ...Replay. ...The castle arkwright put in a chequered staircase certainly. It has only one square step... (*FW* 560.04-10)

There must be silence during the scene: "Whist while and game." (*FW* 560.12) This silent opening tableau is one of three 'acts' in the chapter, each introduced as alternating between order ("harmony") and chaos ("discord"), to finally coalesce in integration ("concord") i.e., Trungpa's view of the mandala principle: "Side point of view. First position of harmony." (*FW* 559.21). HCE's cube house is on a reel, viewed in three different "closeup" acts. David Hayman shows how Joyce penned in the margin of his early draft of the manuscript corresponding to (*FW* 559.20):

> HCE CEH
> EHC
> HCE.[403]

HCE in the letter-sketch above occupies a removed fourth position (on the left) viewing the letters of his name loop like a film reel in their respective positions. The second act is introduced as a question for Mark the tour guide/film commentator: "...what is the view which now takes up a second position of discordance, tell it please? Mark!" (*FW* 564.01-2). This act depicts the twins dreaming; Kevin and Jerry here enact the twin experiences of the *bardo*, fear of personal death and complete acceptance through realising that it is just a shadow-play of psychic projections and geometric "friendshapes":

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[403] David Hayman, ed., *A First Draft of Finnegans Wake*, p.252.

> Whervolk dorst ttou begin to tremble by our moving pictures at this moment when I am to place my hand of our true friendshapes upon thee knee...? ... You are tremblotting, you retchad, like a verry jerry! ...Yes, how it trembles, the timid! ...What boyazhness! Sole shadow shows. Tis jest jibberweek's joke. (*FW* 565.06-14)

The third act begins: "Third position of concord! Excellent view from front. Sidome. Female imperfectly masking male" (*FW* 582.30-31). The 'yab-yom' scene here can be seen to depict sodomy viewed from the front angle, the bent-over female only blocking a view of the male's lower half. This sex scene transforms, as I have discussed in chapter 4, into a vast cosmic scene. The two-dimensionality of the representation of the cosmic sex couple results in "Humperfeldt and Anunska, wedded now evermore in annastomoses by a ground plan..." (*FW* 585.21-22). The chapter closes with the words "Tiers, tiers and tiers. Rounds" (*FW* 590.30).

The audience remains undefined, but has occupied a fourth, removed position to the three positions ("tiers") taken by the circular filmreel/flatland stage production/board game. I have argued the Axiom of Maria (from the three comes a fourth) can be located in the relation of the triadic hub of *Dubliners*' samsaric wheel and the quadratic square of *Finnegans Wake*. In III.4 the Axiom of Maria is realised by the structure of the chapter itself in a microcosmic model of how the whole book is in three or four sections depending on whether one perceives the last line to be non-dual or not with the opening line. The flattened plane presents a three-part and four-part figure simultaneously (depending on whether or not one takes the audience's perspective into account as a position in Joyce's rotating diagram); the coming day of Book 4, the ricorso (and silent fourth to Vico's three stages of history), will be announced by "the third and fourth of the clock" (*FW* 567.16-17) the two-dimensional circle-faced timepiece on the 'flattened' wall.

In ancient cultures the production of entoptic-style (literally "inner-vision") patterns as ornamentation may well have provided a ritualised art for that society (and hence a

reassuring familiarity to its members which then becomes very hard to innovate against). Considered in this light, it would make such entoptic designs seem the complete opposite to much defamiliarizing and innovative modernist and post-modern art. But the *origin* of such traditional patterning may well be the result of creative trances in individuals, i.e., not initially a widespread social phenomenon but rather the result of a sort of *Ur*-avant-garde.[404] The formal study of hallucinations (i.e., studying hallucinations for structural form rather than symbolic content) is not a new field.[405] Stanislav Grof states that radical transformation of perception can occur not only in vision but also commonly through auditory senses or a synaesthetic combination of visual-acoustic illusions:

> monotonous acoustic stimuli, such as running water or the buzzing of electric appliances, can be illusively transformed into beautiful music.[406]

One might compare this mild alteration of auditory perception above (which changes ordinary environmental sounds into musical rhythms or even harmonies) to Joyce's hearing musical rhythms in the waters of the Seine that confirmed to him the rhythms of certain passages he had written for the *Wake*. As noted above, Ellmann relates that Joyce suffered intermittently from auditory hallucinations during 1935, although this may be more related to Joyce's heavy drinking than any putative schizoid disposition.

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[404] Grof notes that even those with no background (or even interest) in geometric design can suddenly transcend ordinary modes of perception and perceive reality as being a kaleidoscopic void. He describes the perceptual changes experienced by typical L.S.D. subjects: "Quite frequently, the visual field is dominated by abstract geometric designs or architectural patterns that underlie all the dynamic...changes. The persons experiencing these elements often describe them as the interiors of gigantic temples, naves of incredibly beautiful Gothic cathedrals, cupolas of monumental mosques, or decorations in Moorish palaces ("arabesques"). Stanislav Grof, *Realms of the Human Unconscious: Observations from LSD Research* (New York: Viking Press, 1975), p.35. He notes on the same page: "A very characteristic perceptual change is ornamentalization and geometrization of human faces, animals and objects."

[405] Apart from the psychiatrists already listed, see Heinrich Kluver, *Mescal: The 'Divine' Plant and Its Psychological Effect* (London: Kegan Paul, 1928). For an historical overview of the study of entoptics and hallucinatory art see Ronald Siegel and L.J. West, eds., *Hallucinations* (New York: John Wiley, 1975). These researchers found psychiatric studies dating from 1845 detailing the formal similarity of entoptic images resulting from mental illness, fever and hypnogogia (which produced a mandala for Gombrich). See also the archaeological research concerning ancient aboriginal rock art. Even when the images take on recognisable iconic or symbolic forms (such as hunted animals) they are "often projected against a background of geometric forms". David Lewis-Williams and Thomas Dowson, *Images of Power* (Johannesburg: Southern Book Publishers, 1989), p.204. For a general overview of ancient entoptic art see Paul Devereux, *The Long Trip* (London: Penguin, 1997).

[406] Grof, *Realms of the Human Unconscious*, p.40.

Psychological studies of art tend to try and separate 'cultural' from 'natural' (or neurobiological) influences. But this division of culture and nature (or man's conscious productions and the unknowable matrix that produced him) need not be heartily endorsed.

> For Stephen art was neither a copy nor an imitation of nature; the artistic process was a natural process (*SH* 176).[407]

This "natural process" is a cultivated but not totally understood or controlled activity. Although the product in this case (*Finnegans Wake*) seems to refer to itself as an "epical forged cheque" (*FW* 181.16) what has been produced is not a tawdry model to ape the world/void but a microcosmic manifestation of the same unknowable world/void processes brought about through the agency of human consciousness. In a way, what I have tried to address throughout this thesis is the impossibility of coming to a fixed response to Tolstoy's challenge voiced in the introduction. Any easy division of the empirico-transcendental binarisms of physical body and self-conscious mind, between a consciously produced art and an unconscious nature, between "finite man" and the "infinite universe", gets fuzzy when examined through the construction of a mandala. Tucci expresses the idea of mandala construction dramatically:

> [The mandala artist] does not depict on a mandala the old images of an iconographical text, but he pours out upon it the phantasms of his subconscious and thus knows them and liberates himself from them... 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 spirit.[408]

The mandala, considered as a downpouring of personal or impersonal images, is a direct result of what Trungpa describes as giving up your ground, giving up certainty, giving up

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[407] Cf. Jung's more severe stance on this art/nature divide when he hallucinated an exchange between himself and a patient of his; the patient was trying to convince him that Jung's own mandalas were "art works". "It is not art" Jung exclaimed, "it's nature!" *Memories, Dreams Reflections*, p.185. Joyce occasionally reinscribed this division, reversing it. As he said to Oscar Schwartz, echoing Wilde: "My art is not a mirror held up to nature. Nature mirrors my art" (Ellmann, p.677).

[408] Tucci, *Practice and Theory of the Mandala*, pp.132-133.

the whole expanse of time and space (the world) thereby making yourself an existential refugee. Such ontological uncertainty understandably creates a "confessional" style of expression. What is meant here by a "confessional" style is quite specific. I derive the term from Stanley Cavell. Writing on Wittgenstein's personal style of philosophical writing, Cavell draws attention to how Wittgenstein's style eschews or transcends dogma or strict logical reasoning. For "in confessing", Cavell states, "you do not explain or justify, but describe how it is with you."[409] Art and/or spiritual practice need not get more honest or helpful than that. It is not simply (or even at all) the author admitting to mistakes he or she may have made in their personal lives. Here the term "confessional" describes the examination and representation of the always-personal phenomenology of confusion. Such is the *Wake*'s claim to document the "fall" of man. It is in the practical nature of (anti)philosophy and (anti-)art ("anti" in the sense of rigorously questioning these institutions the more to shed light on the fundamental confusion that is human existence) to present the face of confusion. Many of the *Wake*'s characters are grotesques, obsessing over themselves or their positions in an argument. They proclaim their (or their spouse's) innocence, predominantly "driven and derided by vanity" (*D* 26). Unlike the young Joyce of *Dubliners*, whose subtle finger points blame on characters here and there, it is hard not to see the *Wake*'s Joyce mocking the 'self' ('innocent' *or* 'guilty') as absurdity. That abstract but compelling sense of personal identity that memory bestows is 'self' consciousness:

> But I, entelechy of forms, am I by memory because under everchanging forms. I that sinned and prayed and fasted. ...I, I and I. I. (*U* 242)

'Identity' allows us talk about *this* self as opposed to another. What might otherwise be a solipsistic experience of the void becomes, through a sense of self-identity against the identity of others, the world - an area filled with *my* mind, *other* minds and various objects of which this multitude of minds can be cognisant. The 'abstractions' (i.e., the

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[409] Stanley Cavell, *Must We Mean What We Say?* (Cambridge: Cambridge University Press, 1976), p.71.

cognitive conventions of perceiving identity, unity and hence finitude), of experience become entwined with what one might call the 'concrete', the screaming nerve of experience, the flow of sense data that cannot itself be doubted without entailing absurdity. The ascription of 'abstractness' to one aspect of experience, and 'non-abstractness' to another aspect of it, while useful heuristically to some extent, is ultimately an extension of the same linguistic/social/cognitive conventions I discussed in my definition of the word "mystic" in chapter 1. And it is that same propensity towards using linguistic conventions to manipulate and even create new perceptions (and hence new experiential realities) that informs the bitter debate that tries to reduce all mystics to the class of psychotic or, conversely, translate many psychotics to the role of mystic/artist. To follow the debate between psychiatric reductionism and anti-psychiatric romanticism is like watching the flicking on and off of a logocentric switch. When John Weir Perry, fighting against the reductive psychiatric viewpoint, opines

> Rather than what is pathological in mysticism, we ask what is mystical in its intent in psychosis?[410]

presumably no one could be more in agreement with him than Joyce during his experience of his daughter's psychological crisis and the depths of his own spiritual experiment in writing. His rejection of the experts' proclaimed capacity to examine a mind and produce a 'diagnosis' is famously enacted in the following dialogue:

> - Are you to have all the pleasure quizzing on me? I didn't say it aloud, sir. I have something inside me talking to myself.
> - You're a nice third degree witness, faith! But this is no laughing matter. ...Can you not distinguish the sense...from the sound... You have homosexual catheis of empathy between narcissism of the expert and steatopygic invertedness. Get yourself psychoanolised!
> - O, begor, I want no expert nursis symaphy from yours broons quadroons and I can psoakoonaloose myself any time I want (the fog follow you all!) without your interferences... (*FW* 522.25-35)

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[410] Weir Perry, *Far Side of Madness*, p.96.

I have argued that Joyce managed to "psoakoonaloose" himself by constructing the "quadroons" (three parts plus one part) of his 'Axiom of Maria', i.e., his triadic wheel within (or identical to) his squared-circle *Wake*. Chapter 3 of this thesis presented the samsaric wheel and nirvanic mandala as superficial opposites but later considered them as mutually interdependent terms, not only as binary opposites but also reflecting in each other the coincidence of opposites. Similarly, this chapter has presented the terminology and paradigms of religious and psychiatric discourse as initially incommensurable, their respective labelling of ontological insecurity as 'mystic' versus 'morbid'. It was suggested that a 'bridging' term could be used between these two viewpoints - "schizoid" - touching as it does on many religions' and psychological theories' shared view of the ego as being somehow 'split'. The twin views of mandalas as presented in this thesis, as being ritualistic aids to celebrate an *amor infiniti* or psychotherapeutic defences against a *horror vacui*, were then brought to bear on examples from various artworks produced by artists considered as suffering from a schizoid psychopathology. The purpose of this was to demonstrate the similarity of structural techniques (such as the concentric placement of St. Kevin in the island) and themes (particularly highly self-reflexive themes such as the "meaning of meaning") employed by these idio-mandalas and the more ritualistic mandalas produced by religious communities.

Conclusion

This thesis has been a reading of Joyce's *oeuvre* as a primarily spiritual domain - a domain of inner conflicts and radical uncertainties. I argued that such an uncertainty, which could fuel the construction of so condensed (and profoundly influential) a body of work as Joyce's, was the result of a *spiritual scepticism* rather than simply a *scepticism of spirituality*. Rather than emphasising any specific and salvational belief or faith, this 'spiritual scepticism' accents doubt, our capacity for confusion and uncertainty. If one might briefly adopt the language of Joyce's rejected Catholicism, human confusion is the Eucharist of Joyce's church. By making confusion the locus of Joyce's 'spirituality', parallels naturally start to present themselves between Joyce's art and the Eastern religious cultures of Hinduism and Buddhism which render *samsara* (the circular wandering through endless levels of confusion) as the human situation. Such religions have a heuristically detailed iconographic system for representing the trials of trying to 'wake up' to the fundamental fact of our ontological confusion. The mandala, alluded to briefly by *Wake* readers Roland McHugh and Clive Hart, seems to me to be the most relevant structural analogy between Joyce's art and the iconographic productions of those concerned with the problem of non-duality.

The Buddha claimed to have nothing to teach and the world has been flooded with detailed exegeses on his non-message for centuries. It is a similar irony that Joyce could claim that his final work was pure music and yet literary studies have been producing analyses into the book's meaning continuously from its publication to the present day. Such paradoxes meet their distillation in the mandala, a highly structured device which points to the formless void, which cogently emphasises its centre only to deconstruct it, and whose function is to liberate the self by illustrating that there is no self to be liberated in the first place. The mandala, with Blake, suggests that the fool who persists in his folly

will become wise. Reading the *Wake* is, as many have found, a circular experience of confusion and desire to plunge back in again to search for that elusive, satisfying sense of 'meaning' that will quench the thirst for a final exegesis; it is analogous to the activity of *samsara*. Frustration may lead some to concur with the "pure music" statement by Joyce and finally assert, like the King/Judge in Alice's Wonderland, that "If there's no meaning in it...that saves a world of trouble, you know, as we needn't try to find any."[411] For people who seek an experience of non-duality there is a contradiction espoused by the spiritual masters; they assert there is nothing for them to do (or teach) and yet they focus on the necessity of consistent and demanding practice nonetheless. When trying to read Joyce's mandala one might consider Hakuin's advice to the meditator who seeks the great peace and freedom of non-duality: prepare to sweat white beads.

This thesis has presented the mandala as integrating the intrapsychic aspects of the 'self' (and the interpsychic world of the 'other') with the basic ground of being. As I have suggested, this 'basic ground' is identical to a 'basic sanity'; it precedes (or transcends) the either/or conceptual division between 'order' and 'chaos' and the ascription of goodness to the one and undesirableness (or even evil) to the other.

> Before we realise something is orderly and before we realise that it is chaos, there is some basic ground on which that chaos is constantly happening in an orderly fashion, in accordance with its own pattern....Seeing the ground is connected with how we can wake ourselves up...[412]

This call to all Finnegans to rouse themselves from their dream-conflicts and projections, is Joyce's pacifist call to sanity on the eve of WW II. Some pious admirers of mandalas may feel that the seismic sense of unease running through the *Wake*, its warring twins, endless accusations and paranoid protestations of innocence, its drunkenness, lewdness, noise, nonsense and nightmarish sense of constant falling render it an obscure relative to

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[411] Lewis Caroll, *Alice's Adventures In Wonderland* (London: Penguin, 1994 [1865]) p.133.
[412] Trungpa, *Orderly Chaos*, p.16.

the still, silent and sober, yet dazzling, mandalas of the East. Trungpa dissolves such apparent incongruity between chaos and order:

> Spirituality, from a superficial point of view, is based on the idea of making things harmonious. But somehow, from the point of view of the mandala principle, that approach does not apply. The idea is not so much to make things harmonious and less active, but to relate with what is happening, with whatever struggles and upheavals are going on... No matter what our particular mentality is, the total picture is one of struggle - fight, gain, loss....the sense of the total environment is one of abstract struggle.[413]

One does not overcome chaos by pretending it does not exist, by imagining everything is peaceful and happy. The initial situation into which everyone is born and lives as samsaric beings is, overwhelmingly, one of conflict, both with the intrapsychic aspects of the 'self' as well as with other 'selves'. Such an opinion of the spiritual life being *primarily* an investigation of conflict and disorder seems eminently applicable to the *Wake* which depicts conflict at every level from the intrapsychic to interfamilial to the geopolitical sphere. Joyce's reaction to a review of his "monster" in the *Osservatore Romano* (read to him on Dec. 15, 1940, less than a month before his death) is intriguing. The review

> shrewdly insisted that the book was spiritual and so countered the realistic spirit of the 19th Century; this judgement, read to him by Mercanton, enchanted Joyce.[414]

Similarly, the art/nature divide explored in the thesis may often be as unhelpful (and misguided) as the opinion that spirituality and conflict are necessarily exclusive to one another. Psychiatrists, like Jung, may insist that mandala production is primarily a by-product of, or window into, the state of one's mental health. Artists, like Joyce, may insist on a purely aesthetic evaluation of every artwork (even the poems produced by his daughter during her breakdown are just examples to him of an advanced literary experimentation). These positions seem to be at eternal loggerheads with one another. However, in the final analysis of mandala construction, art-for-art's sake does not need to oppose the psychiatric view (art-as-therapy) because, paradoxically, the *purpose* of the

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[413] Trungpa, *Orderly Chaos,* pp.16-17.

[414] From a 1956 interview with Jacques Mercanton in Ellmann, p.739.

mandala is to realise the sanity of *purposelessness*. The opposites of purposeless art (the "pure music" Joyce heard in his *Wake*) and purposeful therapy/spiritual practice (helping one deal with the confusion of personal and world history) prove identical in the squared circle. Prinzhorn recognised this connection between free play, creativity and health:

> We shall have the key to all that follows only when it becomes clear...how far this aimless, rationally incomprehensible, playful attitude extends into the most complicated artistic creations.[415]

This thesis was initiated by a quote from Connolly's descriptive bibliography of Joyce's library and the books that he found to be of some importance to him; perhaps it is fitting to close with material culled from the same source. This closing quote, like the mandala itself, is not an answer to the highlighted question "*what is the meaning of my relation to the infinite universe around me?*" but rather a call to the individual to perceive that they are dreaming (just as nirvana is the untroubled perception of samsaric confusion). The difference between the 'little dream' (ego-centric experience) and 'waking up' to the Great Dream is the former's delusion of ontological separateness that gives such a question as Tolstoy's any sense at all. Like Trungpa's 'spiritual refugee', the following passage claims that a waking to the "Dream of Dreams" will "put the soul to rout". Kostes Palamas's *Poems* is listed no.227 in Connolly's bibliography; evidence of usage is an unused postcard with a picture of the Crucifixion inserted as a bookmark. An extra typewritten stanza is pasted in the poem "The Seven Souls of Song". It reads:

> *- And I, I am the Dream of th'Infinite sublime*
> *Chaos that lingers faint, both birth and end without;*
> *I am the Dream of Dreams, the freed of space and time,*
> *Intangible, unknown, I put the soul to rout.*
> *I am the Titan Dream, the mightiest Dream, divine*
> *O singer, be thou mine.*[416]

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[415] Hans Prinzhorn, *Bildnerei* p.21. Cited in MacGregor, *Discovery*, p.197.

[416] Kostes Palamas, *Poems*, trans. by Theodore Staphanides and George Katsimbalis (London: Hazell, Watson and Viney, 1925), p.137.

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