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FINNEGANS WAKE AS DANTE'S PURGATORIO.

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FINNEGANS WAKE AS DANTE'S PURGATORIO

A dissertation submitted to the Kent State University Graduate School in partial fulfillment of the requirements for the degree of Doctor of Philosophy

by Sheron Mancini

December, 1971

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CHAPTER I

THE PURGATORIO AND FINNEGANS WAKE: COMIC ESPICS

Finnegans Wake is a monomythic extension of the epic, but it is not so extended that it breaks completely with the epic tradition. Among Joyce's not so immediate predecessors in this tradition were those of the Italian Renaissance, and among these Dante is ultimately the most significant for the study of Joyce. Probably no other single author influenced Joyce so directly nor so consummately as Dante Alighieri. Since the psychogenesis of such an intricate and polychromatic mind as that of James Joyce is inexplicable, it would be difficult to determine whether it was the Italian language itself or Dante the poet that first motivated Joyce's studies, but in either case, each influenced the other.

James Joyce once confided to Francini-Bruni, his tutor in Italian and colleague at the Berlitz School as well as one of his closest friends in Trieste, "I love Dante almost as much as the Bible."¹ As early as age twelve, Joyce began studying Italian at the Belvedere School, and by the time he entered the university he "spoke Italian like a native," according to his fellow student, Eugene Sheehy.² When Joyce was attending University College in Dublin, he had the advantage of studying with the Italian lecturer, Father Charles Ghezzi, who gave him a good grounding in Dante and D'Annunzio, and he began early to exalt Dante, even at the expense of Milton, whom he fiercely rejected.³

Richard Ellmann relates that Joyce's friend Sheehy "sat silent" through many impassioned conversations on Dante, and that Judge Sheehy reports in his autobiography that "except for Ibsen and Dante, the only other author whom he favored was James Clarence Mangan."⁴ Joyce's continued interest in Italian led him to study Dante so intensely that it was easy for Oliver St. John Gogarty to dub him later the Dante of Dublin.⁵

Among the eighteen ancient and modern tongues which Joyce gradually acquired, Italian, his undergraduate major, remained his favorite. His brother Stanislaus says Joyce "placed Dante even above Shakespeare"⁶ and Herbert Gorman

¹ Silvio Benco, "James Joyce in Trieste," *The Bookman* LXII (December, 1930), pp. 375-380.

² Richard Ellmann, *James Joyce* (New York: Oxford University Press, 1959), p. 78.

³ *Ibid.*, p. 60.

⁴ *Ibid.*

⁵ *Ibid.*, p. 78.

⁶ Stanislaus Joyce, *Recollections of James Joyce by His Brother* (New York: The James Joyce Society, 1950), p. 7.

that Joyce considered the Divine Comedy the "greatest gesture" in the European tradition of culture.⁷ Another estimate of Joyce's Dantean interests comes from Constantine Curran's memoirs of the college literary society of Dublin: "He was working for a moder literature degree in Italian, French, and English, but his reading was a good deal off course. I suspect there were few young men in these islands at that date so equally interested in Guido Cavalcante and the Scandinavians, in Dante and Arthur Rimbaud."⁸

And just as Dante knew the Aeneid by heart, so Joyce knew the Divine Comedy by heart, in both cases in the original language. Evidence to this effect is substantiated by Joyce's contemporaries and covers the full span of his life. "Sooner or later Joyce would begin to recite Dante in Italian," wrote Robert McAlmon, who knew Joyce in Paris in 1920 when the Circe episode of Ulysses was being finished. "When that misty and intent look came upon his face and into his eyes I kmew thet friend Joyce wasn't going home till early morning." Similar stories come from Mary Colum, J. F. Byrne, and other friends of Joyce's youthful days in Dublin.⁹

Although Joyce left no systematic exposition of his views about Dante there is a solid core of evidence about his intentions. In Joyce's critical writings there are at least fragmentary references to the effect that his interest in Dante was taken in the largest philosophical context.¹⁰ As he writes in his essay on Mangan in 1902: 'Every age must look for its sanction to its poetry and philosophy ... but the life of the poet is intense--the life of Blake or Dante--taking into its centre the life that surrounds it and flinging it abroad amid planetary music.'¹¹

In Joyce's novels there is evidence of his intention to emulate Dante's poetic craftsmanship and to use his art as Dante did--to set forth man's condition in his contemporary world.¹²

⁷ Herbert Gorman, James Joyce: His First Forty Years (New York: The Viking Press and B., w. Heubsch, 1085), p. 8.

⁸ C, P, Curran, "Memories of University College, Dublin - The Jesuit Tenure, 1883-1908," in Strugele With Forfune ed. Dr. Mishaël Tierny (Dublin: "Browne aria Nolan, n.d."), , reprinted in Robert Scholes and Richard NM. Kain, The Workshop of Daedalus (Evanston: Northwestern University Press, 1965), pe 147.

⁹ Mary T. Reynolds, "Joyce's Planetary Music: His Debt to Dante," Sewanee Review LXXXVI (Summer, 1968), pp. 451-452. (Much of the information of pages 1-5 is based on this source).

¹⁰ Ibid. p. 469

¹¹ James Joyce, "James Clarence Mangan," reprinted in The Critical Writings of James Joyce, eds. Ellsworth Mason and Richard Elimann (New York: Viking Press, 1966), p. 82.

¹² Reynolds, p.. 469.

This evidence has not gone unnoticed. Several intricate and elaborate studies have been directed toward the delineation of this evidence. Virginia Mosely gives a detailed analysis of Dantean themes, overtones, and characters to be found in Dubliners in her chapter in Joyce and the Bible, "Two Sights for Ever a Picture."¹³ Numerous others, such as Mary T. Reynolds, have noted the Dantean influence in Ulysses. W.B. Stanford devotes space to Dante and Joyce in his acute critical work, The Ulysses Theme: A Study in the Adaptability of a Traditional Hero.¹⁴

Critics too numerous to name have noted the miniature Divine Comedy functioning in Joyce's short story "Grace," while James Atherton's Books at the Wake points out dozens of Dantean allusions existent in Finnegans Wake. Both Samuel Beckett and Thomas McGreevy note that there is a Dantean purgatorial process operating in Work in Progress.¹⁵

But despite the ever growing accumulation of evidence, the influence of Dante on Joyce has sometimes been undervalued because the modern temper has been antithetical to those concerns which form the subject matter of the Divina Commedia--the medieval church and its teachings. Furthermore, Joyce's dramatic break with the Catholic Church has perhaps made it the fashion for critics to interpret Joyce as anticlerical, antireligious, and antiananything that would allow him to take Dante's medieval didacticism seriously. But there are indications that although Joyce was aware of Dante's didacticism he was not overly concerned, Stanislaus Joyce tells us of his brother's early enthusiasm for Dante, one which the intensely antireligious Stanislaus did not fully share: "Joyce's first educator was the woman who in A Portrait of the Artist is called Mrs. Riordan, and whom he, and the rest of us after him, called 'Dante'--probably a childish mispronunciation of Auntie. She had, in fact, in embryo, an influence not unlike that of her great namesake, for in teaching my brother to read and write... she inculcated a good deal of very bigoted Catholicism."¹⁶ For Stanislaus Joyce, Dante's didacticism obscured the meaning of his poetry.

¹³ Virginia Mosely, "Two Sights for Ever a Picture," in Joyce and the Bible (DeKalb: Northern Illinois University Press, 1967), pp. 19-31.

¹⁴ W. B. Stanford, The Ulysses Theme: A Study in the Adaptability of a Traditional Hero, 2nd ed. (Ann Arbor: University of Michigan Press, 1968), pp. 175-218.

¹⁵ Samuel Beckett, "Dante... Bruno... Vico... Joyce," and Thomas McGreevy, "The Catholic Element in Work in Progress," in Our Examination Round his Factification for incamination of Work in Progress, ed. Samuel Beckett, et. al. (Paris: Shakespeare and Co., 1929), pp. 1-21 and pp.117-128.

¹⁶ Stanislaus Joyce, My Brother's Keeper; James Joyce's Early Years. (New York: Viking Press, 1958), p. 33.

However, there are indications in Joyce's early writings that he is fully aware of Dante's prejudices. In his early book review of 1903, "Catilina," Joyce refers to "a young generation which has cast away belief and thrown precision after it, for which Balzac is a great intellect and every sampler who chooses to wander amid his own shapeless hells and heavens a Dante without the unfortunate prejudices of Dante." ¹⁷

Even though Joyce was aware of the structural importance of medieval doctrine in the *Divina Commedia*, and even though he did not share Dante's doctrinal beliefs, he was interested in the artistic implications of Dante's verse to the point that he did not allow the shapeless heavens and hells to dissuade him.

Joyce's long autobiographical novel, Stephen Hero, contains a description of his attitudes toward Dante during his university years. Although romanticized and not literally autobiographical, it contains numerous factual details on events: "The second year of Stephen's university life opened early in October, . . . He chose Italian as his optional subject partly from a desire to read Dante seriously. . . . No one else in the college studied Italian and every second morning he came to the college at ten o'clock and went up to Father Artifoni's bedroom... the Italian lessons often extended beyond the hour and much less grammar and literature was discussed than philosophy." ¹⁸

To press Joyce's admiration of Dante to the point that it implies his acceptance of Dante's doctrines would be a forcing of conclusions. Although Joyce is the Dante of Dublin, he is as distinct from Dante as Dublin is from Florence. Dante was bitterly critical and hostile about the corruption in the Papacy, yet he still accepted and exalted the Church. Joyce was trained to be as thoroughly Catholic as Dante, yet he rejected the Church's claims to Moral authority. Connected with this disparity are the dead certainties of Dante's moral convictions and his direct judgments on human beings, whereas Joyce is uncertain, non-judging, and above all, tolerant. Joyce's priorities are obviously those of the imagination rather than those of the doctrinal world. Just as the artist wins out over the priest in *Portrait*, so Joyce himself transposes the mythical structure of the Catholic Church into its imaginative extension.

Which Dante is it then, who wrought such great influence on James Joyce? Which Dante would provoke his statement to Francini-Bruni: "He [Dante] is my spiritual food, the rest is ballast." ¹⁹ It has to be the poet, and above all, the philosopher. The *Divina Commedia* would not have endured these hundreds of years had it been merely a didactic tract on medieval Catholicism.

¹⁷ James Joyce, "Catilina," reprinted in *The Critical Writings*, op. cit., p. 101.

¹⁸ James Joyce, *Stephen Hero* ed. Theodore Spencer (New York: New Directions, 1955), p. 169.

¹⁹ Ellman, *James Joyce*, p. 226. (A. Francini-Bruni preserved this remark of Joyce's in his lecture published in a pamphlet, *Joyce Intimo Spogliato in Piazza* (Trieste))

Both Dante and Joyce deal with Man not only in the lowest common denominator but over the most all-encompassing range of human action and experience. Both telescope the particular minutiae of the everyday into the universal ubiquity of eternity. Both of them show an enduring pride in their art. Both of them place themselves in their own work, to enact their own unique roles as creative artists, and by focusing on the comedy and the pathos of the human condition, both create an enduring epic.

Distinct similarities in the epic scheme, the process, the images, and the episodes of the Purgatorio and Finnegans Wake serve to illustrate that Joyce was intentionally creating partial thematic and structural parallels to Dante. Admittedly there is a qualitative difference between Dante and Joyce in the conception of the cosmic order which each assumes, but each author reflects similarly his respective order. Each works within an epic structure, and in each case that epic structure circumscribes a comedy, earmarked by an Everyman comic hero and lowered epic characters.

The cosmic, epic, and comic features of both works imply that the purposes of both Dante and Joyce are essentially the same.

"Bet you fippence, anythesious, there's no pugatory, are yous game?" (266.L1),²⁰ Dolph taunts Kev in the schoolroom scene in the middle of *Finnegans Wake*, and in his characteristically ironic fashion, Joyce is daring his readers to recognize the purgatory which the two brothers occupy. But it would be unlike Joyce, whose favorite hobby was the creation of calculated cosmological obscurity, to limit himself to the *Purgatorio*; rather he would strive to include all of the *Divina Commedia*. Thomas McGreevy remarks that "Ulysses is an inferno," and "that the conception of the story *Work in Progress* as 2 whole is influenced by the *Purgatorio* is well known."²¹

²⁰ James Joyce, *Finnegans Wake* (New York: The Viking Press, 1959). All quotations from the text of *Finnegans Wake* are taken from this edition.

Probably the reader's first objection to a comparison between Dante's *Purgatorio* and *Finnegans Wake* would be to the dissimilarity of Dante's and Joyce's world views. A. Walton Litz remarks that "the extrinsic world order of the *Divine Comedy* reflects a view of Man's destiny which informs Dante's entire work, whereas Joyce's mechanical frames are too often neutral patterns, arbitrary scaffolds."** He further contends that in Joyce we find many of the medieval impulses freed from the experience which gave them life: that Joyce's techniques exist for their own sake, imposing order rather than reflecting it.*? Admittedly, the assumption behind the *Divine Comedy* is that of a changeless and

an absolute cosmic order. In Dante, the struggle for the ultimate immaculation of a static paradise is the task of

@Immomas McGreevy in *Cur Exagmination*, p. 123. 22, or A. Walton Litz, *The Art of James Joyce's Method and Design in Ulysses and Finnegans Wake* (New York: Oxford University Press, 1964), p. 123.

23 Ibid.

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man, and if he manages to escape hell, his struggle consists in progressing through purgatory, sloughing off Sin, one "P" at a time throughout its cornices, and eventually ascending into a paradise where he will remain changelessly immaculate forever. For Joyce, the task of the ascent and the maintenance of the order is forever, and whatever hell may be experienced or paradise gained is here and now and inherent in the very process. There is no changeless cosmic order in which man exists, but rather an eternally changing cyclical pattern out of which he evolves and to which he returns. The struggle for its maintenance is intrinsic to its pattern: "Phall if you but will, rise you must; and none so soon either shall the pharce for the nunc come to a setdown secular phoenish" (4.15-17). Man must, and will, continue to fall and to rise again. That fall may be of necessity or brought about through his own free will, or it may be a phallic repercussion, but the farce or chance of fate will also bring about 2 "secular phoenish" that is, an end or a "finish" which is like that of the phoenix: another birth from the ashes. Man's destiny is his continual birth, death, and regeneration. The two connotations of the word "wake" itself are death and regeneration, and they are insistently voiced in every chapter of *Finnegans Wake*.

'ihny then should Joyce's order be more contrived because of his choice of "mechanical frames, neutral patterns,

arbitrary scaffolds" when these are the very adjuncts of

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the changing order he reflects? Furthermore, why is his reflection of a changing order necessarily more arbitrary than Dante's choice of one which is changeless? In essence, each operates within the framework of the kind of order he has chosen, and for Joyce too the extrinsic order of *Finnegans Wake* reflects a view of man's destiny which informs his entire work.

William Troy contends that Joyce seeks his salvation in the Wake "not to escape from the present" but in @

and And

"transcendence of the present through the past. # Marvin Magalaner remarks that "few men of letters have had

a@ greater need than Joyce to construct such a framework of belief as that which exists in the Wake to offer some degree of stability to a disintegrating world, and that although the framework of Joyce's monomyth is worked out in intricate and complicated detail, its basic structure is just as plain, Simple, and sturdy as Dante's, "©? By adapting to his peculiar needs the idea of cyclical history as the framework of Finnegans Wake, Joyce is able to offer some compensation to

@ disintegrating civilization. If the final annihilation of

our contemporary civilization is merely the prelude to the

2es1iam Troy, "Notes on Finnegans Wake," in James Joyce: Two Decades of Criticism ed. Seon Givens (New York: Oxford University Press, 1959), p. 311.

2 Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York: New York University Press, 1956), pp. 227-228.

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birth of a new one, then affirmation and renewed life are

he result. As Joyce puts it: "All that has been done has yet to be done and done again, when day's woe, and lo, you're doomed, joyday dawns, and le, you dominate" (194.1012). As Vico says, "all that has been done has yet to be done again," so that when mankind is facing a dismal death of his body or his civilization, he can look forward to another renewal and rebirth. His fate is to cycle forever upward and onward.

In addition to the hopeful notion of man's ultimate domination, probably the strongest appeal of Vico's philosophy for Joyce was that it could account for the shape of things to come by intimating that history had followed a clearly discernible and consistent pattern in the past. In short, since history repeats itself, it could be used as

26 This is not to say that

a firm basis for prediction. Joyce's use of cyclical history implies that he accepted Viconianism as the ultimate answer to cosmic perfectibility, or even as his own world view, because Joyce was prone to consider all such historical theories as being

inconclusive and to take a universal perspective which admitted to all possibilities. This view was basically historical, yet

Joyce qualified every situation according to its particular

26soyce: *The Man, the Work, the Reputation*, p. 230.

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attributes. Commenting on Joyce's adaptation of Victorianism as the structure behind *Work in Progress*, Samuel Beckett writes:

This social and historical classification is clearly

adapted by Mr. Joyce as a structural convenience--

or inconvenience. His position [sic] in no way a

philosophical one. It is the detached attitude of

Stephen Dedalus in *Portrait of the Artist* who

describes Epictetus to the Master of Studies 'an old

gentleman who said that the soul is very like a bucket-

ful of water.' The lamp is more important than the lamp-lighter. By structural I do not mean a bold outward division, a bare skeleton for the housing of material. I mean the endless substantial variations

of these three beats, an interior intertwining of

these three themes into a decoration_of arabesques--

decoration and more than decoration.

It is this structural "bucketful of water" operating behind *Finnegans Wake* which allows it, like the *Divina Commedia* to function as epic. Dante makes use of the elements of traditional Christian dogma, and focuses upon specific scenes and characters and sins of all times and all places, emphasizing these from contemporary Florentine life in such a way as to make his readers identify with those cosmic destinies which compose the world itself.

This function of the epic is ritualistic in character, and based on a pattern of order. Hamilton Tyler reminds us that it is order which is perhaps the most fundamental archetypal pattern which must be satisfied in epic; the mind desires a

logical universe, hence Virgil must make it seem that the

2?seckett, in *Our Exagmination*, p. 7.

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foundation of Rome represented the necessary pattern of destiny, and Milton must show that God's workings are reasonable and the Christian dogmas adequate interpreta-

tions of them. 7°

Dante's order is merely an imaginative extension of that which is a priori in Christian dogma. Joyce, on the other hand, must hypostatize. He is faced with the dilemma of constructing an epic in 2 skeptical age which exists without a generally accepted myth-- an age which depends on technology, pain-readers, and pseudo--astrology as its replacement for an unquestioned pattern of belief. But even though the modern intellectual is usually a negative creature, he is at least aware of all that of which he is dubious, whether it be Marxism, Freudianism, Fenianism or Adam and Eve and Original Sin. So in *Finnegans Wake* Joyce builds around and modifies what is the great and dubious myth in western society, Augustinian Christian dogma. However, he takes the patterns which Dante represents in @ fairly orthodox fashion, and readepts them in such @ way as to provoke and stimulate modern readers, Probably the least modified concept of Christian dogma today is that of Original Sin. The guilt feelings underlying most cases of modern neurosis and psychosis and being exchanged daily for cash in the pockets of clever psychoanalysts constitute the original sin of Joyce's world, and

28 ramilton Tyler, "Finnegans Epic," Circle, no. 7-8

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as much es the modern doubter rejects Adam and Eve and the apple, this monster still defines his nightly dreams and Gaily defense machanisms. Behind this monster is that ever-present harpy, sex. In Dante's belief, as in the beliefs of all exponents ef Christian dogma, sexuality is the result of the fall, and a@11 subsequent atrocities committed somehow proceed therefrom. For to Dante sin is love gone astray. Earwicker's fall is a result of sexuality, and notably his sin is not one of commission but one of voyeurisme. Nevertheless, this taint of the collective unconscious compels Earwicker to expiate, confess, and defend himself from the very beginning to the cad with the pipe.

The Hebrew-God concept is intrinsic to Christian epic. God is @ thorough-going patriarch in Dante, and despite the influence of the stars on Dantean characters, He

is a God with a tyrannical desire for obedience. Sut Man, through Pride, the heaviest of all Dantean sins, has rebelled in order to gain independence of will. And in Dante, man's will has become his own, whether it be for good or for evil. Even Virgil's function as father-guide to Dante in the Purgatorio is limited. The limitation is imposed foremost by the factors of Virgil's origin--as a pagan and an inhabitant of Limbo he can never enter into Paradise nor receive the blessings of God's Grace. Sut his final

limitation becomes obvious at the end of his mission.

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Throughout the Inferno and Purgatory, Virgil by means of cajolery, encouragement, even teasing, manages to move Dante along and to expedite the journey, but at the final moment preceding Dante's entrance into the fires of lust, it is not Virgil who can move Dante forward, nor even Statius, who plunges in after Virgil, but it is only the mention of Beatrice: Then, somewhat troubled seeing me thus fall Stubborn and stupid: 'Look, my son,' he said, 'Twixt Beatrice and thee there is this wall.'²⁹ (Purg. 27:34-36) Virgil eventually ceases his function as guide to Dante and is replaced by Matelda and Beatrice. The implication is that fatherhood itself on an earthly level is an ultimately expendable function, necessary perhaps throughout boyhood and growth, but adventitious as a guide during maturity. Notably, Dante's final guidance from purgatory is provided by the female. However, the basic dissimilarity between Dante and Joyce which does exist is that in Dante even though Beatrice is the exemplification of the principle of love, she still acts only as a vehicle, leading Dante to

the Father. In Joyce, ALP replaces the father.

"*Ime Comedy of Dante Alighieri, The Florentine: I, Hell ("L'inferno"); II, Purgatory (Il Purgatorio); III, Paradise ("Paradiso")* ed. and trans. Dorothy L. Sayers and Barbara Reynolds, 3 vols. (Baltimore: Penquin Books, 1967). Unless otherwise specified all quotations from the Divina Commedia are from this edition.

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The Hebrew-God pattern is equally familiar as a psychological and social phenomenon. He is the patriarchal father from whom the son revolts. We expect Earwicker, the god-man to fit this pattern in *Finnegans Wake*, but all of his patriarchal attributes somehow belong only to his pest. The actual epic hero is the long ago Firm MacCool. The concept of the Hebrew-God as evidenced in *Finnegans Wake* is one of inherent substitution and qualification. Through a series of

multilateral puns (trihump, Humpopolamos, Massa Ewacka), and coincidental actions (such as the act of micturation Lereation] in Phoenix Park), Joyce associates HCH with the Hebrew God. Yet in every instance HCE himself falls short of the expectation he arouses in the reader.

He is described as a "puny" (Old French puisne, "born afterward") by ALP, who knows that he does not measure up to his prototype. He is a weakling, 2 Johnny-come-lately, an awkward and inferior simulation of the real thing. Yet the associations which HCE evokes, typically through multiple changes in identity, are of such epic proportions that he retains @ certain God-like character, Joyce relies heavily on the exploitation of HCRh's guilt and weakness represented through Shem and Shaun as a contrast to the omnipotent deity which the reader expects. On his present level, Earwicker is neither patriarchal nor awesome, but a bumbling pubkeeper with gruesome fears about his sexual shortcomings.

Hamilton Tyler believes that since Joyce had previously

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used the basic Christian pattern of the patriarchal fathergod in both the Portrait and Ulysses, the reasons and the manner of the substitution must be considered in relation _to the epic myth. 7° The father-principle, ne contends, has lost its spiritual value, and aspirations must be directed elsewhere. These aspirations are directed through either the sons or the female principle, which taken altogether fulfill the prophecy of Ulysses: "Our Father who art in purgatory. Khaki Hamlets don't hesitate to shoot. "+

Opposed to the temporal, destructive male principle is the feminine one which is generative, reparative, forgiving. Dante takes his own rebelliousness to Beatrice. The internal conflicts which place him in the dark wood lead him to pray to her for intercession. It is the female principle, the sympathy of Beatrice, Mary, and Lucy, which finally admits him to grace.

Hamilton Tyler points out that there is a significant anticipation of the father-status versus the mother-status in Finnegans Wake announced as early as the debate on Shakespeare in Ulysses, where Stephan, discussing the Hamlet-Father problem, remarks: "A father ...isa necessary evil ... Fatherhood, in the sense of conscious

begetting, is unknown to man. It is a mystical estate, an

omer, p. 17.

1832 Joyce, Ulysses (New York: Random House, 1961), pe => °

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@postolic succession. . . . On that mystery ... the Church is founded. . . . Amour Matris, subjective and objective generative, may be the only true thing in life. Paternity may be legal fiction. Who is the father of any son that any son should love him or he any son?" 2 In the Wake, standing against the intricacy of the paternal Sinning, Stuttering, Shem-Shaun god-father-son is ALP. She is a complex creature who is at once static and changing, mundane and vacillating, mortal and eternal. Hamilton Tyler relates: "she changes mainly in her aspects, whereas the mutations of HCr are in essence, and in her Joyce has arrested the destruction found in his temporal nightmare. She is the Mother-God, 'Annah the Allmaziful, the Everliving, Bringer of Plurabilities.' and toward ner Joyce directs his Amor Matris, which 'may be the only thing in life.+"23

ALP reflects a complex existence which is essentially changing and vibratory, but two of her chief reflections are as the river and as Old Kate, the janitrix. Early in the Wake is the mussyroom scene (pp. 7-12) in which the patterns of history are seen particularly through their wars: the Peloponesian wars (pulluponeasyan wartrews), the Crimean (crimealine), the Battle of Bunker Hill (bunker-

sheels), and many others. Throughout all these wars old

32 James Joyce, *Ulysses*, ov. 204.

33ny1er, p. 19.

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Lumproar, HCr, is seen as the various and conflicting generals. He is sometimes Cromwell (Cromwelly), and sometimes Stonewall Jackson, but he is chiefly Wellington, or Willingdone, referring to his sin--the sin of which all history is @ projection: "This is the big Sraughter Willingdone, grand and magentic in his goldtin spurs and his ironed dux and his auarterbrass woodys shoes and his magnate's gharters and his bangkok's best and goliar's goloshes and his pulloponeasyan wartrews" (8.17-21). But when the battles are over, it is Kate, the reparative feminine divinity, who comes around to pick up the pieces: Gricks may rise an Troysirs fall for in the byways of high improvidence that's what makes life work leaving and the world's a cell for citters to cit in... she knows her knight's duty .. . Though the length of the land lies under liquidation... She'll do all a turfwoman can to piff the business on. . « And even if Humpty shell fall frumpty times @s awkward again... there'll be iggs for the brekkers come to mournhim, sunny side up with care. (11.35-12.15) Greeks may rise and Trojans fall, for in the byways of life, that's what makes life worth living and leaving. But old Kate knows her daily (comforting) and nightly (sexual) duties. Even if the length of the land is under water and laid waste, she'll do all that an earthly woman can to help matters goon. In fact, even if old

Humpty snall fall as many times awkward again and live, there will always be eggs for breakfast sunnyside up. And if old

Humpty breaks, he'll be laid up with care and the breakers

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will ali come to mourn him. However it happens, Kate will Always put old Lumproar back together aga2in.

The central function of epic, the mythological explanation and linking of all life, is compounded by many secondary characteristics, which are usually matters of literary form. One such secondary characteristic is the epic's standard beginning and invocation. Coupled with an invocation to the Muse, this forms the traditional beginning to the epic.

"To the second realm I tune my tale," writes Dante at the beginning of the Purgatorio, "where human spirits purge themselves, and train to leap up into joy celestial"

(Purg. 1:1-3). Then Dante invokes the Muse:

Now from the grave wake voetry agein,

0 sacred Muses I have served so long!

Now let Calliove uplift her strain

And lift my voice up on the mightysong.

(Purg. 1 eet0)

Having given the characteristic beginning and invocation, Dante hastens on into the midst of the Divina Commedia to tell of the souls in purgatory. Joyce begins his account not only in the middle of the story but in the middle of a sentence. The first chapter, and especially the first four paragraphs, give a complete summary of the themes. < and characters which are to follow. HC= and ALP are

immediately introduced, and Tim Finnegan and the Fall.

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Joyce winds up after the fall to begin the story. =ven though there is no direct invocation to the Muse in the Weke, the ubiaquitous spirits of HCE and ALP are called up in the first line of the book; there are vocative addresses to these

characters, and evidently to the readers as well: "O here here how both sprowled met the dusk the father of fornicationists" (4.11-12). The reader is admonished to hear in the following work how the "father of fornicationists," a primordial man, has met the dust.

Allusion is another of the main devices used in *epic* to create the illusion of spaciousness and all-inclusiveness so necessary to its scheme. Dante's allusions to ancient and pre-Christian place-names and characters are rather elementary when compared with the scope of Joyce's allusive technique. The unique nature of the language in the *Wake* is compounded of layer upon layer of allusions which extend in all directions to all times and to thousands of personages from historic to modern. Any one sentence of the *Wake* can produce numerous such allusions all of which seem somehow intricately and inextricably connected with the work as a whole. The total effect of this technique is one of incredible depth and scope.

Other literary characteristics of the *Wake* which are fundamental to the design of epic are evident in certain qualities of its language: it is often incantatory, and

it evokes basic emotions and even religious responses.

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Admittedly, the language of Dante's epic is built traditionally on objective action, while the language of the *Wake* is the bizarre articulation of the unconscious, yet there is still great similarity in the function of the two. The language of epic must be apart from ordinary speech in order to show that its subject is of extraordinary import. In epics written primarily to be read, the nature of the language is frequently that which would produce the effect of oral poetry. Incantation is perhaps even more indispensable than allusion. The chant, making the ritual effective, is the mechanical means of breaking the reader's resistance and lulling him into participation. Both the *Purgatorio* and *Finnegans Wake* are basically incantatory. The effect of the incantation is most readily obvious if one reads the *Purgatorio* and the *Wake* aloud. Repetition, alliteration, rhythm, all contribute to the incantatory effect of the two.

Dante frequently achieves this chanting effect through the use of deliberate repetition, and as Thomas C. Bergin remarks, these usages may be classified under the heading of *anonomatio*, a favorite figure of late antiquity and the middle ages, >* Ernst Curtius has counted two hundred examples in the *Divina Commedia* (increasing in number with

Thomas C. Bergin, *Dante* (Boston: Houghton Mifflin Company, 1965), p. 280.

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each cantica) of such pairs as "selva selvaggia" ("wild wood"), and "piu volte volta" ("turned several times").²⁰ Even more obvious in Dante's repetitive scheme are the passages of epideictic (many~memorized) anamorphosis. Curtius cites the words of Pier delle Vigne as an example:

(She) inflamed against me all spirits
and those inflamed so inflamed Augustus.
(Inf. 13:67-68)

Another striking example of Dante's repetitive device occurs in lines 72-78 of Inferno IV in his subtle manipulation of "honors": "orrevol" ("honorable"), "onori" ("Honore"), "oranze" ("honor"), "onrata" ("honored"), and "onorate" ("do honor").

Of the related device of alliteration, Dante is also @ master, using it very frequently. Cases of simple alliteration are "la colpa che la giu contanto costa"

("the crime that costs so cruelly below"), "viangendo pareva dicer: 'Piu non posso'" ("in tears seemed to be saying, 'I can bear no more'").

Dante also uses many examples of word-play, or bisticci, as the Italians call them, and even pure and pointed puns: "Savia non fui, avvegna che Sapia / fossi chiamata" ("No sapient I, although Sapia named"). He makes even Simple denotation serve a high poetic purpose.

35mst Robert Curtius, *European Literature and the*

Latin Middle Ages, trans. Willard R. Trask (New York: Pantheon, 1953) quoted in Bergin, p. 280.

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For instance, there are fifty-four examples of the family "dolore," "dolente," "doloroso" in the Inferno as against eighteen in the Purgatorio and four in the Paradiso.²⁰

The examples cited show evidence of Dante's awareness of tonal qualities, vocalic chords, and harmonies. As a poet he makes one see what he sees, and he makes one hear @ very special kind of music. Von Richtofen remarks that the *Divina Commedia* was meant to be recited as the Romance epics were, and in fact much of the beauty is missed if one does not read the lines aloud.²⁰

As Hamilton Tyler remarks, probably few other works have used incantation so extensively and so successfully as has *Finnegans Wake* ~- it is basically incantatory.²⁰

Joyce's use of repetition, elliteration, and the use of rhythm which is repeated many times with altering words and meanings go together to achieve his incantatory effect. Bernard Benstock notes that the repetition of key phrases, stock epithets, recurring sounds and repeated leitmotifs, catch phrases and rhythmic patterns are the binding elements of the narrative. The roll of the thunder, depicted

by nine one-hundred lettered words and one one-hundred-and-

one lettered word punctuate the cycles of the Wakean epic,

regerin, Dp. 281.

3'Von Richtofen, Veltro und Diana (Tubingen, 1956), quoted in Bergin, p. 283.

Bryier, p. 26.

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while the counterpoint to these thunderclaps are the chimes of church bells which toll the hours throughout Zarwicker's dreams. >?

The beginning of the fourth book, however, may very well be the Supreme example. Here the language becomes incantatory in the root sense of the word, "formulas chanted for the purpose of raising spirits." The spirit of HCE is called up for resurrection. First there is the formula: "Sandhyas! Sandhyes! Sandhyas!" which puns on the Sanctus of the Catholic mass. Then follows tne remarkable passage beginning: "Array! Surrection! Eireweeker to the wohld bludyn world. OO rally, O rally, O rally! Phlenxty, 0 rally?" (593.2-4).

The Wakean language is symbiotic to the progress of man, his search for meaning and at-oneness, his vrogress as one who is ever becoming. It is the very core of Joyce's hypostatization--that all is in the making of order, and that man's personality like his culture and his physical universe are at one in their ever becoming. This articulation was of a state long since known to Joyce, paralleling his conviction that man is forever creating himself and his selfconceptions. Thus, Joyce's epic is organic--the process of the Wake is the artistic counterpart of human self-realization. Yet, this ever becoming had been a tacit understanding

7? pemard Benstock, Joyce-again's Wake: An Analysis

of Finnegans Wake (Seattle: University of Washington Press, 1965), pp. 198-199.

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to Joyce from the beginning, so long that he had objectified the technique of its articulation. As Stephan Dedalus explains to Lynch in *Portrait*: "The simplest enical form is seen emerging out of lyrical literature when the artist prolongs and broods upon himself as the center of an epical event and this form progresses till the center of emotional gravity is equidistant from the artist himself and from others. The narrative is no longer purely personal." ⁷⁰ Because of Joyce's artistic convictions, the *Wake* actually functions as objective statement rather than

personal search. The discoveries in both the *Divina*

Commedia and *Finnegans Wake* have already been made and are being rediscovered and stated by their respective authors. Neither author is writing to find out what he feels, but in order to tell what he knows. Dorothy Sayers explains that it is the poetry of search which concentrates on the "sropings," whether or not they succeed in reaching any goal: "The poet writes the diary of his journey as he goes along, describing for their own sake all the false steps, blind alleys, and pits of confusion into which he

and But the *Divina Commedia*, according

may fall by the way. to Sayers, combines two important characteristics which are important in the poetry of statement: on the large scale, how (New York: The Viking Press, 1964), p. 214.

ee ee ee eee _

*Lporothy Sayers, *The Poetry of Search and the Poetry of Statement* (London: Victor Gollancz Ltd., 1963), pv. &.

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@ massive simplicity of outline, combined with a closely articulated complexity and lucidity of speech, and an astonishing richness of hidden @lusion, and a structure that can be massive in outline and intimately related in @ll its parts because it is planned, and the author lkmows, while writing, exactly what every word and line bears to the whole poem. 2" The *Divina Commedia*, being so clearly and thoroughly planned, so carefully executed, so skillfully controlled, and so conscientiously stated, bears all the earmarks of the poetry of statement. It records Dante's personal rediscovery of all the greatest commonplaces in the world.

B.M.W. Tillyard designates control as one of the indispensable characteristics of epic.' It is, in other words, the pre-determination or sustained effort of the artist's will controlling his work which makes him the supreme being of his creation. And no matter how strenuously Joyce attempts to refine himself out of existence, he

cannot disappear from *Finnegans Wake*; his omniscient voice

is apparent in every Mutt and Jute, Shem and Shaun, and ALP in its pages. As Wayne Booth contends of the writer of

epics: "though the author may to some extent choose his

tesayers, Dd. 21.

433 MW, Tillyard, *The English Epic and its Background* (London: Chatto and Windus, 1956) pp. 8-12.

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disguises, he may never choose to disappear, "t+

Regardless of the inflections, disguises, and teasings out of thought that Joyce perpetrates upon his reader, the sense of the *Wake* is still controlled by his omniscient mind. L. A. Murillo remarks: "Though the omniscient Joycean dreamer never does wake up, the entire sense of the book is still directed to his counterpart: an omniscient mind, quick and awake, not only extremely perceptive in logical analysis but equally sensitive and receptive to the instantaneous equivalences between verbal structure and themes, ">

Bernard Stambler cautions against a confusion of the two Dantes, Dante the poet and Dante the pilgrim (the character in the *Purgatorio*). As poets Dante and Joyce are intentionally creating the gropings of Dante the pilgrim and HC= the sinner with motives aforethought. As Stambler remarks of Dante's control: "For Dante the pilgrim, experiences occur in time: he learns, his mind is cleansed and expanded as he goes. Yet Dante the poet knows whither all this is tending. Not until Canto 17 of the *Purgatorio* (the center of the *Commedia*) does Dante the pilgrim learn of the concept of love which determines the structure of the universe; yet Dante the poet had been utilizing this structural concept

Hayne Booth, *The Rhetoric of Fiction* (Chicago: Chicago University Press, 1961), p. 20.

+5, A. Murillo, *The Cyclical Night: Irony in James*

Joyce and Jor Luis Borges (Cambridge: Harvard University Press, 1967), pe. 70.

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from the opening of the poem. ""6

Both Dante the pilgrim and HCE the sinner know as man knows--sequentially, perceiving and conceiving in the course of time. Yet Dante and Joyce as poets know as God knows-- simultaneously, by conceiving altogether and at once the creation of their own minds. "The whole of the *Commedia*," Stambler remarks, "is a process explaining how the poet came to be able to write the first line of *atnt*? In fact, he suggests, the swoon into which Dante falls at the close of the *Paradiso* may indeed be the one from which he awakens at the opening of the *Inferno*. *® So also HCr the sinner is cleansed and expanded as he goes and emerges stuttering only some. He is created by Joyce the poet who simultaneously imposes the sin, the sequence, the stutter, and the dream at the end of which is the beginning: "A way a lone a last a loved @ long the / river run, past Eve and Adam's" (628.15-16/3.1). James Joyce writes his epic with the same sense of control and sense of statement with which Dante creates his *Divine Commedia*. For just as Dante is rediscovering 211 the greatest commonplaces that he knows in the *Commedia*, so Joyce is rearriving at his rediscoveries in the *Wake*. Implicit in its very cyclical structure is the

'8x6 mard Stambler, *Dante's Other World: 'The*

Purgatorio as Guide To The Divine Comedy (New York: New York University Press, 1957), vp. 81.

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*S8roia,

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notion that one has been this way before, and even though he will fall if he but will, most tellingly, rise he must. The *Divina Commedia* and *Finnegans Wake* then are both epics of statement. The basic dissimilarity is that Joyce's epic exists in a cycle, and because it does, it is soon to be repeated. A few critics seem to believe that this renders such an epic useless. Clive Hart refers to the *Wake* characters who "once again must suffer the heartbreaking cancellation of all their effort which is the most tragic thing in Joyce's great *tragi-comey*," while Northrop Frye states: "In the ironic view of the quest of the hero, which in Joyce's case is ironical because comical, the aquest is seen inside an inevitably and perpetually recurring cycle, where everything, that is done, however heroic, has sooner or later to be done again. ""° But the inevitable cycling and recycling of the *Wake* does not imply 2 cancellation of previous progress. For it was Joyce's belief that in each cycle there was some measure of progress, however small, and that man could begin his next cycle on a newer and higher level. It is within the cycles that for Joyce the progress is made. Despite the peculiar twist of Vico's fourth epoch, the *ricorso*, in which the third epoch anticipates its swing "Iciive Hart, *Structure and Motif in Finnegans Wake* (Evanston, Ill.: Northwestern University Press, 1962), p.115. >°northrop Frye, "Quest and Cycle in *Finnegans Wake*,"

in *Fables of Identity* (New York: Harcourt, Brace and World 1963), p. 262. , ,

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pack into the first, we can take consolation, Harry Levin

believes, from Vico's optimistic belief that the cycles

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continue to spiral upwards and onwards. Work in Progress,

Joyce's provisional title for *Finnegans Wake*, reflects in

itself a long range optimism: Mankind is "a human pest cycling (pist!) and recycling (past!)" (99.5) and HCE moves in "vicous cicles" (134.16).

Not only does an implicit optimism exist in Joyce's very reliance on Vico, but in the inherent structural resolution of the *Wake* which offers a clue to its not so tragic content. The reconciliatory basis of the *Wake* consists not in its adherence to some outer vision of resurrection as in Dante, but in that the book turns inward "toward an innermost point of reference and resolution. ">" As L.A. Murillo remarks: "The book has equally an outer resolution, but it is dependent on the inward. When the inward sense allows the outer to become manifest, the reader is in a position to link the two end points of the book of *Doublelands Joined* (20.15), resolving and, therefore, objectivizing its form and content into a 'resurrection myth.' And this comes about, not in spite, but as the effect, the complete experiences, of its obscurity. "9?

Harry Levin, *James Joyce: A Critical Introduction* (Norfolk, Conn.: New Directions, 1960), p. 145. ~——™

Murillo, p. 67.

53r pia.

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The "resurrection myth" which is *Finnegans Wake* has not only a forward and linear movement in terms of its time sequence from Friday to Sunday, an upward historical progress intimated by its Viconian framework, and an inner structural resolution corresponding to its outward superstructure, but a jovial and non-judging brand of hilarity which implies comedy. Northrop Frye reminds us that there are four main types of mythical movement: within romance, Within experience, down, and up. "The downward movement is the tragic movement, the wheel of fortune from

innocence to hamartia, and from hamartia to catastrophe. The upward movement is the comic movement, from threatening complications to a happy ending and a general assumption of postdated innocence in which everyone lives happily ever after. In Dante the upward movement is through purgatory."

In Dante's *Purgatorio* the movement is upward, corresponding to the method of ascent which is conical, and it implies immediate consummation at its culmination. Joyce's method of ascent is spherical and conical, and the consummation is withheld and delayed, prayed for and waylaid. The ascender in the *Purgatorio* may walk up as he will after his purgation. The ascender in the *Wake* may walk up or wake up if he will and as he must, but is required to circle his

54 = ; = Northrop Frye, *Anatomy of Criticism: Four Essays* (New York: Atheneum, 1969), p. 162.

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cycles in the recourse of the ascent. In the *Purgatorio* there is an ascent from real vegetation in the Ante-Purgatory to ideal vegetation in the Terrestrial Paradise. In the *Wake*, the vegetation in Phoenix Park may camouflage together birds of paradise and micturators. Sin is an impediment to the movement up Dante's cone, and with each cornice as "P," symbolizing the sin of that cornice, is struck from Dante's forehead. But sin is a condition of the movement around Joyce's sphere, and his "clister of peas" is "suppositorily petty" (406.19).

Dante was quite serious when he termed his divine journey a *Commedia*. Conventionally, Dante's poem is entitled the *Divine Comedy* yet Dante called it "my comedy" (*Inf.* 16:128;21:2)., Allan Gilbert remarks on the semantics behind its title. In classical times, Gilbert explains, the word "divine" meant "extraordinary," "excellent," with the notion of "godlike" in the background. To early poets calling Dante's poem "divine" the word denoted excellence. Today, however, the word "divine" has taken on religious connotations: "In our day, when the laurel crowned poet is less familiar, the word divine has taken on a more sacrosanct flavor, as though signifying the sacred book of religion, to be opened with awe by true believers. To readers thus influenced by semantics, the nature of Dante's comedy can hardly appear. As a step toward their libera-

tion, why not drop 'divine,' so that again, as to its

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author, the poem can be Dante's Comedy? It can then be read as he intended it." The comic movement toward that which is desirable, and the implication that all characters in the Purgatorio and the Wake are moving toward that condition of desirability is further substantiated by Dante's letter to Can Grande, where he states that the Paradiso, though elevated, is essential to the Commedia in furnishing the happy ending, "prosperous, desirable, and pleasant." Because the entire work is a comedy, its language is "careless and lowly, being the speech of the crowd, in which even ignorant women converse,"⁹ Dante's mode of elevation is sequential, and the only actual movement toward that condition occurs in the Purgatorio, for both the Inferno and the Paradiso are static. Joyce's unique Wakean language creates an amalgamation of both the elevated and the lowly. In fact, there is a "chorus of agreement" according to Magalaner and Kain concerning *Finnegans Wake* as a "Comic Synthesis." Not only does Joyce unite the heroic and the trivial, but the "past and the present are united and accepted in Joyce's characteristic boundlessly bitter, boundlessly sad, and still humorous spirit."

Alan Gilbert, *Dante and His Comedy* (New York: New York University Press, 1963), vo. 61.

Srzipistie to Can Grande," from *The Letters of Dante*,
ed. Paget Toynbee (Oxford: Clarendon Press, 1920), No. X,
pp. 160-211.

o'vagalaner and Kain, pv. 238.

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Since the *Divina Commedia* is actually comedy, many of its epic figures are lowered in dignity to fit the comedy. The reader of the *Commedia* sees varied before him in various guises popes, emperors, conquerors, famous scholars, and founders of religions, who as such are hardly suitable as objects of Horatian comedy. But by being lowered in dignity to fit the comic structure, the tragic figure loses his distinction from the citizens who would normally play comic roles. One such comic incident occurs in the Purgatorio in Canto 19, where Dante describes Pope Adrian in a position which is most unfitting to his dignity, that is, with his "hinder" turned up to the sky. Pope Adrian finds himself in this position because of his covetousness and ambition for worldly place in his real life. Dante, awed by the Pope's "position," approaches him to make inquiry:

"Spirit, whose flowing tears mature," said he,

"Man's only means to God, awhile repress Thy greater care; tell me thy name, and why

You're laid back up." (Purg. 19:91-94)

It is Dante's satiric and humorous contrasts which make his Purgatorio comic. In *Finnegans Wake* there are no such contrasts. Dante approaches his work with an absolute set of values, against which he can categorize and contrast, satirize and condemn to his heart's content.

Finnegans Wake, on the other hand, draws a deliberate

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equation between what is heroic and what is mundane. Joyce makes of the dearest philosophical, historical, and religious concepts analogues for the bumbling day and restless night of an Irish pubkeeper, Humphrey Chimpden Harwicker. The heroic past and the trivial present, the sacrosanct and the ridiculous are not contrasted, but are identified as one.

The Viconian cycle, complete with thunderclaps and symbolic flights to caves becomes the chimes of an intermittent clock; the rise and fall of all civilization of all times is synonymous with the restless dream of a pubkeeper; the epic fall of all mankind into the paths of evil is identified as one with the act of micturating in a park; Finn MacCool, Lord Wellington, the original Adam, and even God as Creator are not contrasted to Harwicker, but they are HCE.

This method of observation is in actuality a theory of comedy. =everybody is everybody else, everything is the same, indeed the surrogate of everything else--and everybody, everywhere at all times constitutes a mirror image of reality which is itself reflected ad infinitum. This non-aualitative mode of observation, which makes no distinctions between the religious, social, psychological, or even literary and fictional differences in people or objects is the extremity in aloofness on the part of the

author. As David Daiches remarks: "Comedy deliberately

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depresses everything to a single level--and therein lies the comedy, in our recognizing as ordinary, as neutral, what we have hitherto regarded as special or different, "78

What actually happens is that the reader of *Finnegans Wake* goes through a constantly intricate process of identifying and recognizing, just as HCE is perpetually realizing himself. He cannot hold up any ethical scale With its implied discrete

categories as an objective criterion upon which to judge the merits of the Wake--all such attempts fail, because the Wake ultimately breaks all scales of value down into one resounding and amorphous neutrality. Stephen, in Ulysses, justifies this philosophy of identity when he explains:

Every lite is many days, day after day. We walk
through ourselves, meeting robbers, ghosts, giants,
old men, young men, Wives, widows, brothers-in-love.
But always meeting ourselves. The playwright who
wrote the folio of this world and wrote it badly
(He gave us light first and the sun two days later),
the lord of things as they are whom the most Roman
of Catholics call dia boia, hangman god, is doubt-
less all in @11 in all of us, ostler and butcher,
and would be bawd and cuckold too but that in the
economy of heaven, foretold by Hamlet, there are no
more marriages, glorified man, an androgynous angel,
being a wife unto himself.⁵⁹

Perhaps one of the most significant episodes which illustrates that in Finnegans Wake distinctions between

Davia Daiches, *The Novel and the Modern World* rev.ed. (Chicago: University of Chicago Press, 1960), p. 115.

> 1ysses, D. 213.

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the heroic, the fantastic, the religious, and the ridiculous do not exist, occurs during the Mime of Mick, Nick, and the Maggies in Book II of Chapter One. The Earwicker twins, Shaun and Shem, also called Chuff and Glugs, play the parts of the archangel St. Michael and the devil. Its epic subject is Milton's battle on the plain of heaven wherein the angel Lucifer is cast into hell by St. Michael. These characters on the epic level are gigantic in proportion, the archetypal representatives of man's cataclysmic fall into the subsequent evils of the human condition.

The play itself is produced under the auspices of the Holy Genesius Archimimus' (God Himself). On the surface level, the twins are putting on a play for their parents, HCE and ALP, Shem plays Gluff, a "bold bad bleak boy," really Lucifer, who is beaten by Shaun (Chuffy) who "was an angel then" (222,22), Glugg is finally cast out of heaven, or beaten, with appropriate God-like condemnation: "To part from these, my corsets, is into overlusting fear. Acts of feet, hoof and jarrety" (222.30-32): Depart from me, ye cursed, into everlasting fire. Acts of faith, hope, and charity. The gist of it all is that Gluge gets beaten by Chuffy and a prayer is said over his corpse. The casting out from heaven of Lucifer is certainly the archetypal hamartia, yet on the surface level the reader assumes that the two brothers are really only fighting, and that Shem

gets beaten up by Shaun. This representation of the

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genesis of good and evil is reduced to the level of two school boys putting on a play, and it is done in such a way that the reader suspects that Joyce really means them to be one and the same.

In addition to Joyce's attitude, central to the comic issue of the Wake is the idea of sexual exposure. HCE's mysterious "sin" in Phoenix Park, whether committed or vicarious, is the original impetus for his feelings of guilt. He is convinced somehow that his misdeed has been observed and passed on, and the comic affect of his conviction and confession puts the reader into the role of the observer or the peeper. Sigmund Freud supports the idea that it is this kind of sexual exposure which creates the extreme in the comic situation in Wit and its Relation to the Unconscious: "An accidental exposure produces a comical effect on us, because we compare the ease with which we attained the enjoyment of this view with the great expenditure otherwise necessary for the attainment of this object. In every case of exhibitionism in which we are made spectators--or, in the case of the smutty joke hearers --we play the part of the third person, and the person

exposed is made comical, "0°

6055 pmund Freud, "Wit and Its Relation to the Unconscious," in *The Comic in Theory and Practice* eds. John Enck, Elizabeth Forter, Alvin whitiey (New York: AppletonCentury Crofts, Inc., 1960), p. 77.

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Not only does HCE become a comic character in relation to his exposure, but that exposure has been related and retold and implied so often and so long that it has become a subject of universal speculation. His attempts to defend himself are subsequently comical, and even ALP's attempt in her "Mamafesta." ALP contends in her letter that it is the "First and Last Only True Account all about the Honorary Nirsu Earwicker, L.S.D., and the Snake (Nuggets!)", by a Woman of the World who only can tell Naked Truths about a Dear Man and all his Conspirators, how they all Tried to Fall him Putting it all around Lucalized about Privates Earwicker and a Pair of Sloppy Sluts plainly Showing all the Unmentionability falsely Accusing about the Raincoats" (107.1-7). It is notable that ALP is defending HCE against his conspirators--those who through gossip are ruining his reputation and attempting to bring about his downfall. They are "falsely accusing" about HCE's "privates" all around the Lucan/Chapelized locality.

This sexual exposure is explored time and again, and for its fatal occurrence someone is always being put on trial. If it is not HCE himself, in various guises, it is his sons, in various guises. Book I, Chapter 3 of the Wake deals exclusively with HCE's trial and incarceration. Through various devices, such as the Ballad of Persse O'Reilly, the persons of the "Earwigger Saga" are put on

display, and even the opinions of the man in the street are

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solicited in order to bring about their conviction. But there is no doubt about it: "the unforgettable treeshade looms up behind the jostling judgements of those, as ail should owe, melrecapturable days" (58.21-23). Old HCE himself looms up as the instigator of all the judgments, jostling, and maifeasance of those days.

Dante also makes use of the techniques of gossip and exposure in the Purgatorio, although his episodes are isolated and not central but supplementary to his comic technique. It is in the spying out of the exposure and relating to others what one has seen (gossip) which compounds the comedy of any sexual misdeed. The comedy is intensified more in the relation of the incident than it is in the actual observation, and it makes the object of observation even more humorous in his plight. As Freud explains: "If the peeper relates to another what he has seen, the person looked at again becomes comical, because the viewpoint that predominates is that the expenditure was omitted which would have been necessary for the concealment of the private parts. At all events, the sphere of the sexual or obscene offers the richest opportunities for gaining comic pleasure beside the pleasurable sexual stimulation, as it exposes the person's dependence on his physical needs (degradation) or it can uncover behind the

spiritual love the physical demands of the same (unmasking)"²

Slareud, "wit and Its Relation...," p. 78.

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A prime example of the observer's relation of what he has seen exposed occurs in the Purgatorio when Dante meets his old friend Forese Donati in the Terrace of Gluttony. Forese is purging away, and he explains to Dante that it is only because of his good wife's prayers that he has been able to enter purgatory so early. He then proceeds to Zossip about the other women of Florence--what a shame and abomination their dress and behavior are, and what hell-fire they will have waiting as a consequence. Evidently, it is no less than scandalous that they expose certain parts of their bodies and flaunt them about the streets, and according to Forese, it would take no less than a pulpit interdict to stop them:

A pulpit interdict, no less, which claps

Down on our brazen jades of Florentines

Flaunting unveiled the bosoms and the paps.

what female Turk or Berber e'er showed signs

Of needing to be covered up by force

Of spiritual or other disciplines?

(Purg, 23:100-105)

But if these women knew what was waiting for them in the next life, they would bellow all right:

But could these wantons know what Heaven's swift course

Prepare for them, they'd have their mouths ajar

Already, fit to bellow themselves hoarse; (Purg. 23:106-108)

According to Allan Gilbert, this riotous gossip, adapted

from a typical street scene in the life of Florence, could

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not be more in the spirit of Horatian comedy as the Middle Ages conceived it.

It is precisely such philandering gossip which compounds and perpetuates the sin of HCE throughout the whole of *Finnegans Wake*. The intent of ALP's "Mamafesta" has been to defend him, yet his sin has been related and retold and implied for so long that it has been completely blown up and out of proportion: "When Phislin Phil wants throws his lip 'tis pholly to be fortune flouting and whoever's gone to mix Hotel by the salt say water there's nix to nothing we can do for he's never again to sea" (50.33-36). When the philistines once gossip, it is folly to be flaunting fortune, and whoever's gone to Mick's Hotel by the sea (or mixes a little salt with his sea water instead of truth) knows there is next to nothing we can do to reestablish the actual facts.

A prime example of the universal knowledge and gossip about HCE's exposure occurs in Book II, Chapter 3 in which the drinkers in HCE's pub are in "feast." These denizens are not guzzling the contents of his pub and eating him out of house and home, but they are tearing apart his reputation with their gossip. The gossip is composed of nine interwoven yarns, @ll variations and adaptations of the exposure. HCE's tale is told and retold under the guises of the Norwegian Captain, a radio skit by Butt and Taff, the shooting of the Russian General, the Steeplechase, 2

televised version of four interesting Mullinger =vents, an

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account of the Annihilation of the Atom, a radio review of the Dismemberment of a Hero, and an endless Tale of a Tub which HCE is himself retelling. The sin itself is exaggerated until HCE is indicted for myriad sins, individually and collectively. As the Norwegian Captain he is accused of defrauding the landspeople, running off with a tailored suit, cadging meals, and making love to their daughters, and in general is accused of being an unmitigated villain: "And the ship's husband broke curst after him to hail the lugger. Stolp, tief, stolp, come bag tc Moy Siream! And the Norweegee's capstan swaradeed, some blowfish out of schooling: All lykkehud! Below taiyor he ikan heavin sets. ... And aweigh he yankered on the Norgean run" (311. 36-312.1-5). The Ship's Husband (the unvaid tailor) having given the Captain the suit observes him leaving and bolts after him crying "Stop thief! Come back to my srini" And the Norwegian Captain swore he did, like some bloke without schooling, and replied "All likelihood!" and away he anchored on the run.

Like HCE, Dante is himself a comic hero. Although Dante the poet, like Joyce the artificer, may look ahead to centuries of fame, Dante the pilgrim does not act with dignity. At the beginning of the *Commedia* Dante is frightened into a violent flight by the animals who block his ascent to the mountain (*Inf. I*). He is on many occasions in the

Inferno accused by Virgil of being @ coward, and it is

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obvious he would not have made it through the nether regions without the help of Virgil. In Purgatory Dante remains just as apprehensive. when the mountain of Purgatory is shaken by an earthquake, Dante is gripped by 2 cold fear like a man going to his execution:

When sudden I felt the whole mount shake with shock,

Like as to fall, and chillness gripped me, even

As it grips one who's going to the block.

(Purg. 20:127-30)

Sven on the last terrace of Purgatory the fire that purges just terrifies Dante so much that he will not pass through. He must be cajoled and bribed by Virgil again before he dares to plunge ahead:

He [Virgil] shook his head: "what! do we mean to stay

This side?" said he; then smiled at me, as who should with an apple coax a child away,

(Purg. 27:43-45)

Both heroes of the comic condition, Dante the pilgrim and HC= are representations of Everyman. The sin of HC= is the original sin and consequent fall of mankind, and the journey of Dante the pilgrim through Purgatory is symbolic of a journey we must @211i make. Both Dante's quest for self-realization and fulfillment and HCE's nightmarish dream represent the universal state of the human condition. Bernard Benstock remarks on the similarity of the two quests: "As Dante, Joyce wanders through the human purgatory he

discovers on earth and comes to the realization that this

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earthly purgatorio is a composite of all aspects of heaven and hell; the historical, the legendary, and mythical dead are present before him as they were for Dante in his wanderings through the strata of the three worlds, "0%

All men are represented as pilgrims in these respective purgatories.

For Dante it was the theological virtue of hope, according to Beatrice, which enabled him to make the pilgrimage from Egypt to Jerusalem to see the Church Militant. The *Commedia* is Dante's account not simply of a literal journey from Egypt to Jerusalem; but in an allegorical sense, according to John G. Demaray, the exodus signifies the redemption of man by Christ; in a moral sense, the conversion of the soul from sin to a state of grace; and in an anagogical sense, the departure of the soul from the imprisonment of mortal corruption to the liberty of eternal glory.⁶³ And just as HCE becomes the allegorical Everyman making his pilgrimage from a state of sin in Phoenix Park to a condition in which he "stoatters some," so does Dante. His spiritual pilgrimage from the sinful Egypt of this world to the holy Jerusalem of the earthly paradise is allegorically depicted in the poet's ascent of Mount Purgatory, and all souls on the mountain are pilgrims

penstock, p. 174.

63 John F. Demaray, "Pilgrim Text Models for Dante's Purgatorio," *Studies in Philology*, 46 (January, 1969), p.1.

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making a religious journey like that of the Israelites.

Charles S. Singleton observes that the pilgrimage theme has obvious structural implications in the *Purgatorio*. In commenting on the arrival of the souls by boat at the foot of Mount Purgatory (*Purg.* 2.106~33), Singleton writes that "to the reader who has grasped the whole conceptual structure of the *Purgatorio*, the relevance of the passage is most evident. At the ultimate summit of the journey now begun by souls who have just landed there lies a city prepared for them, an heavenly one, which they all desire. These souls have now left Egypt behind them. #67 The words which Virgil speaks place him and Dante in the figure: "We are strangers here as much as you" (*Purg.* 2:63). It may be observed, moreover, that nowhere in the journey through Hell had the poem suggested that Dante and Virgil were pilgrims. Purgatory is a hopeful place, as Hell is not. Singleton further suggests that "It is in the figure of those pilgrims that we are asked to find ourselves and our true condition as Christians. We, even as they, are involved in a journey. * ©? He goes on to add concerning the group movement of the *Purgatorio*: "The whole of place where a forward movement toward a 'promised land! takes place, and always with a sense that such a movement is a4

Charles S. Singleton, *Dante Studies I: Commedia: Elements of Structure* (Cambridge: Harvard University Press, 1957), pp. 22-23,

°S tpi. , Dp. 23.

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group movement; entire groups of souls became pilgrims, along with Dante and Virgil there, 66 The movement of this group, of Dante, is ultimately toward Beatrice, who in the end, takes on the characteristics of the mother image, scolding Dante for his transgressions.

On the other hand, HCE is the group. Humphrey Chimpden Earwicker, or Here Comes Everybody, as Joyce explicitly states, is every Irishman, and Ireland is the world in microcosm. The idea of Finnegan is a multiple concept which looms and presides ubiquitously over the whole work, and being God and Man, he is at once his own creator and his own destroyer. He is symbolic of Joyce's realization of the perfect truth that in any fallen world, every natural virtue, institution, or human being engenders within itself the seeds of its own perversion. Finnegan, on the strength of his boot straps, is some sort of self-generating protein, who probably created syngensis, and who has continued, despite the resultant holocaust, to survive.

Finnegan's pilgrimage has its impetus in man's struggle for survival, for somewhere in the echoing caverns of his collective unconscious, is an instinct for his own

self-preservation and perpetuation, and boiling even

6655 ngleton, Dante Studies I: . .np. 23.

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beneath that is a hope or 2 conviction that he will somehow endure. whether this hope is 2 theological virtue or a peritaxic distortion remains to be seen. Just as Dante Submits to the guidance of Beatrice, so HCE concedes to

the female principle, ALP, who will continue to weather

him through and put him back together again. Perhaps even Joyce must concede to the fact that it is a rare individual indeed who can contrive to enter the world at all without the aid of @ woman.

Implicit also in both Dante the pilgrim and HCE is the conviction of guilt, the true desire for restoration and resurrection, and the coexistent knowledge that complete purgation will never be achieved. It is a basic doctrine of Dante from the start that mere acts of confession and contrition purge man only of the culpa of sin and what is

left to do in Purgatory is the cleansing of the soul from the stain of sin. Even though Dante is cleansed in the Lethe, he is left with the remembrance of his sin. The "felix culpa" of HCH at last leaves him only "staggering some" and ready to repent again.

In both works is the underlying assumption that no individual nor collective repentances can totally restore mankind to a former state of complete innocence. we are somehow all involved in the collective guilt, being partly wrong doers, and partly wronged. This is the comedy

of man's predicament, and the pathos.

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CHAPTER IT THE PURGATORIO AND FINNEGANS WAKE: PROCESS AND PURGATION

Admitting to the basic complexity and inherent qualification behind every Joycean premise, one would expect the patchwork of the Wake to be quite a lot of gray and very little black and white. Central to both the Purgatorio and the Wake is the admission of opposites, but only in terms of their interaction and reconciliation with each other. John Ciardi contends that among the most distinguishing features of the Purgatorio is what might be called its "middie" character. Whereas the Inferno is all darkness and the Paradiso is all light, the Purgatorio is a mixture of the two in its alternation of night and day. This comes about naturally, since Dante imagines purgatory as a great mountain rising in the middle of the earth's hemisphere opposite Jerusalem. It is surrounded by water and the garden of Terrestrial Paradise is at its summit. In Finnegans Wake the mountain is the symbol for HCE, while the river is the symbol for ALP, and the mystery of HCE's Sin is somehow localized to Phoenix Park, just as the real vegetation of the Ante-Purgatory is the scene where Dante begins his ascent through Purgatory. Dante can ascend only

the Purgatorio of Dante Alighieri, ed. and trans., John Ciardi (New York: Mentor Books, 1957), xiii.

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With the sun, according to the law of the ascent, but he has his dreams of greatest symbolical significance during the three nights he spends on the Mount. The actual purgation which he undergoes is informed by another light and darkness motif, for each sin is never really removed, only replaced by its opposite.

The Wake too is a day-night book, for although the events take place during the day, they are in actuality dreamed in the "all night newsreel" of ECS, As Clive

Hart remarks:

Finnegans Wake is indeed a night-book in that it is supposed to be taking place in the mind of the Sleeper, while Ulysses is a day-book in that it narrates the events of the waking hours, but otherwise the dichotomy is not so complete. At least half of Ulysses, and that the more important, takes place after dark, while well over a third of Finnegans Wake is concerned with day-time activities. Almost the whole of Book I takes place in daylight; Book II represents the hours between dark and midnight; Book III lasts from midnight to dawn; Book IV is the moment of sunrise.

Throughout the Wake the reconciliation of opposite characters is also dominant. In constant counterbalance are HC= and ALP, Shem and Shaun, Mick and Nick, in fact reconciliation Finfinitum, but we are dealing with Joyce,

so this too must be qualified. Bernard Benstock remarks

Zwart, Structure and Motif, p. 71.

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that in Finnegans Wake no parallel can be carried too far, no motif be considered simplistically, no rule accepted without its exceptions: "Since opposites must by Bruno's concepts eventually be reconciled, and since every rule presumably has its exceptions, Joyce delights in planting an inherent inconsistency in every logical development he constructs. ">

In the Purgatorio the seven deadly sins are replaced by their opposites rather than actually removed from the sinner, so that when he is purged, the sinner still has an awareness of the sin he was once guilty of, but no longer feels the guilt. Dante passes out of the terrace of pride in a humble state, but he still recognizes that of all sins, pride was his greatest. Humility replaces that sin, but Dante must reconcile himself to its remembrance.

The direction which Joyce's attitudes take in the Wake also indicates a definite progress for the individual man in terms of self-recognition. Earwicker's sins are shared by his sons, and each son accepts those sins which best fit his antagonistic personality. The clash of the antagonists brings about a greater sharing of each other's qualities until a synthesis occurs the results of which is a more complete man capable of realizing his liabilities and

potentials. As Benstock suggests: "it is Joyce's reliance

Benstock, p. 29.

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upon the inevitable synthesis of opposites which most clearly indicates that he is suggesting something more positive than a continual single-level turning of Vico's cyclical wheel until the wheel stoos of its own inertia." " Numerous episodic battles, fistfights, arguments, inauests, intercourses, and tangled relationshivs in the Wake are indicative of the reconciliation of opposites, but one episode in particular is significant in light of its Dantean overtones. It is the reconciliation of pride and humility which Dante himself experienced in the Purgatorio. During the schoolroom scene, when Delph is explaining to Kev the mystery ot the mother, he draws two circles interlocking of radius A-L, the one with A as the center, the other with L. The circles intersect at two points; these are called the p and the 7 and are to be identified with the vagina and the naval of the mother. Campbell and Robinson suggest that the clue to this discussion is found in the marginal note on the page: "Zweispaltung as Fundemaintelish of Widerherstellung" (296.L1). This phrase suggests the idea of splitting in two as a precondition to reassembly: also the words of Giordano Bruno: "rverything can come to a knowledge of itself only in contrast with

its opposite. "> Dolph meanwhile has assigned the

*penstock, Dp. 238. IJoseph Campbell and Henry Morton Robinson, A Skeleton

Key tg Finnegans Wake (New York: The Viking Press, 1961), Dp. 186.

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intersection "p" to himself, his mother's vagina, and has given the virginal'qt"to Kev: "Nun, lemmas auatsch, vide pervoys akation, and I think as I'm suqeez in the limon, stickme punctum, but for semenal rations I'd likelong, by Araxes, to mack a capital Pee for Pride down there on the batom, where Hoddum and Heave, our monsterbilker, iked his bawd of parodies. And let you go, Airmienious, and mick your modest mock Pie out of Humbles up your end" (296.1-10). Dolph explains, "Now, lemon squash, I've provided the axiom, and I think I'm squeezing a lemon, but for so many reasons I'd like to make a capitai "P" for Pride down there on the bottom, where Adam and Eve, our monster blilker, baiked his body of paradise. And let you go, and make your modest mock Pie out of Humbles up at your end." Tne P for Pride stands significantly at the bottom of the diagram, while humility stands at the top. The reconciliation which Dolph implies is to occur between the "P" for pride, and the? for humility. The intercourse between the two Will bring about seif-hkknowledge.

Again during Book II, Shaun has the occasion to come before the people when they ask to know the contents of the letter he carries (written by his nefarious brother Shem). Shaun replies with a tirade against his brother: "Obnoximost posthumust! With his uniaue hornbook and his prince of apauper's pride, blundering all over the two worlds!" (422,14-16), In Shaun's opinion, Shem is the

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most obnoxious carrier of letters. He has not only a cuckolding intent in his work, but an immense pride in doing it. The people then ask of Shaun: "May we petition you, Shaun illusticus, then to put his prentis' pride in you aproper's purse and to unravel in your own sweet way with words of style to your very and most obsequient ... with yet an esiops's foible, as to how?" (422.19-22). In the Wake the two brothers represent the incarnation of the opposites which make up the father HCE. Not only does Shaun represent his brother here as being proud, but he is himself the embodiment of false humility. When Shaun is asked to unravel the letter in his "own sweet way with words of style," it could hardly be other than an allusion to Dante's "new sweet style." Because of this constant and insistent reconciliation of opposites, Finnegans Wake is most quintessentially purgatorial in its absence of the absolute. Hell is static and unrelieved evil; Heaven is static and unrelieved imméculation; Purgatory is that movement and vitality released by the conjunction and coexistence of

these opposites. © As Samuel Beckett remarks about Work in

Progress:

There is a continuous purgatorial process at work, in the sense that the vicious circle of humanity is being achieved, and this achievement depends

Cneckett, in Our Exagmination, p. 20.

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on the recurrent pre-dominance of one of the two

broad qualities. No resistance, no eruption, and

it is only Hell and Paradise that there are no

eruptions, and there can be none, need be none. On

this earth that is Purgatory, Vice and Virtue--

which you may take to mean any pair of large contrary

human factors--must in turn be purged down to spirits of rebelliousness. Then the dominant crust of the

Vicious and Virtuous sets, resistance is provided,

the explosion duly takes place and the machine

proceeds. And no more than this; neither prize nor penalty; simply a series of stimulants to enable the kitten to catch its tail. An the partially purgatorial agent? The partially purged.⁷ This total lack of discrete categories, persistent mixture of quantities, partial purgations, and unfinished business functioning in the Wake create an aura which is dream-like in character. The reader becomes absorbed into a never never land where anything can happen, but nothing ever happens for certain, and no thing or person is ever that thing or person absolutely at any particular time. The nightmarish potential of such a setting is antithetical to rational daytime thinking where causes and effects correspond and things are absolutely identifiable.

Despite the fact that Dante's *Commedia* is not a dream, but a fiction in which an actual visitor goes to the three kingdoms of the other world, it may have been planned originally as a dream. From earliest times the *Commedia* has been thought of as a fictitious vision. Allan Gilbert remarks that Guido da Pisa considered it as such even at

about the time of Dante's death, and Gilbert quotes

?Beckett, p. 21.

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Benvenuto do Imola, the Dantean commentator, who accepted

the idea, and wrote:

First I must say that our author Teigns that he had this wonderful beneficial vision in the year 1300. He writes of this vision of his as spread over a tenth of time, though he had it all at one time, as Moses writes Genesis and Jonn the Apocalypse. I wisned to tell this so that many points which if it were realized would seem obscure. For our author writes of many things which happened after 1300 and were spread over many years. "Thus as 2 prophet he seems to predict the future, though really he knew of those events as having already happened when he wrote. Yet he feigned that he foresaw them in that vision of his in that year, whereas actually he wrote

them later at various times. In his commentary, Landino writes that Some say that the poem "is nothing other than 2 vision which apoeared to the author in his sleep,"? and Giltert tells us that illustrations of the first canto in the Venetian editions of 1491 and 1512 show Dante asleep, dreaming his journey, and that the Padova edition of 1613 is entitled *La Visione*, while Cary called his translation *The Vision*.+° the idea of the *Commedia* being entirely a vision would not be unusual to the medieval reader, for to him visits to the other world were commonly presented as visions.

Dante hints at the dream structure of the *Commedia*

at the beginning of the *Inferno*, where he writes that "in

Scilbert, pp. 3-4.

7Ipia. , p. 4. 10tpns 4,

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the middle of the journey of our life" he came to himself and began to give account, even though he was "full of sleep" (*Inf.* 1:11). A later hint occurs in the *Paradiso*, when Cacciaguida, thinking of Dante's return to earth, commands him to make his "vision" evident to his fellow men: "Make thy whole vision freely manifested, and where men feel the itch, there let them scratch!" (*Par.* 17:128-29). Saint Bernard speaks to Dante of "the time that makes you slumber" near the very end of the *Paradiso*: But since the time of thy entrancement doth Grow short, like the good tailor spoken of, We'll cut our coat according to our cloth. (*Par.* 32:139-41). Here Saint Bernard implies that since it is time for Dante to wake up, they will cut their conversation short. of this passage the fourteenth-century commentator Buti is Quoted as saying: "The author here feigns this to continue the fiction he adopted at the beginning of the *Comed* » that is, that in 1300 in the night of Good Friday and Holy Saturday he had this vision, and that in the vision were shown to him the matters contained in this poem, tt Allan Gilbert believes that possibly the dreams narrated in the *Commedia* are survivals from a time when the poem was planned

2 says as a dream,? or perhaps, even a dream within a dream.

tosivert, p. 4.

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And so it is with HCE who full of sleep begins his dream in the middle of his life. It is this state of the cosmic dreamer which is central to the systems worked out by both Dante and Joyce. The *vnhantasmagoria* which passes before the sleeper's eye is a little counterpart of the Creator's vision of the world. Joseph Campbell remarks that we follow Fimegans Wake as "likewise do we, following the 'riverrun' of the nightmare of HCE--this 'nonday diary,' this 'allnight's newseryreel' to enter awake the instructive zone of the hero's sleep. Alert, we wander in the somnolent, queer landscape of memories disintegrating, ideals becoming reconstituted, portentous premonitions, desires remarkably fulfilled. Houris of delight, jinn of dread, are there; as well as figures laboring at purgatorial tasks "most dantellizing."¹³ For both Dante and Joyce, "Hell, purgatory, and heaven are within. it is Dante's progress through the

(macrocosmic) spheres of the three which is outward evidence of the profounding of his own (microcosmic) being. His coming to the Father on high corresponded to his knowledge of the Son within: the two were consubstantial. "2"

Even the structure of the dream or dreams in the Wake

seems Significantly Dantean. According to Clive Hart,

13 30seph Campbell, "Finnegan the Wake," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York: Vanguard Press, 1948), p. 375.

14

Ibid.

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there are three principal dream layers in the book L just as there are three principal dreams in the Purgatorio], and we drop from one to another, penetrating even deeper into the unconscious in @ progress recalling the descent through the levels of the infernot? "There are sordidly tales within tales," understand that, Joyce warns us (522.5).

The curious circularity of the Wakean dream is also part of the structure of the Commedia. It is hinted that Dante's final swoon in the Paradiso is the one from which he awakens at the beginning of the Inferno. As Stambler remarks: "There is... a prime element of circularity in the structure of the Commedia: the swoon at the end of the poem may be connected with the one et the opening of the poem--at least in the sense that from the final swoon the poet returns to earth to narrate what he can recall (and he recalis everything) of the journey that begins with the first swoon, "+6

In addition to the circular dream structure of both the Commedia and the Wake there is a striking similarity in the time sequences in which both occur. In his opening canto of the Inferno Dante says the sun is in the Ham: "The time was the beginning of the morming and the sun was

mounting with those stars which were with it when Divine

loyart, pp. 84-85.

16stambler, dp. 82.

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Love first set in motion those fair things, "1? Creation was Supposed to have been 'set in motion' in Scoring, when the sun was in the Ram, on the same date as the Incarnation and Crucifixion. It was the morning of Good Friday. The whole of the Divina Commedia extends from Dante's entrance into the Inferno on Good Friday to his final ascent into Paradise on Easter Morning. The twenty-four hour cycle of Finnegans Wake corresponds to this pattern. HCE's dream supposedly takes place on Saturday night, but as Nathan Halper remarks: "Joyce measures himself against Dante.

He would be tempted, in his first pages, to make a similar Statement. He might decide against it. But he would think of it."8 on the first page of the Wake, the second paragraph begins "Sir Tristram," which contains the word Ram. "The use of the word Tristram," Halper further contends, "is an acknowledgment to Dante. It also has a place in the tension of the dream itself. It is the first statement of Zarwicker's fear. This paragraph has seven principal clauses which are a version of the Ages of Man. It begins with Tristram. Under different names he moves through the clauses, getting older, weaker, till, in the

last one, he comes to a 'rory end! The cycle starts again,

17 ss sas : : The Divine Comedy of Dante Alighieri: LiInferno with translation and comment by John D. Sinclair (New York:

Oxford University Press, 1961), commentaries on p. 28, n.3.

18yatnan Halper, "The Date of Earwicker's Dream,"

Twelve and a Tilly, eds. Jack P. Dalton, Clive Hart (Evanston: Northwestern University Press, 1965), p. 88.

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and the son, Tristram, re-arrives! He fears the son. He fears the day when his son will replace him. This is the equinox. The time when the sun moves into the Ram, "19

Clive Hart contends, other critics to the contrary, that the day of the week on which the twenty-four hour cycle of Finnegans Wake does occur is a Friday. The confusion as to the day of the week is a result of Joyce's

technique:

The naturalistic plot, such as it is, is concerned with events at a public house near Dublin on one day fairly early in this century, while at the second level the individual incidents of this single day are divided up by Joyce and distributed in order throughout the entire week, thus expanding a daily into a weekly cycle. A morning event, for example, takes place on a Wednesday, an evening event on a Friday, and so

on. Confusion resulting from the failure of critics to appreciate this technique of time-expansion and compression has led to a misunderstanding about the day of the week on which the whole twenty-four hour cycle takes place. This is Friday, not, as Mr. Edmund Wilson has it, on Saturday (5.24, 184.32, 399.21, 433.12). That the day of the Wake could not in any case be a Saturday is indicated by the fact that Dublin publichouses in Joyce's day closed at 10 p.m. on Saturday night... Sarwicker's establishment closes at

11 p.m. (37), which was the normal closing time for Monday-Friday. Joyce had not forgotten about Dublin's Saturday night early-closing. Since he alludes to it at 390.06, <0

The "week of the weeks" (608.30) corresponds astoundingly with the full week time span of the complete *Divina*

Commedia. Dante finds himself in the Dark Wood prior to his

19ueiper, pp. 88, 20nart, pp. 70-71.

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entrance to Hell on Maunday Thursday night and he begins his Scurmey on the morning of Good Friday at 6 a.m. The Temptation or the meeting with the "Cad" or "Assailant" in the Wake takes place on Wednesday (58.29, 62.28, 376.11, 565.05); the Fall of the Wake takes place on Thursday (5.13, 6.14, 491.27, 514.22), corresponding to Dante's admission of guilt before his entrance into Hell on Maunday Thursday. The actual wake of the Wake occurs on Friday, when, as Clive Hart contends, the whole of this weekly cycle is repeated in miniature."

Dante's resurrection from Hell into purgatory takes place on Easter Sunday morning at 5 a.m., whereas the spiritual Resurrection of the Wake also occurs on Sunday (593.01 ff). Dante's journey through Purgatory extends from Sunday morning until Wednesday morning at which point he ascends into Paradise. In the Wake after the spiritual resurrection of Sunday, the body is buried on Tuesday (617.20), and everything is cleared away by eight o'clock (617.27) ready for the cycle to begin over again on Wednesday morning. In each case, the *Divina Commedia* and the Wake end on Wednesday.

Clive Hart reminds us that the yearly considerations of the Wake are perhaps the easiest to remember. He

remarks: "Finnegans Wake begins at Easter L the same time

2luart, Dp. 74.

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as the beginning of the Purgatorio] at 'about the first equinox in the choler' (347.02); it ends at dawn on the following Easter Day, just before the Resurrection. "~* The complexity of the time schemes of both the *Divina Commedia* and *Finnegans Wake* are made more clear upon Consideration of the nature of the cosmic structures into which they are cast. The Ptolemaic System of the fourteenth century and the cyclic form of the *Wake* maintain an important Similarity--the still point. The concept of the still-point is that of the "Eternal Now." All that human beings conceive of as sequential, as having a past, present, and future, God conceives of as simultaneous. Hart points out that of all the symbols utilized in an attempt to explain the concept of the "Eternal Now," the most familiar is that developed by T.S. Eliot: "the revolving wheel or sphere With its central 'dancing' point, a point which, since it is a point, cannot be said to spin, and yet from which the whole circular movement emanates. The movement of the wheel represents, of course, common Time, while the tantalising mid-point serves as symbol for the Timeless. Joyce uses the symbol but, always more given to literal interpretation, he provides within *Finnegans Wake* itself--that 'gigantic wheeling rebus,' as the *Skeleton Key* calls it--a passage

22uart, p. 74,

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corresponding with the central point. Towards this point of eternity the rest of the book's content is constantly impelled by the centripetal forces of death, dissolution, and atonement. "~>

In the fourteenth century, all astronomical calculations were made upon the Ptolemaic system of astronomy.

In this system, the earth was regarded as a fixed point at the center of the universe. All the planets, including the Sun and Moon, were considered as being carried around the earth in a series of concentric globes known as the "celestial spheres." There were seven planetary spheres in all, and beyond them was the sphere of the Fixed Stars, and beyond that the sphere of the *Primum Mobile*. Dante believes that the speed of the *Primum Mobile* cannot itself be measured, because it is from this sphere that time and space themselves take their measurement.

Beyond all nine spheres is the Tenth Heaven or the Empyrean which is the true abode of God and his saints. It is eternal and infinite, a still-point for which neither position, velocity, movement, nor duration have meaning.

It is around the *empyrean*, the still-point of the universe, that all movement in the cosmos and all ascension in the *Divina Commedia* tends. At the end of the *Paradiso* Dante

sees God manifested as an eternal ray of piercing,

2 *ayart*, pp. 75-76.

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Divine, and exalted light (*Par.* 33:52-54).

Hart points out that the whole of *Finnegans Wake* revolves around a timeless center or still point, that being Book IV. He believes that the timeless nature of this book is perhaps most clearly illustrated in the St. Kevin episode. At Glendalough Kevin retires "centripetal * « » midway across the subject lake surface to its supremem epicentric lake Yale, whereof its lake is the ventrifugal principality" (605.15). St. Kevin's hermitage, described by Joyce, is an effective symbol of the spiritual stillness Joyce intends to purvey.**

Most basic to the upward movement toward the still-point is the purgation of the seven deadly sins. Purgatory consists of seven cornices, each the scene of the purrgation of its corresponding sin. Before Dante was admitted through the Gate of Purgatory, he prostrated himself at the feet of the Angel who guarded the Gate, and the Angel cut seven P's into his forehead with the point of 2 blazing sword. Zach of the P's represents one of the sins, and as Dante progresses through the carnices, the P's disappear, one at @ time, and the burden of the ascent becomes progressively lighter. It is during the conversation between Mutt and Jute at the beginning of the Wake, as they are talking

about the civilizations which have passed from the plains

Cant, p. 76.

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surrounding them and are picking through the rubbish that remains, that Mutt remarks: "Here (please to stoop) are seiveran cued peteet peas of auite a pvecuniar interest inaslittle as they are the pellets that make the tomtummy's pay roll" (19.2-4). Here, says Mutt, are the seven P's that make the world go round. Dante is also asked to stoop in his conversation with Umberto in the first cornice as a symbol of his humility.

There is little doubt that HCE's major sin is pride, as it is Dante's. One instance in the Wake which links him with the sin of pride occurs during Book II, Chanters 3, when the guests of the tavern are in feast. The setting is the tavern of HC= and the customers are swapping yarns while it becomes gradually apparent to the reader that the yarns taken altogether add up to something like the ancient story of the shame of HCE, One of these is a radio skit of the brother Butt and Taff ending on page 355, after which the customers break into an uproar of comment: "In alldconfusalem. As to whom the major guiltfeather pertained it was Hercushecupps!' care to educe. Beauty's bath she's bound to bind beholders and pride, his purge, his place appoint im penance and the law's own libel lifts and lames the low with the lofty. Be of housed! While the Hersey Hunt they harrow the hill for to rout the rollicking rogues fron, rule those racketeer romps from, rein their rockery rides from" (355.11-18). It is all confused for in all of

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Jerusalem no one is quite sure to whom the major guilt belongs. But it is certain that the guilty one will be convicted of pride and appointed a proper purge in a place where the law levels the low with the lofty. Hunting down such a heresy they will harrow hell and the hill (purgatory) to rout the rollicking rogue, and rule him finally with a rein (of pride) and a subsequent penance (a rockery ride). HCr's purgatory will be complete with all of the Dantean accessories. The rain or whip of pride of Dante's purgatory will admonish him of his purge--an agonizing progress up hill with a stone on his back--a "rockery ride" which levels the head of the lofty with that of the lowly.

When Dante and Virgil arrive at the first cornice of Purgatory they note that the sinners guilty of the sin of pride are undergoing their purgation by crawling agonizingly round and round the cornice under the crushing weight of huge slabs of rock. The sinners in each cornice of Purgatory recite a prayer appropriate to their particular penance. The prayer of the proud is an extended version of the Lord's Prayer, for pride is seen as a blind assertion of secondary things (self, power, family, name, talent) and as Ciardi explains: "it follows that such a wrong emphasis on what is secondary can only be arrived at by ignoring what is primary."*9

In stage seven of the inaguest scene HCE is defending

2 ciardi, commentaries on p. 125, Purgatorio.

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himself, His words have the familiar ring of one who is in Dante's first cornice, guilty of the sin of pride: "It is bycause of what he was ascend into his prisonce on account of. I whit it wel. Hence his deepraized words. Some day I may tell of his second storey" (536.24-26). Perhaps HCE has to ascend through purgatory into the Lord's presence on account of pride. Hence his words are "deepraized." Some day HCE may even tell of his second storey, meaning tale, or storey, meaning cornice. And then, when he thinks perhaps he is ready to enter the second cornice, he asks of his inquisitors: "Give me even two months by laxlaw in second division," and he follows his request, familiarly enough, with a parody of the Lord's Prayer, that prayer which the proud in Dante's purgatory are required to recite: "Haar Faagher, wild heart in Homelan; Harrod's

be the naun. Mine kinder come, mone wohl be done. There is nothing like leuther" (536.34-36). Near the end of the inquest, HCE is still defending himself in the context of building a city, and he remarks: "Seven ills so barely

as centripunts havd I habt, seaventy seavens for circumference inkeptive are your hill prospect" (541.1-2). Dante too had seven ills to be purged, and for each he made the circumference on his hill. And speaking of pride, and rocks to drag around, HCE has a hump on his back, symbolic of the rock of pride which he must forever drag around.
ALP

@lludes to his hump in Stage II of the inquest: "--he was

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sitting him humpbacked in dry dryfilthyheat to his trinidads pinslers at their orpentings" (492.29-30).

The sin of pride is attributed (not only) to HCE himself, and reconciled in the opposites which are his sons, but it is also represented in the Wake as one of the basic attributes of all mankind. In the conversation which takes place between Mutt and Jute in the early part of the Wake (17.1 ff) there is a discussion about the many civilizations of man which have existed on and passed from the ancient plain which surrounds them. Man has built great edifices in the past, but all are now crumbled: "Countlessness of livestories have netherfallen by this plague," says Mutt to Jute, "flick as Tlowflakes, litters from aloft, like a waast wizzard of all whirlworlds. Now are all tombed to the mound, isges to isges, erde from erde. Pride, O pride, thy prize!" (17.25-30). Mutt continues: "Hereinunder Lyethey," which could mean they lie hereunder, or under here is the Lethe, which is the case with the mound of purgatory. The large and the small are lying together in this "sound seemetery" (17.35-36), or what is seemingly 2 cemetery but is perhaps purgatory, and this seemetery is "leebez luv" (17.36). Mutt's mention of "Leebez luv" corresponds to Dante's idea that it is the roots of love which bring about the downfall of mankind. His discourse on Love in Canto 17 of the Purgatorio rests on the great

Augustinian premise that evil in itself is nothing and can

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originate nothing positive--not even sin. Man has a natural impulse to love, but this love, which is the root of all virtue, can be perverted, weakened, or misdirected to become the root of all sin.

Not only is HC= indicted for the Seven deadly sins, but particularly is Shaun the Past indicted, for he is an aspect and extension of his father. Shaun repeats in grotesque parody the patterns long established by his father. He embodies all the sins in constant repetition: Pride, Envy, Avarice, Anger, Gluttony, Lust, and Sloth.⁷⁰

In the second cornice of purgatory, that of Envy, the penitents undergo their purgation by sitting on the cornice which is the color of a bruise, that is, black and blue, with their eyes wired shut. This is their punishment because throughout life they have offended with their eyes, envying all the good they saw of others. The souls of this cornice are supposedly "Self humbled for the Climb to grace,"

Shaun, as the postman who steals the letter, is constantly envious of Shem's literary talents. In his deriding and belittlement of Shem, he makes clear his envy: "Every dimmed letter in it is a copy and not a few of the Silbils and wholly words I can show you in my Kingdom of Heaven. The lowquacity of him! 'With his threestar monothong! Thaw! The last word in stolentelling! And what's

260 the examples from the Wake which follow are based upon those of Benstock, pp. 145-48.

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more rightdown lowbrown schisthematic robblemint! Yes.

As he was rising my lather. Like you. And as I was piucking his goosybone. Like yea. He stole the tale of me shur. Like yup. How's that for Chemese?" (424, 32-425.3). in his vituperation Shaun is pretending self-righteousness while he blasphemes his brother. Just preceding Shaun's speech the people ask of Shaun concerning the letter: "But for what, thrice thruthful teller, Shaun of grace? weakly we went on to ask of the gracious one" (424, 14-15). It is Shaun in this instance who is making his way through the second cornice, and is spoken of by the people as "Shaun of grace" and "gracious one," for he has ironically humbled himself for the Climb to Grace. Shaun speaks of the letter: "Every dimmed letter in it," damned, and probably dimmed, because of his own inability to see with his eyes wired shut. Perhaps the people are at this point representative of the other inhabitants of this second cornice

of envy, for Shaun makes several other remarks, literal and ironic, which would lead us to believe that he and the people cannot see: "I

am extremely ingenuous at the clerking even with my badly left"; I am extremely ingenious at clerking even with my bad left eye; and "if given to daylight, I can far exceed what that bogus bolshy of a shame, my soamhies brother, Gaoy Fecks, is conversant with in black and prink." (If given

to daylight, I can far exceed what that bogus shame, my

sewn eyes brother, is even conversant with in black and

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pink, or pen and ink." "Outragedy of poetscaids!: Acomedy of letters! I have them all, tame, deep, and harried, in my mine's I" (425,22-26), and "to my mank twang, that will open your pucktricker's ops for you" (425.30).

The souls of Dante's second cornice also wear hair shirts which are responsible for a foul odor that exudes from their bodies, Shaun at one point remarks to the people when asked to explain the latter: "Undoubtedly that is show, and while innocent of disseminating the foul emanation, it would be a fall day if I could not" (425,9-11). The sin of Sapia, the major character of Dante's second cornice, is

against the Sienese; Shaun later asks of the people: 'How's that for Shemese?' (425.3).

But Shaun is to leave this cornice, and he states to the people: "you can keep your space" (425,12), and gradually his image fades out of the dream. The people, however, give a final keen for the departed Shaun (who incidentally has departed as a barrel) which is full of implications for the ascension from the second cornice, for it is light again and time for another ascension: "thou are passing hence, mine bruder, able Shaun, with a twhisking of the robe, ere the morning light calms our hardest throes, beyond cod's cradle and porpoise plan, from carnal relations undfamiliar faces" (427.19-22). He is passing to "where the tall stories grow proudest" and it is even "as our humbler classes, whose

virtue is humility, can tell," (427.27) for you, Shaun, the

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people say, "were the walking saint, you were, tootoo too stayer, the graced of gods and pittites and the salus of

the wake" (427.29-30), And ironically they finish: "one way or either anywhere we miss your smile"(427.36).

in Cornice V of Dante's Purgatory are the Covetous, those guilty of the sin of Avarice. The penance of the covetous is to be bound face downwards, fettered in such a way that they can see nothing but the earth on which they once set so much store. Avaritia is the inordinate love of wealth, and the power that wealth gives. It may be manifested by miserly hoarding or lavish spending.

Shaun embodies the sin of Avarice in the fable of the Ondt and the Gracehoper. The Ondt (Shaun) hoards his food and refuses his brother the Gracehoper (Shem) anything to eat during the cold winter. The Ondt is pictured as a perfect and contented host, having a2 wonderful time, and blissful as a happy Mchammedan among houris: "The Ondt, that true and perfect hoster, a spiter aspinne, was making the greatest spass 2 body could with his queens laceswinging for he was spizzing all over him like thingsumanything in formiculation, boundlessly blissfilled in an allallahbath of hours" (417.24-28),. The figure of the cold and hungry Gracehoper appears, and the Ondt gloats over his condition: "Let him be Artalone the Weeps with his parasites peeling off him I'll be Highfee the Crackasider. Flunky Footle

furloughed foul, writing off his phoney, but Conte Carme

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makes the melody that mints the money. Ad majorem l.s.d.! Divi gloriam" (418.1-4).

The Ondt delights in his money and the Gracehoper's misfortune, using the Jesuit motto and i.s.d., the signs for pounds, shillings, and pence, to Signel his conviction that God sanctions his sin. Symbolica@lly, the Ondt is an earthbound creature, for his is a peculiarly earthbound Sin. The sinner guilty of avarice looks to nothing beyond the rewards of this life, and as an ondt, he is forever fettered, crawling close to the ground, and like the penitents of Dante's purgatory, he can see nothing but the earth which he so highly values. "The Gracehoper, who has spent his time not in valuing and accumulating worldly goods, but in "writing off his phoney," as the Ondt remarks, Can at least celebrate the creation of God through his writing, his art. Since the Ondt covets this talent of the Gracehoper, he is especially gleeful about his worldly misfortunes. In his art, says the Ondt, the Gracehoper will furlough foul, while I make the melody which mints the money!

it is in Cornice VI of the Purgatorio that the sinners guilty of gluttony are purged. The sin of gluttony is one of undue attention to the pleasure of the palate, in an over-indulgence in eating and drinking and bodily comforts. The gluttonous are purged by being starved in the sight of plenty.

As Jaunty Jaun, Shaun embodies the sin of gluttony.

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In Book II, Chanter 2, Jaun is before St. Bride's. He is leaning against a pillar stone (or he may be a Blond policeman who is dead-drunk and is buried upright in the soil), and upon encountering the twenty-nine little girls at St. Bride's Academy, he proceeds to deliver a long-winded sermon to them in the role of a priest, advising them to be careful of their behavior. However, throughout the course of the sermon, he gives himself away by making constant slips which are allusions to food: "It's more important than air --I mean than eats--air (Oops, I never oven monmouth but i pack mefood in it) and promotes that natural emotion.

Stamp out bad eggs. Why so many puddings prove disappointing, as Dietician says, in Creature Comfort Causeries, and why so much soup is so muck slop. If we could fatten on

the elizabeetons we wouldn't have teeth like the hippopotamians" (437.19-25). Jaun's long-winded sermon finally degenerates into a gluttonous feast, in which Jaun gorges himself on boiled Protestants, Cincinnati capnbage, peas,

and Italian cheese: "Tenderest bully ever I ate with the poiled protestants (allinoilia allinoilia!) only for your peas again was a taste tooth psalty to carry flavour with my godown and hereby return with my best savioury condiments and @ penny in the plate for the jemes. ... And for kailkannonkabbis gimme Cincinnatis with Italian (but ci vuol poco!) ciccalick cheese" (456.3-8).

In the final cornice of Dante's purgatory are those

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guilty of unnatural and natural lust. Their penance is to run in opposite directions, to exchange swift embraces as they pass one another, and to cry out the Bridle of their Sin. Here Dante meets Guido Guinicelli, ea former friend and poet, who exolains to Dante that he and his friends sinned by indulging in lusts which contravened the Human Law. Again as Jaun, Shaun embodies the sin of umatural lust, in that he is not only lustful out sadistic. in his antisex tirade to the twenty-nine maidens, he admonishes them about their morals while at the same time he reveals his own perverted desires: I'il homeseek you, Luperca as sure as there's palatine in Limerick and in striped conference here's how. Nerbu de Bios! If you twos goes to walk upon the railway, Gard, and I'll goad to beat behind the bush! See to it! Snip! It's up to you. I'll be hatsnatchir;; harrier to hiding hurries hinder hedge. Snap! I'il tear up your limpshades and lock all your trotters in the closet, I will,

and cut your silkskins into garters. You'll give up your ask unbrodhel ways when I make you reely

snert.

Jaun warns: "I'll homesick you, I will, and here's how.

If you two go to walk upon the railway I'm not going to beat around the bush, I'll get you behind the bush. [I'll get you behind the hedge and I'll beat your skin to ribbons. You'll give up your unbridled ways when I make you really smart." Jaun's self-righteous warning is abrogated by his

obvious pleasure in what he intends to do to punish the

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girls for the error of their ways.

The sins of the seven cornices of Purgatory are in order: pride, envy, wrath, sloth, avarice, gluttony, and lasciviousness. Dante emerges from Purgatory in possession of the opposites of these sins: humility, kindness, gentleness, zeal, generosity, temperance, and chastity. After HCE's dream, when he has emerged from his own purgatory partially purged, for although his stutter is gone, Joyce qualifies this by saying that he "Stoatters Some" (567.27), he is spoken of as possessing seven good attributes: he is "sure, straight, slim, sturdy, serene, synthetical, and swift" (596.29-33), which on closer examination compare strikingly with the traits which Dante possesses. HCE, by means of extension in his son Shaun, has undergone his purgation in an attempt to reconcile the opposites within himself.

In addition to the purgation of the Seven Deadly Sins, another significant process operating in both the Purgatorio and the Wake has to do with the "Stations of the Cross," The traditional and literal "Stations of the Cross" visited by the ancient pilgrims on their way to the Holy Land are @ solid base upon which the allegorical journey of the pilgrims of the Purgatorio are made. The path of these venerated places which a devout pilgrim visited before

entering the Holy City of Jerusalem became known as the

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"Holy Circle," designating the circularity of the route which led to Jerusalem. These traditional stops of the pilgrims became known as the "Stations of the Cross" after the Franciscans began in the fourteenth century leading pilgrims to places which

established 2 regular pattern of worship centering on the theme of Christ's death and resurrection.~¢ The concentration made by these pilgrims was upon the purgation of sin before entrance into the Holy City of Jerusalem. John G. Demaray points out that "the Pilgrimage of Dante and the souls of the Purgatorio is a distinct reflection of the actual Dilgrimages made by palmers along the route of the Exodus past traditional "stations" that linked worldly Egypt to Eoly Jerusalem, "7° The ante-Purgatory section of the poem contains allu-

Sions to the opening stages and general direction of the pilgrimage. Virgil mentions in Canto 2, when he meets the Souls arriving in the angelically-propelled boat from the Tiber's mouth near Rome, that he and Dante are also pilgrims

and stangers with them in the journey they are about to

begin:

Belike you think us two Familiar with the place; it is not thus, For we are strangers here @S much as you.

(Purg. 2:61-63)

27 Demaray , p. 8.

*8rpid., p. 3.

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These arriving souls chant the first song of the Purgatorio beginning "In exitu Israel de Aegypto" (2:46), in reference to place @long the route of the Holy Circle actually visited by the pilgrims of Dante's time.

Dante's pilgrimage begins she following morning at the entrance of the seven terraces of Purgatory. As Demaray remarks, Dante alludes in this section "to 'peregrin' passing one another on the road (23:16-21), and to the 'cotidian manna' needed as food while moving across the 'aspro deserto! of life" (11:13-14).79 The pilgrimage is over once Dante reaches the Earthly Paradise, the Holy City of Jerusalem situated at the top of the Mount of Purgatory. Beatrice later asserts that Dante has made the pilgrimage from Egypt to Jerusalem (Par. 25:52-57), and "by implication this journey has been @llegorically related to the spiritual pilgrimage of the Exodus, of the palmers of contemporaneous times, and of all Christian men seeking salvation. "7° The fourteen "traditional" "Stations of the Cross" which Dante and the pilgrims of the Purgatorio allegorically visit are in order: 1) the condemnation by Pilate; 2) the reception of the cross; 3) Christ's first fall; 4) Christ's meeting with his mother; 5) Simon of Cyrene carrying the cross; 6) Veron-

ica wiping the face of Jesus; 7) the second fall; 8) the

2M emaray, p. 9.

Msee Demaray, pp. 10-24, for a discussion of the Purgatorio in relation to the Stations of the Cross.

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exhortation to the women of Jerusalem; 9) the third fall; 10) the stripping of the clothes; 11) the crucifixion;

12) the death; 13) the descent from the cross; and 14) the burial.

The "Shem the Penmen" section of the Wake contains 2a full set of allusions to several of these stations, and it is complete with images representative of the crucifixion. Shem is given ironic and humorous Christ-like characteristics. He "always addresses women out of one corner of his mouth, lives on loans and is furtivefree .33] years of age," (173.6-7). He is "bourne of travail and ville of bares," after a "divine prodigence" and draws his first breath "from the crib where you once was bit to the crypt you'll be twice shy of" (190.21-23). Further allusions are made to "a crown of Thorme's" (192.11), "a pound of

The condemnation of Pilate is parodied in the humorous vendetta of Shaun against his brother Shen, corresponding to the First Station of the Cross. [ft is in this vendetta that Shaun, burlesquing Pilate, accuses Shem of being a "Sniffer of Carrion, premature gravedigger, seeker of the nest of evil in the bosom of the good word" (189.28-29). Shaun warns him of the cross which he is destined to bear on account of his lowness: "0 by the wey, yes, another thing occurs to me. You let me tell

you. . . were very ordinarily designed, your birthwrong

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Bh

was, to fall in with Plan, as our nationals should, as all nationalists must, and do a certain office ... ina certain holy office . . . during certain agonizing office hours" (190.10-11; 11-13; 14; 14-15). This "certain office" which Shaun must perform will earn him the thanks of mankind: "do your little thrupenny bit and thus earn from the national true thanks" (190.19-20). This office which

is thrust upon him is the cross, parodying the Second Station of the Cross.

The Third Station of the Cross is parodied in the passage about Unity Sunday, when Shem gets notoriously drunk in his "inkbattle house" and has his "first fall" collapsing carefully under a bedtick from Schwitzer's (176. 34-35), and he

immediately burlesques the Fourth Station, the meeting with his mother, by calling upon the Virgin Mary, moaning feebly, for his "pawdry's purgatory was more than @ nigger bloke could bear": "(Daily Maily, fullup Lace! Holy Maly, Mothelup Joss!)" (177.4;5-6). The Fifth Station of the Cross is parodied later on, wherein Simon of Cyrene carries the cross for Christ. But poor Shem's cross-bearing detail is alleviated temporarily only by @ policeman, a vetty constable whose name is "Sistersen" instead of Cyrene: "Petty constable Sistersen of the Kruis-Kroon-Kraal it was . . . who had been detailed from pollute stoties to save him... from the ligatureliablous

effects of foul clay in little clots and mobmauling"

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(186.19;21-2;22-23). Thus, poor Shem is saved for a while from the mauling and dirt-throwing of the "Fickle Crowd, " but only for 2 while.

Poor Shem's face is never wiped by Veronica, but we do get a hint about getting wiped another way, that is, off the face of the earth: "he would wipe alley english spooker, multaphoniaksically spuking, off the face of the erse" (178. 6-7). This face-wiping is "metaphorically speaking," Joyce implies. And Shem gets his second fall, the Seventh Station of the Cross, on @ horribly frightful Swithun's day, when he is caught in the act of peeping at girls through his "durdicky telescope" (178.28), and finds himself suddenly blinking down the barrel of a revolver instead. An "unknown quarreler" had sent a Tew boys out to get him, and they do: "before being hosed and creased (uprip and jack him!) by six or a dozen of the gayboys" (179.7-8).

Shem's exhortation to the women of Jerusalem, parodying the Eighth Station of the Cross, occurs in the form of an "Abortisement" for their aid, suggesting to them that he needs help, particularly in the form of a female compenion. The "Abortisement" appears in the paper: "Jymes wishes to hear from wearers of abandoned female costumes, gratefully received... to start city life together... Superior built, domestic, regular layer. ... He appreciates it" (181.27-28 ;29 ; 30-31; 31-32). Shem gets laid low a few more

times, by thunderbolts and scullery maids, and arrives

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at his Tenth Station, the strivping of the clothes. Without paper or ink, he finds it necessary to strip down in order to write his magnum onus, for his own body is the only foolscap available. He writes his masterpiece, moreover, in invisible ink, made from his own excrement: he "made synthetic ink and sensitive paper for his own end

out of his wit's waste" (185.6-8), and "this Esuan Menschavik and the first till last alshemist wrote over every square inch of the only foolscap available, his own body" (185. 34-36). The Eleventh Station of the Cross, the crucifixion, is parodied near the end of the chapter when Shaun relates: "O, you were excruciated, in honour bound to the cross of your own cruelfiction!" (192.17-19). Shem's cross is his fidelity to his "cruelfiction," that is, the literature which he persists in writing. But despite this "excruciation" he is careful to forgive his brother Shaun, for he knows that he knows not what he does. But he forgives him ironically, for all the while he is accusing: "Domine vopiscus! My fault, his fault, a kingship through a faulti" (193.31-32), and he admits his guilt: "Pariah, cannibal Cain, I who oathily forswore the womb that bore you" (193.32-33). The last three Stations of the Cross, the death, the descent, and the burial, are implied in the following lines: "He points the deathbone and the quick are still. Insomnia, somnia, somniorum, Awmawm (193.29-30). The words of the mass are

those for the dead, and they also represent the occupational

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hazard of Shem--Insomnia.

In ironic contrast, that of the Christ and the Antichrist, Shaun gets @i1 of his crossing crossed up. He goes through his Stations of the Cross under the guise of @ barrel in Book III. Joyce explained this barreli-crossin to Miss 'leaver in @ letter dated May 24.1924: "Shaun... is a description of @ postman travelling backwards in the night through the events already narrated. It is written in the form of a via crucis of 14 stations but in reality

nod Even

is only a barrel rolling down the river Liffey. though Shaun is parodying both the Watches of Buddha and the via crucis, he is not a Christ, but rather an Antichrist, for he walks the via crucis backwards. As Glasheen points out, Shaun, "like Antichrist in the old morality play, claims to do everything Christ dia, ">? The stations of Shaun's cross-up become extremely complex, as Glasheen explains, ?° but a few of them become immediately obvious. In the "First Watch of Shaun" (403-

428), after he admits to his brother that he knows about the

wicked Delta-letter, he falls from his own weight and rolls

3lyoyce's Letter to Miss Weaver, 24 May 1924, in Adaline Glasheen, *A Second Census of Finnegans Wake*: An

ee ee ee

Index of the Characters and Their Roles (=vanston:

See Glasheen, footnote on xlvi, where she explains that because Book III, sections i and ii were once one section, the via crucis may extend across all of Book III.

33Gç1asheen, X1lviii.

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backwards down the Liffey River and disappears: "down in the valley before he was really uprighted ere in a div of downs (uila!) he spoorlessly disapealed and vanesshead, like 2 povo down 2 papa, from circular circulatio" (427.5-8). Clasheen explains that Shaun's fall into the Liffey parodies the Ninth Station of the Cross, where Jesus falls for the third Time. But she remarks: "The fall and disappearance doubtless have further meaning, Does Shaun go to ne117"3+

In the "Second Watch of Shaun," section 2 of Book II, Shaun becomes Jaun, and he is still a barrel of Moonshine. This section parodies the Eighth Station of the Cross where Christ sveaks to the Daughters of Jerusalem. Jaun's audience is composed of the twenty-nine little girls of St. Bride's Academy, the February Girls. In the role of a priest, Jaunm warns them eagainst the evils of sexual immorality, and admonishes them to philan"er with no one, except him, of course. After Jaun's sermonizing is coneluded, Issy, the twenty-ninth of the February Girls, gives Jaun a handkerchief as a pledge of faithful love, to remember her by: "And this, Joke, a svrig of blue speedwell just a spell of floralora so you'll mind your veroniaue" (458. 13-14). This scene parodies the Sixth Station of the Cross, wherein Veronica wipes the face of Jesus.

The quincunx of crosses star-crossing Finnegans wake

4 *clasheen, Xivili.

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are at more than one point purgatorial. The Wakean char-

acters are not only involved in crossing up stations, but m@y also be travelling along the route of the Holy Circle. Hart points out that one of the most obvious of the Symbolic crosses in Finnegans Wake is that of the Four 01d Men (119.28). They constitute a quincunx, defined by five points, the fifth of which is the center represented by the Donkey. 29 The Donkey is always closely associated with Johnny or Shaun, who is "a crossroads puzzler" (475.03), one who seems constantly puzzled by his road of the Cross. The constant attempt by the four to reach the midpoint of

the Cross is a series of paths constituting a frustrating maze: "as hour gave way to mazing hour" (477.27). This center is equivalently Shaun's navel or phallus, and it is from this "neverstop navel" that everything blooms in the Wake, including lotuses and World Trees. As such, this navel also represents the Terrestrial Paradise of the Purgatory, or the Jerusalem at the end of the pilgrimage. A prime example of the cross-roads reaching of the Four occurs in the Yawn-under-inquest scene, when Yawn is laid out on the orangemound--his "corructive mund" (300.24), or the mound which corrects him, his Purgatory mound. He

is laid out in the form of 2 cross (474-475) and is

suart, p. 135.

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mentioned as a "crossknoll" (552.23). Hart remarks that here "Shaun functions as Christ at the same time as he stands in for the stupid ass whose crossed back is said to be a reminder of the sacrificial burden it bore to Jerusalem, "2°

The Mamalujo stand one at each extremity of this Sleeping Yawn forming a quincunx, and gradually approach the center. They reach this mysterious Jerusalem through the production of an erection in Yawn which is finally orgasmic: "Act drop. Stand by! Blinders! Curtain up. Juice, please! Foots!" (501.07).

The circles and stations of quincuncial crosses become even more complex in the wake, for the over-all structure of the work is a James Joyce super-cross. Joyce's reading of Sir Thomas Browne, and his belief in Browne's idea that Daedalus' maze (the archetypve of all works of art for Joyce) was said to be constructed in the form of a qQuincuncial cross, was the basis upon which Joyce created his symbol for the structure of Finnegans Wake.?? Shen, who is creating his literature is said to be "circling the square," that impossible feat which Joyce contends that

he performs in his creation of the Wake. Perhaps Shem is

uart, p. 134.

S?rpid., D. 136.

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also circling the Cross, symbolized by the Buddhist mandala.

The circles and crosses, and partial purgations of both the Purgatorio and the Wake eventually lead by curious circularity to a final ascension. Circular as the journey is

for the penitents in both works, it is ultimately upward. The law of the ascent is explained to Dante by Sordello in Canto 7: in essence it is that one may ascend only with the sun. After sundown no progress is made on the Mount of Purgatory. At night Dante sleeps and dreams. His progress is made only during the day.

Numerous episodes throughout the *Wake* serve to illustrate that a continuous series of ascensions are transpiring. Hart has noted various ascension motifs operative in the *Wake* signaled by such recurrent phrases as "bye bye, I must rly," "Carry me @long, taddy," and "Move up, make room for..." which Joyce uses in sufficient profusion to indicate that everything and everybody is constantly on the rise. These ascensions may be to the still point of Book IV as they are to the Empyrean of the *Paradiso*. In both cases they also tend toward the female principles, Beatrice and ALP, both of whom function as Mother images.

Beatrice is most explicitly cast in the role of a mother near the end of the *Purgatorio*, as Dante is making ready to ascend into the Earthly Paradise. She appears and reprimands him in a scolding tone. Dante's spirit is

overcome and abashed like that of a child. He describes

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his feelings:

And even as a little boy may think

His mother formidable, I thought her so: Stern pity is a bitter-tasting drink. (*Purg.* 30:79-81) As Sayers remarks of Dante's feelings for Beatrice: "Let us at once agree that Dante does use the mother-image with respect to Beatrice, and more than once. ... It would even be possible to argue that the disappearance of Virgil at the very moment of Beatrice's appearance symbolizes Dante's unconscious desire to eliminate the tenderly loved father in favour of a tyrannous and terrifying mother. Certainly the tone of Beatrice's reproaches wakes an echo only too desolatingly familiar in the days of our childhood. "78 It is HCE's regard for ALP as a mother figure which indirectly causes him to divert his sexual desires toward his daughter, and brings about his consequent feelings of guilt. Forever scolding and unforgiving, ALP, like Beatrice, admonishes HCE to prepare himself to meet his maker: "Rise up, man of the hoths, you have slept so long!" (619.25-26); "And stand up tall! Straight. I want to see you looking fine for me" (620.1-2); and "Come! Step

out of your shell! Hold up you free fing!" (621.3-4).

——— be &

3 *Purgatorio*, Dorothy Sayers's commentaries on p. 31.

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"Stand up straight, stop crying, and wash your face." Virgil and Dante arrive at the seventh and final cornice of Purgatory at dawn of Sunday, and are encouraged

by an angel to pass out of Purgatory through 2 wall of

fire in Beatrice's name. According to Campbell, in *Finnegans Wake* the center of the Wheel (Axis Mundi), or the center of the book's structure, corresponds to the summit

of Dante's Mountain (Terrestrial Paradise). And even though the top of Mount Purgatory is never quite attained, Campbell remarks that this crisis is approached and reneged on page 608: "Passing. One. We are vassing. Two. From sleep we are passing. Four. Come hours, be ours! But still. ah diar!: And stay" (608. 33-36).

In the last five pages, HCz awakes from his dream on Son-Day and is prodded by ALP to go on: "It's Phoenix, dear, And the flame is, hear! Let's our journee to Saintomicnael make it. Since the lausafire has lost and the book of the depth is... Yes. We've light enoug (621.1-5). The suggestion of passing, like Dante, through @ wall of fire is implied, along with the idea of ascending like the Phoenix from the eshes. ALP asks him to stand up straight, saying punnily, "there's a great poet in you

too" (621.31-32), and prepares him to enter Paradise and to

29campbell, v. 375 n.

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call on the Lord: "But you came safe through. Enough of that horner corner! And old mutther-goosip! We might

call on the Olid Lord, what do you say! There's something tells me. He is a fine sport. Like the score and a moighty went before him. And a prover o1d promnentory.

His door always open. For a newera's day. Much as your own is. You invoiced his last Eatster so he ought to give us hockockles and everything. Remember to take off your white hat, ech? When we come in the presence" (623.2-9).

But as ALP says on page 627: "It's something fails us. First we feel. Then we fall." Had this transition been effected, Campbell relates, the experience would have been transmitted from the purgatorial to the neaveniy. *°

For Dante it is fear, shame, and guilt which have caused him to make his journey through Purgatory. Man's conviction of his own guilt has perpetually plagued him in his sojourn here, and in his own orthodox fashion, Dante would have man free himself of it forever. Joyce also, subject for so much of his life to the horrible fear and guilt instilled by Catholicism, is aware that man must free himself in order to respect himself and to utilize his full potential as a human being.

For Dante Beatrice had done essentially one thing which she expresses to him in Canto 33: "From fear and shame If

O'Connell, p. 376 n.

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Will have thee free thyself henceforth, that thou mayst speak no longer like one that dreams." And ALP does the same for HCE as she explains near the end of the Wake: "How glad you'll be I waked you! My! How well you'll feel! For ever after" (625.33-34). Thus, as HCE lives through from darkness to light, he does slough off his feeling of guilt. As Edmund Wilson remarks: "By morning the Devil has been vanquished by Michael; Youth has bounded free of Age; the Phoenix of Vico and the Phoenix Park has risen from its ashes to new flight; Tristram has built a castle (Howth Castle) for his bride; and Iseult, once the object of an outlawed love, now married and growing older, turns naturally and comfortably at last into the lawful wife in the bed beside him, whom Earwicker is making an effort not to jab with his knees; the tumult and turbidity of Saturday night run clear in the peace of Sunday morning; the soul, which has been buried deep in sleep, is resurrected, refreshed, to life," It is perhaps because Dante and Joyce are both penitents among the penitents in the purgatories they have created, because they share the same vain, shame and aspirations, that they both postulate a trust in the gradual

Edmund Wilson, "The Dream of H. C. G., Earwicker,"

James Joyce: Two Decades of Criticism, ed. Sean Givens (New York: Vanguard Press, 1948), p. 326.

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attainment of human liberty. There is in each of them the

same optimism in their beliefs in the potentiality of man. They ascend with their corresponding sons or sons, toward

an unguareanteed yet greatly desired perfectibility. At the end of the Purgatorio Dante has reached the garden at the summit of the cone, yet he is still not in Paradise, merely in the state where a lasting spring has released his soul for its flight to heaven. So has HCE, The Wake ends not with a "yes" but a "the," a neutral word signalling the state of man, that of unlimited possibility.

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THE PURGATORIO AND FINNSGANS WAKE CORRESPONDENCES

The jungle of double and triple entendre which makes up the "wordspiderweb" of the text of the Wake is often Dantean in innuendo. Although the many-levelled meanings of practically every word in the Wake are at many points barely decipherable, so ubiquitous is the spread both horizontal and vertical, several motifs seem purposely focused to indicate Joyce's attempt to signal Dante and the Divina Commedia.

Since Joyce was not the sort to follow traditional models merely because they were traditional, but to take from the world of literature only that which was functional for his particular purposes, it is highly unlikely that he ever deliberately set out to use established archetypes in *Finnegans Wake*. Clive Hart defends Joyce at the outset against any such pretension. Because Joyce was well-known to be temperamentally incapable of committing himself to any world-view, his use of the archetypes of any such world could maintain significance only through his own dictation: "If archetypes were to be used--and they were attractively relevant to Joyce's themes--then not a traditional, nor 2

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scientifically established, but a Joyce-dictated significance was indicated, "1

The correspondences which Joyce chose to use in *Finnegans Wake* are kaleidoscopic in range. Joyce was an auricular-oriented character, and he saw no reason why he could not create correspondences based upon sound alone; such correspondences

do not always expedite the narrative, and they are particularly frustrating to the reader who is looking for a straightforward plot. Joyce's purpose in using correspondences in the Wake, however, was not to create a rich plot line, but to produce a work of art which was so gargantuan in scope that it would suggest certain relationships common to the history of mankind. Tindall defines Joyce's purpose in using such correspondences: "Joyce used correspondences to show the connection between man and man, man and society, man and nature, and, as if to prove himself a romantic, between past and present. ... To provide an image of this world, to present the feeling of it, and if, we may change the metaphor, to note the harmony of parts the modified correspondences seemed

... 2 eminently suitable."

tyart, p. 147.

*William York Tindall, *The Literary Symbol* (Bloomington: Indiana University Press, 1967), p. 59.

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In practical application Joyce uses his theory of correspondences by creating and organizing more than a thousand little leitmotifs. Hart explains the significance of Joyce's own particular use of these leitmotifs: "in *Binnegans Wake* the verbal motif, no less often a barren enough phrase or trite rhythm, is of importance principally for the overtones and symbolic significance with which it can be charged as it moves from context to context." - Thus, any so-called "correspondence" between Joyce's *Wake* and another literary work does not imply that the embodied image within that correspondence necessarily functions in one work exactly the same as it does in the other. Yet, it does create an unmistakable, though often mind-boggling connection.

The important theme of the looking glass sisters holds a significant position in both the *Purgatorio* and the *Wake*. Dante's dream of Leah and Rachel occurs in Canto 27 prior to his ascent into the farthly Paradise. Dante writes:

I in a vision saw a lady, young

And beautiful, through level meadows go,

Gathering flowers, by whom these words were sung: Whoso would ask my name, I'd have him know

That I am Leah, who for my array

Twine garlands, weaving white hands to and fro. To please me at the glass I deck me gay;

The while my sister Rachel never stirs, But sits before her mirror all the day,

Fyart, p. 162.

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For on her own bright eyes she still prefers To gaze, as I to deck me with my hands;
Action is my delight, reflection hers. (Purg. 27:97-108)

Leah and Rachel were the first- and second-born daughters of Laban and the first and second wives of Jacob. They had been interpreted long before Dante as representing the Active and Contemplative Life of the Soul. Symbolizing the Active Life are Leah's white hands (*le belle mani*) and the Contemplative Life, Rachel's eyes.

Dante's dream is true; therefore these figures foreshadow others. As Ciardi explains: "Leah prefigures Mathilda, who will appear soon, and Rachel prefigures Beatrice, who will appear soon thereafter," Rachel, who never stirs from her mirror, becomes representative of "a barren ewe" in the Wake: "I'll bet by your cut you go flirting after with all the glass on here and she jumps on her stomewhere! Haha! I suspected she was! Sink her! May they fire her for a barren ewe!" (145,2-5), or I'll bet by your looks you go flirting after her anyway and she jumps in her stemware! I suspected she was La barren ewe], or unresponsive to advances. F Rachel and Leah become variously known as Ewe and Languid.°?

The Dantean interpretation of Leah and Rachel seems

consistently connected with the Wakean. As Atherton points

4ciardi, *Purgatorio*, p. 281.

*glasheen, p. 218.

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out, @ quotation from Dante is present in another passage about looking-glasses: "I am the catasthmatic old ruffin Sippahsedly improctor to be seducinct trovatellas" (366.2124), or I am the asthmatic old ruffien supposedly improperly seducing little girls. Atherton notes that this vassage corresponds to another passage in the *Inferno*: "A dicer 'sipa' . . . Via ruffian, aqui non son femmine da conio" (*Inf.* 18:61-65).° Translated the passage reads: Art inclined To call for proof? What witness need I join To the known witness of our covetous mind? And one of the fiends caught him a crack on the loin

With the lash, even as he spoke, crying, "Away,

Pander! there are no women here to coin!" in the Inferno this passage functions as a warning to Venedicio, a pander who was responsible for selling Ghisola to the Marchese. He is lashed on the behind by one of the Malebranche.

In the Wake the passage is part of HCE's admission of guilt in the tavern scene, the point at which he delivers with resignation an apology for his life, which is suggestive of panderosity. In further apology, stuttering in his guilt, he connects it all to Jacob: "The desire of Miriam is the despair of Marian as John Joseph's beauty is Jacob's grief" (366, 34-36).

Osames S. Atherton, *The Books at the Wake* (New York: Viking Press, 1960), p. 81.

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It would be like Joyce to use Leah and Rachel, his "linkingclass" girls, as aspects and extensions of ALP, knowing full well their functions as prefigurements in Dante. At one point he connects them with Kate in the play scene: "Kate (Miss Rachel Leah Varian)" (221.12), and at another with Issy in the schoolroom scene in a note to her teacher: "Come, smooth of my slate, to the beat of my blood With all these gelded ewes jilting about and the thrills and ills of laylock blossoms" (279. n1), and later to the doings of HCE and ALP together: [They] "were responsible for congested districts . . . and werfed new woodcuts on Paoli's wharf and ewesed Rachel's Leah and rammed Dominic's gap" (580.3-6), but Leahs and Rachels and ewes and looking glasses even in Finnegans Wake finally do become the Beatrice which is ALP: "Only look through your leatherbox one day with P.C.Q. about 4.32 or at 8 and 22.5 with the quart of scissions masters and clerk and the bevyhum of Marie Reparatrices for a good allround sympowdhericks purge, full view, to be surprised to see under the grand piano Lily on the sofa (and a lady!) pulling a low and then he'd begin to jump a little bit to find out what goes on when love walks in besides the solicitous business by kissing and looking into a mirror" (618.12-19).

This quotation occurs in the final and most extensive version of ALP's Letter in which she mentions her version

of the scandal and arrest (the Skeleton Key labels it "the

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Boot Lane Complication"), which is characterized by references to a bottle of urine-pilsener-medicine. Here, ALP admonishes the reader to look into his letterbox someday in order to get @ post-card view of the whole affair. With the court decisions of masters and clerks, you'll find a bevy of Beatrices for a good allround St.

Patrick's purge, and He'll find out what happens when love walks in. Kissing and looking into mirrors are not the whole story, and she knows it. Defending one's husband against evil gossip is the rest of it, which ALP so adamantly does throughout the course of the Wake in her letter. Her final version of the letter containing the "Boot Lane Complication" seems by some peculiar twist to be connected with the Lethe.

Dante is immersed into the Lethe at the end of the Purgatorio by Mathilda. This immersion wipes out his former sin and prepares him to meet Beatrice. HCE's purge, and his forgetfulness, may very well have been brought about by a certain medicine of urine and pilsener which was "brought in a2 licensed victualler's bottle" (618.9-10). the cross-correspondence for this bottle of whiskey-pilsenerurine medicine appears much earlier during the wake scene where a gush of whiskey ("usqueadbaughm") is accidentally

dashed against the corpse of Finnegan and awakens him to

"skeleton Key, p. 354.

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life. Campbell remarks that this whiskey works in two ways: "on the one hand it precipitates the Fall ('The Cup of Bitterness'), but on the other brings out the Besurrection (The Living Waters'). In this connection it should be noted that Finnegan's hod may be likened to 2 great cup which he carries up to God filled with Matter (bricks), and down to man, filled with spirit (air:pneuma)." Campbell further notes the comparison between this action and the words of Herme Trismegistos: "He filled a mighty Cun with it Lwith Mind], and sent it down, joining a Herald to it, to whom he gave the proclamation to hearts of men, *©

The correspondence between Finnegan's hod, cup, whiskey, and the bottle of urine-pilsener-medicine which appears in the Boot Lane Complication, and which is always connected with Sully, functions altogether as that agent which brings about the genesis of the sin, and she resurrection from it. The urine (or the micturation in Phoenix Park) constitutes the genesis of the sin, or the "Sullying" of mankind, and the alcchol (whiskey, pilsener) brings about the resurrection from it (the medicine).

The contents of this bottle may then be correspondingly compared to the waters of the Lethe, which flow out of the depths of hell (sin) and into the bounds of the Terrestrial Paradise (resurrection). The words of

Scampbell, D. 382 n.

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Macrobius further substantiate the connection: "the soul is dragged back into the body, hurried on by new intoxication, desiring to taste a fresh draught of the superfluity of naughtiness, whereby it is weighted down and brought back to earth. The Cup of Father Liber (Dionysius) is a symbol of this mystery; and this is what the Ancients call the River of Lethe."?

Compounding the idea of the whiskey and the urine-pilsener-medicine as a symbol of the waters of the purging Lethe is the presence of a line from Psalms and the Catholic Mass, "'asperges me" or "thou shalt purge me," which Dante hears at the crucial moment just preceding his dunking into the waters of the Lethe by Mathilda (Purg. 31:97). The text of the Psalm reads: "Thou shalt purge me with hyssop and I shall be clean; thou shalt wash me and I shall be whiter than snow." Several allusions are made to this Psalm of purgation in the *Wake*, but one in particular seems to be intimately connected with the notion that the complete work concerns such a cleansing.

During Book III, Chapter I, Shaun is before the people discussing and berating the letter and Shem. It is in this scene that the clearest description of the composition of the letter is given, and the letter, of course, is a

miniature of the complete *Wake*. Shaun describes Shem, the

Icampbell, p. 382 n.

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author of the letter as "making his pilgrimage of Childe Horrid, engrossing to his ganderpan what the idioglossary he invented under hicks hyssop!" (423.8-10). In other words, Shem is making his pilgrimage not only horrid but engrossing by engaging his pen in the creation of his "idioglossary" {the letter, and thus the *Wake*}, that being "hicks hyssop" or his hyssop, an allusion to the Psalm of purgation. "The subject of the letter and the *Wake* is purgation.

Another "linking" girl who maintains a position of importance in this system of purgation is St. Lucy, the patron saint of the eyes. She is the second of the "Three Blessed Ladies" who took an interest in the welfare of Dante, and she is called upon by the Blessed Virgin to go to Beatrice and to call her attention to Dante's danger in the Dark wood. Because she is the patron of eyesight, she is appropriately symbolized in Dante's first dream on the Mount as an eagle which can peer to look at the sun with the naked eye. In his dream, Dante is snatched up by a golden eagle and carried into the Sphere of Fire. When he awakens from the dream he finds that he has actually been carried up the mountain by St. Lucy, who had laid him down beside an enormous wall, through an opening in which he and Virgil can make their

approach to the Gate of Purgatory. Symbolized by the golden eagle, St. Lucy is represented throughout the Purgatorio as Divine Light, and as an intercessor.

In the Wake Lucy is variously Issy, Nuvoletta (little

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cloud), and Nuvoluccia. Her function in the Wake is also that of peacemaker, intercessor, and lightbringer. She appears in the Mookse and the Gripes episode combining all the characteristics of Divine Light, appropriately cast in brightness. She arrives as if she is descending from heaven, looking down at them over the bannister, and attempts to make peace: "Nuvoletta in her lightdress, spunn of sisteen shimmers, was looking down on them, leaning over the bannistars" (157.8-9): Lucy in her dress of light, made of the shimmers of the Sistine, was looking down on them, leaning over the band of stars. And "Nuvoletta listened as she reflected herself, though the heavenly one with his constellatria and his emanations stood between" (157.17-19): Nuvoletta listened and gave off reflections even though the heavenly one with his constellations and emanations stood between them. Lucy evidently gives off great (Divine) light, almost unbearable to the naked eye, for even though She tries to make the Mookse and the Gripes look at her, they will not heed her: "she tried all she tried to make the Mookse look up at her (but he was fore too adiaptotously farseeing) and to make the Gripes hear how coy she could be (though he was much too schystimatically auricular about his ens to heed her)* (157.19-23). She tried everything to make the Mookse look up at her, but he was far too stupid for seeing, and to make the Gripes hear how coy she could

pe, although he was much too systematically particular

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about his eyes to heed her. Despite all her trying, Lucy doesn't succeed in getting their attention: "Not even her feigt reflection, Nuvoluccia, could they take their gnosos off their minds with intrepifide fate and bungieess curiasity"@ (157.23-26). Not even for Nuvoluccia's fainting reflection could they take their noses off their business for their minds were filled with intrepid and bungling curiosity. Surprising, Joyce remarks, that they should even think that they could duplicate her splendor: "As if theirs could duiparate her queendim!" (157.29).

Joyce's preoccupation with looking glasses, mirrors and reflections in the Wake seems to suggest that some further emanation is going on. The Wakean characters themselves function as mirrors, each of them reflecting ali the others, and altogether reflecting everybody. Hart remarks on the evrious nature of the characters: "the

shadow-show whether @ cinema entertainment, Browne's universal adumbration (537.06), or the Shadows of Plato's Cave--seems to be no less important a frame of reference. None can truly 'identify the individual' because all are in the 'Cave of Kids' with respect to the others. Fusion of these lonely shades in momentary union is the only means whereby the spiritual focus may be shifted to something greater, 1°

The shadelike characteristics of the Wakean characters are

10vart, p. 160.

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L09

further supported by J. S. Atherton who has shown that Joyce conceived of *Finnegans Wake* as a cosmic pantomime.?⁺

It might not be a far stretch of interpretation to suggest that all the characters of the Wake are really shades, or living dead, which might incidentally explain why it is that ECE is often accused of having a funny color, "funicular." Several of the major motifs running throughout the Wake could be construed as "dead" giveaways to such 2 theory: "in the midst of life we are in death," and "laid to rust."

The shades of the Purgatorio are explained in Canto 25 in Statius' discourse on the nature of aerial bodies. He explains in brief that at the instant of death the soul, free of its mortal body, falls either to the shore of Hell for damnation, or to the mouth of the Tiber to await the Ship of Souls and be transported to the shore of Purgatory. When the soul lights in this new atmosphere, the inclosing air takes on the image of that soul, and forever after, the new image is called a shade because it is composed of insubstantial air. This shade is not only able to receive sensory impressions, but it is also able to produce sounds and appearances which can be registered on mortal senses (*Purg.* 25:85-105). Thus, all the inhabitants of the complete

ii. s, Atherton, "*Finnegans Wake*: 'The Gist of the Pantomime,'" *Accent*, XV (Winter, 1955), pp. 14-26.

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Divina Commedia are shades, for even though they are dispossessed of their mortal bodies, they are possessed of images of themselves, which follow them wherever they go.

In ALP's final monologue in the Wake after she has admonished HC= to awaken, she chats with her sister and then meets another friend out of the past: "That's Jorgen Jorgensen. But you understand, nodst? I always know you by your brights and

shades" (621,22-23). She has previously asked HCE if he remembers the night when he begot Issy, and commenting on Issy's wiles she remarks: "But her, you wait. Bager to choose is left to her shade. If she had only more matcher's wit" (620.28-29).

In Book I, Chapter 7, is the "Shem the Penman" section which contains a vituperative vendetta by Shaun against his brother Shem, and includes the famous lines: "Sniffer of carrion, premature gravedigger ... you, who sleep at our vigil and fast for our feast... have cutely foretold - « . by the auspices of that raven cloud, your shade" (189.28-33). What Shaun implies is that it is Shem's ubiquitous "shade" which hangs like a pall over the whole wake.

During the Mookse and the Gripes episode, shortly after Nuvoluccia has attempted to intervene and make peace without success, dusk falls and it is described as follows: "The Ssiss of the whisp of the sign of the softzing at the stir

of the ver grose O arundo of a long one in midias reeds:

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dil

and shades began to glidder along the banks, greepsing, greepsing, duusk unto duusk, @nd it was as glooming and gloaming could be in the waste of all peacable worlds? (158.6-10). Dusk fell, and shades began to glide along the banks of the river among the reeds, creeping and creeping and dust unto dust, and it was as gloomy as gloomy could be in the last of all possible worlds. The river is the Lethe, the shades are there, in the last of all possible worlds, the world after death, and the reeds are those which Dante notes grow along the banks of Purgatory.

Another "shady" possibility crops up during the Mime of Mick, Nick, and the Maggies, as poor Issy sits glooming, because her beau, Glugg, has gone. Yet it is hinted that she need not despair, for she will meet a new fiance, and get married and be helping her husband one dey: "She is fading out like Journee's clothes so you can't see her now, Still we know how Day the Dyer works, in dims and deeps and dusks and darks. And among the shade's that Eve's now wearing she'll meet a new fiancy, tryst and trow" (226.1215). Poor issy's shade is fading out, just like Johnny's clothes, so you can't see her now. Yet we know how daylight works (the sun gives the shade its image); it is a dyer, and works in dark colors. And among the shades (souls) that the evening now brings she'll meet a new fiance, who is trusting and true.

Shadier yet is the beginning of Book IV, the Ricorso

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chapter. The scene opens with "Sandhyas! Sandhyas! Sandhyasi", signifying the beginning of a new aeon. "The Skeleton Key notes that "Calling @11 downs" is the voice of the Lord summoning to their tasks all the officers of this new era: "they will descend, as though in mystical elevators,

to the plane of manifestation. "?*

The souls who are being called by the signal remark on their state of being: "We anew. Our shades of minglings mingle them and help help horizons. A flasch and rasch, it shall come to pasch, as hearth by hearth leaps live" (594.15-17). We and you are made anew. Our mingling shades (souls) mingle, like our Shades of meaning. A flash ané a rush, and it shall come to pass, a new era,

Later on in this section the twilight tour of the souls with their professor guide is resumed, and the professor notes points of interest, particularly the town clocks and the procession of the anostles ("shades of purgatory") at every hour of the changeover. It is this procession which symbolizes the first and last riddle of the universe: "cymbaloosing the apostles at every hours of changeover.

The first and last rattle of the anniverse* (607.9-10). This procession is the signal for the old Lord of Chapelizod (HCE) to seek the shades (souls) of his retirement and for

the new Chippy lassies to emerge: "It is their segmall for

12sve1eton Key, ov. 340.

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old Champelysied to seek the shades of his retirement and for young Chappielassies to tear a round and tease their partners lovesoftfun at Fimegan's Wake" (607.14-16). Correspondences exist not only among the shades of meaning of various personages in the Wake and the Purgatorio, but they also exist among various episodes occurring in the two works. From the moment of HC=H's arrival in Finnegans Wake, it is hinted that he is entering his own purgatory. His mysterious emergence upon the shores of the Wake coincides remarkably with that of Dante's Ship of Souls. At the end of the Inferno, Dante and Virgil pass through Cocytus, the depths of Hell and the very center of the earth, to follow Lethe, the stream of forgetfulness and unknowing upwards till they finally arrive on the shore of the island of Purgatory. There, after a session with Cato of Utica, they observe the approach of the Shiv of Souls, steered from the mouth of the Tiber by an Angel of the Lord: Now @111 this time my master spoke no word, Till plain we saw, those first two whitenesses were wings; and knowing then what helmsman steered, And hard on toward the shore he steered his flight, Borne forward in @ ship that skimmed apace, Drawing no water, 'twas swift and light. Freehold of bliss apparent in his face,

the heavenly pilot on the poop stood tiptoe, And with him full an hundred souls had place.

ee +:

The time is sunrise in Purgatory, and it is Easter

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Sunday. The Angel standing on the helm of the shin has apparent bliss in his face, and stands tiptoe with his hundred souls. HCE's arrival is somewhat different, but Similar: "Humme, the Cheapner, Esc. overseen as we thought him, yet a worthy of the naym, came at this timecolored place where we live in our paroaial fermament one tide on another, with a bumrush in @ hull of a wherry, the twin turbane dhow, The Bey for Dybbling, this archipelgao's first visiting schooner, with a wicklowpattern waxenwench at her prow for a figurehead, the deadsea dugong undipdrivoping from his depths, and has been repreaching himself like a fishmummer these sixtyten years ever since" (29.18-26). HCE arrives not only in a "hell of 2 hurry" like a bat out of hell, but in @ "hull of a ferry" like Dante's souls who have barely escaped. No angel stands tiptoe on the poop, but rather a "wicklowpattern waxenwench" is at her prow for a figurehead. HCE's schooner has just left the sea of the dead, because the "deadsea dugong" is still "updipdripping" from his depths, and since his arrival to this "timecolored place where we live" his main occupation has been penance, for "he has been repreaching himself like a fishmummer these sixtyten years ever since."

HCE later remarks to the Brain Trust of nis entry into this timecolored fermament, that he had indeed made his journey to Jerusalem: "whenby Gate of Hall, before his hostel of the Wodin Man, I hestened to freeholdit op to his

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Mam his Maman, Majuscules, His Magnus Maggerstick, first city's leasekuays of the Nova Tara" (535.5-8). HCE explains that he had come from the Gates of Hell, before the host of the men of woe, and had hastened to hold up to His Majesty the keys of the city, Nova Tara, or the New Jerusalem. Tara was the Mecca and Jerusalem of the Ancient Irisn.??

the keys of the Jerusalem belong to Peter, whose keys open the Gates in the Purgatorio. It is the Porter who is in possession of these keys and opens the Gates of Purgatory for Dante and Virgil, and who also places the P's on Dante's forehead,

perhaps the "pea-trick" ("thaurtpeatrick") or even the "porterpease" (21.18; 22.06) of the Wake.

Immediately after Dante and Virgil pass through the Gate of Purgatory and begin the ascent to the first cornice, they face a tortuous vassage that Dante describes as the "Needle's nye." It is this steep and narrow zigzag cleft in the rock which takes great courage to negotiate. The burden of the sin at this point is the greatest, for Dante is still possessed of all seven of the P's on his forehead, making the task of climbing even more difficult. Dante describes the climb:

We had now to climb through a rocky slit

Which ran from side to side with many a swerve, As runs the wave in onset and retreat,

L350yce had explained this in a letter to George and Helen dated February 19, 1935.

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"Now here," the master said, "we must observe Some little caution, hugging now this wall, Now that, upon the far side of the curve." These labors made our steps so slow and smell That the diminished moon from out the sky Back to her restful bed had time to fall Before we'd threaded through the needle's eye. (Purg. 10:7-16) It is during Stage Seven of the inauet when HCH is involved in defending himself to the Brain Trusters that he remarks: "and my seven-dialled changing charties Hibernska Ulitzas made not I to pass through twelve Threadneedies and Newgrade and Vicus Veneris to cooinsight?; my camels' walk, kolassa kolassa! no porte sublimer benared my ghate: Oi polled ye many but my fews were chousen" (551.32-36), and later: "My seven wynds I trailed to maze her and ever 2a wynd had saying closes and all these closes flagged with the sust" (552.15-18). In this stage of the inauet the Brain Trust hears form HC himself who is defending all he has done in his lifetime. He remarks: "Did not I make my several changing charities enough of an eye to pass through twelve Threadneedles and Newgate and Vicus Veneris to coincide? My camel's walk was colossal, yet no part sublimer ever ensnared my gait: I polled often, but was seldom chosen"; and later, "Why I even trailed my seven winds (purged my seven sins to amaze her) (ALPJ. How can you question me about my character?

Shady characters, threadneedles, mysterious arrivals

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and "linking" girls, are further compounded by a number

of recognizable quotations from Dante which seem to serve @ corresponding function in the Wake. Atherton has pointed out that the section of the Wake which contains most of these quotations is the "Night Lessons" Chapter (260-308).^{2*} References to Dante and to the Divina Commedia are fairly evenly spaced around this chapter. Two of the quotations which appear are taken from the fifth canto of the Inferno, which deals with those who are guilty of sexual incontinence. It is in this canto that Dante meets with the famous lovers, Paolo and Francesca. Atherton suggests that the function of this correspondence might possibly be linked with the warring brothers theme, since Francesca was Paolo's brother's wife. One of the quotations is as follows: "if that is what I mean that of gentle breast rather is intaken seems circling toward out yondest (it's life that's all choked by that batch of grim rushers)" (292.1-3). The corresponding Dantean quotation appears as follows: "Amor, che al cor gentil ratto s'apprende" (Inf. 5:100), which translated becomes: "Love, that so soon takes hold in the gentle breast." Joyce's remark, "seems circling out yondest" refers to Paolo and Francesca who are circling out yondest, because they are confined to the outermost circle

of Hell. The "batch of grim rushers" are the damned souls

14a Atherton, *The Books at the Wake*, pp. 79-80.

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in the Canto who are being whirled unceasingly about by the Wind of Hell: The blast of hell that never rests from whirling Harries the spirits along the sweep of its swath, And vexes them, for ever beating and hurling. (Inf. 5:31-33)

A further reference to the condition of Paolo and Francesca occurs in another quotation hidden in the words: "And the greater the pain the greater the pinch. And that's what your doctor knows" (269.25-27). The Dantean quotation appears not far from the other, again in Canto 5, when Dante in his pity asks Francesca to tell him about her condition:

Then she to me: "The bitterest woe of woes

Is to remember in our wretchedness Old happy times; and this thy Doctor knows." (Inf. 5:121-23)

It is hardly surprising that so many Dantean allusions do appear in this chapter. Dolph has already taunted Kev in the middle of the lesson about Purgatory: "Bet you fipence, anythesious, there's no purgatory, are you game?" (266.L1); Dante is again mentioned in the left hand note one on page 269, "Undante unmoroso," as part of @ musical direction, and the group of individuals whom the children study in their

history lesson is 2 clue to the Dantean tone of the scene. Of the 56 characters listed in the Wake in the margins of 306-8, 30 appear in the Divina Commedia: Cato, Inf. 14:15; Purg. 1:31; Saul, Purg. 12:40;

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Aristotle, Inf. 4:131; 6:106; Purg. 3:43; Par. 24:130-134; Julius Caesar, Purg. 7:6; 29:116; Ovid, Inf. 4:90; 25:97; Adam, Inf. 2:116; 4:55; Purg. 9:10; 11:44; 29:85; 32:37; Eve, Purg. 8:99; 11:63; 12:71; 29:24; 30:52; Domitian, Pure. 22:23; Socrates, Inf. 4:134; Homer, Inf. 4:85; Purg. 20:49; Lucretius, Inf. 4:127; Plato, Inf. 4:134; Purg. 3:43; 4:5; Horace, Inf. 4:89; Tiresias (daughter of), Inf. 20:55; Pure. 22:113; Diogenes, inf. 4:135; Procne and Philomela, Purg. 9:13; Abraham, Inf. 4:58; Cincinnatus, Par. 15:129; Jacob, inf. 4:59; Par. 8:130; 22:70-72; 32:67-69; Fabius, Par. 6:47; Cain, Purg. 14:133-134; Esop. Inf. 23:4; Dionysius, Par. 10:115-117; 28:130; 136-137; Moses, Inf. 4:57; Pure. 4:139; Cadmus, Inf. 25:98; Ezekiai, Purg. 29:100; Solomon, Par. 10:109-114; 13:89-107; 14:35-60. The appearance of such an overwhelming cast of Dantean characters on these pages in the Wake does not necessarily imply that Joyce consciously set out to create a Commedien pageant, but knowing the Commedia as he did, that is, verbatim, these characters probably came to mind automatically. Joyce was possessed of a modern mind with a medieval turn. Many of the inhabitants of Dante's Commedia were significant in terms of medieval scholarship and the cultural tradition, a tradition which Joyce had absorbed over long years under rigorous task-masters, the Jesuit priests.

The peculiar "Nighttetter" at the end of the "Night

Lessons" chapter, written in the tone of a Christmas

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Greeting, is replete with purgatorial implications. It is addressed by the children to their parents and reads: "Nith our best youlldied greedings to Pep and Memmy aud the old folkers below and beyant, wishing them all very merry Incarnations in this land of the livvey and plenty of preproserousness through their coming new yonks" (308). The letter can be read variously as "With our best yuletide (or you all died) greetings (or greeds) to Pep (Pape, the Devil) and Memmy and the old folkers below (in Hell) and beyant (in Heaven), wishing them all very merry Incarnations (or purgations) in this land of the livvey (living or Liffey or Lethe) and plenty of prosperousness (or preposterousness) through their coming new yonks (years, or yanks, meaning punishment or frustrations), The irony of the yuletide greeting combines 2 jovial well-wishing with an assumed condemnation, placing the parents

in a position of subordination, as Dolyh speaks of "Hoddum and Heave, our monsterbilkers."

Later on in the Wake, some of the events of the Yawnunder-inauest scene imply another Dantean event. The Beatrician pageants of the Purgatorio constitute the focal point of the Commedia, for it is here that Dante is reunited with Beatrice. In Canto 29, when Dante has reached the Zarthiy Paradise at the top of Mount Purgatory, he is moving upstream along one bank of the Lethe

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while Mathilda keeps pace with him on the other side. He sees a glorious light and hears a sweet melody, and soon sees the aporoach of the Heavenly Pageant. It is led by Seven Golden Candelabra that paint a Seven-Striped rainbow in the sky. Behind them come 24 Elders (the books of the Old Testament), and behind them Four Beasts (Matthew, Mark, Luke, and John) who guard the Triumphal Chariot (The Church), drawn by the Gryphon (Christ). At the right wheel of the Chariot are the Three Theological Virtues, and at its left wheel, the Four Cardinal Virtues. This group is followed in order by Two Elders representing Luke as author of Acts and Paul as author of the 14 Epistles, and finally by a Single =lder representing John as the author of Revelation. When the Chariot reaches a certain point directly across from Dante, a thunderclap resounds, and the entire pageant haits upon that sigmel. The approach of this pageant is strikingly similar to that approach which occurs in the Yawn-under-inquest scene: when, as the buzzer brings the light brigade, keeping the home fires burning, so on the churring call themselves came at him, from the westborders of the eastmidlands, three kings and a crowner, from all their cardinal parts [Note Four Cardinal Virtues of the purgatorial procession] along the amber way where Brosna's furzy. To lift them they did, senators four, by the first quaint skreek of the gloaming they hopped it up the mountainy molehill, traversing climes of ald times gone by of the days not worth remembering; inventing some excusemethems, any sort, having 2

sevenply sweat of night blues moist upon then. (474. 24-475.,1)

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This group, the Mamalujo, approaches Yawn at the top of the hill. The top of this hill corresponds to the top of Mount Purgatory where the Beatrician pageant occurs. The Four Elders who are approaching in this group, the ubiquitous censors of the complete Wake, are called Matthew Gregory, Marcus Lyon, Luke Tarpey, and Johnny Macdougall, or Matthew, Mark, Luke, and John. According to the Skeleton Key these

four represent a Catholicism antedating even medieval Europe --the Irish Catholicism of the Book of Kells, a manuscript of the Four Gospels from the age of Irish saints. +? The last of the four Elders is Johnny Macdougall, who throughout the Wake is depicted as lagging behind with the ass.

He is carrying Christ's Cross and wearing his crown of thorns. He corresponds with the Single Elder who follows behind the procession in the Purgatorio and whose name is also John. The names of the Four Elders of the Wake correspond with the names of the Four Beasts of the purgatorial procession, and in each case, they are the authors of the Catholic Epistles.

In their quincuncial fashion, the Mamalajo, as Magi, approach Yawn asleep atop the hill. The hill is Uisnech, traditionally the center of Ireland. He is sprawled in a semiswoon, the embodiment of lethargic sloth, and he covers

the whole of Ireland, like a gargantuan baby: "Yawn! All

15sneleton Key, v. 295.

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asprawl he was laying too amongst the poppies and, I can tell you something more than that drear writer, profoundly as you may bedevise it, he was occasionally asleep" (476.19-22). Yawn, sprawled among the poppies, was fast asleep.

The Mamalajo squat down to see if any breath is issuing from Yawn's body, and in wondering tones seek to know "what way was he." Their climacteric activity and inquiry finally rouse him from his half-slumber, and Yawn speaks in a lethargic tone: "Dream. One nonday I sleep. I dreamt of a someday. Of a wondrous day I shall wake. Ah! May he have now of here fearfilled me! Sinflowed, O sinflowed!" (481.7-9).

It becomes gradually apparent after the four Elders have been questioning Yawn that he is the Anglo-Catholic Church,

among other things. +@

The Church in the purgatorial procession is represented as the triumphal Chariot drawn by the Gryphon.

The questioning of Yawn by the Four progresses in a highly pressured fashion. The style of their inquiry is that of coroners, concerned with the circumstances of HCE's demise. No such questioning occurs in the Purgatorio, but after the procession there has halted, Dante turns to Virgil to express his overflowing emotion, and when he discovers that Virgil is gone, he bursts into tears and is

reprimanded by Beatrice. Beatrice is very severe, and

16sreieton Key, pp. 295-96.

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details Dante's offenses in not making proper use of his great gifts. Immediately after Stage I of the Yawn-inquest in the Wake, Yawn is interrupted, appropriately enough by ALP, who poses first as India, the darker of the two temptresses in the Park (491-93), and then she switches

to the voice of Ireland and bewails the indignities which have been thrust upon her (493-94). In both instances, she is like Beatrice, reprimanding for all the evil of human inadequacies.

After the departure of the heavenly pageant in the Purgatorio, Dante and Statius follow the Chariot to the Tree of the Knowledge of Good and Evil. It may be more than coincidence that after several stages of the Yawn-inquest scene in the Wake, there is a great silence (501), which is later followed by a description by one of the witnesses of the Great World Tree,

The monomyth of Finnegans Wake cuts across all mythologies, and the World Tree which appears throughout may be Simultaneously Yggdrasill, the tree of Norse mythology, the Sephirotic Tree of the Cabala, or the Tree of the Knowledge of Good and Evil of Eden. The symbolical meaning of the Tree of Eden is essential to Canto 32 of Dante's Purgatorio. Sinclair notes that Parodi, one of the most authoritative

of recent Dantists, writes:

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For Adam, as for his descendents in Eden, the tree was intended to symbolize the law under whose authority they were to live, the ordinance of which they were freely to consent, in a word, their righteousness. On earth this natural righteousness impressed on each individual conscience is manifested in its ideal unity only in the Empire, one and unique, which is not less holy and not less willed by God, and it forms as it were one thing with its purpose; that is, with the law itself. Symbolizing the ideal of right, the tree is also of necessity the symbol of Empire, because the two things are practically one and the same. It is the primary sense of right, belonging

to human nature itself, that has been ravaged by Adam and his race.¹¹

the perfected human order and the Church and Empire in perfect union are symbolized in Canto 32 (this perfect human order never really exist except in

Dante's vision) in the scene in which Beatrice sits on the bare ground cloistered by seven nymphs with seven lights in their hands, and guards the tree when the Car of the Church is joined to it. At this point the heretofore leafless and ravaged tree bursts into @ glory of purple blossoms. Seven sins which had assaulted the tree and rendered it leafless are also represented in this canto. One of the deadliest is symbolized by an eagle which lands in the tree. This eagie is the Bird of Jove which represents the Roman persecution of the early Christians.²⁸

The Skeleton Key notes that the Great World Tree of the

1? Parodi, quoted in *The Divine Comedy of Dante*

Alighieri: *Il Purgatorio* with translation and comment by John D. Sinclair (New York: Oxford Univ.Press, 1961), p.430.

18s; nclair, *Purgatorio*, commentaries on p. 431.

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Wake is the Axis Mundi, a primal symbol of life known to all mythologies. The tree itself is eternally srowing, masculine, feminine, neuter, and it symbolizes HCE and ALP in their eternal union. It is @ majestic vegetable symbol of the power and the glory of man and the universe? on pages 503-5 of *Finnegans Wake* during the inquest of Yawn, Yawn becomes involved in describing the World Tree. Although he describes it in very exalted, glowing terms, there is obviously something afflicting the tree: "Is it so exaltated, extroldandairy and excelsiorising?" (505.14-15), ask the examiners. The witness replies: "Amengst menlike trees walking or trees like angels weeping nobirdy aviar soar anywing to eagle it. But rocked of agues, cliffed for aye."

"Telleth that eke the treeth?"

"Mushe, mushe of a@ mixness."*

"Tod, tod, too hard parted!" (505.14-20;23)

The witness responds that nobody ever saw anything to equal the tree or to "eagle® the tree--the eagle being the deadly assailant of Dante's tree. The tree is rocked by agues, and cleft. But, asks the examiner, tell us what irks the tree. Much of a mixness, replies the witness. Thus, Joyce's tree becomes 2s much a tree of affliction and death

as a tree of life, just as Dante's Tree of Eden by means of

19Skeleton Key, pp. 311-12.

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figura was traditionally considered as a symbolic precursor of the cross-tree placed on Calvary. This "treemenangel" was unkind to animals and 211 sorts of things and "Such was a bitte too thikke for the Muster of the hoose so as he calied on the Grand Precursor who coiled him a crawler of the dupest dye and thundered at him to flatch down off that erection and be aslimes of himself for the bellance of hissch leif" (506.4-8). The tree, also man, was evil, and it was a bit too much for the Lord so he called on the Grand Precursor (Satan) who created a snake of the most evil intent, and he admonished man to get rid of his erection and to be ashamed of himself for the balance of his life.

The tree described here is obviously the Tree of the Knowledge of Good and Evil. Its place in *Finnegans Wake* directly after the Yawn-under-inauest purgatorial pageantlike scene is in striking correspondence to the Purgatorio. As Hart explains: "The great tree springing from the center of the quincunx on the orange-mound of Ireland emulates the Tree of the Knowledge of Good and Evil which grew in the centre of Eden: 'this tree of ... garerden'" (350.02)."

This "tree if garerden" constitutes only one of the correspondences and cross-correspondences which makes up the "Overt, p. 140.

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motif agglomeration of *Finnegans Wake*. However "collideorscopic" they may be, they ultimately succeed in linking word to symbol, symbol to referent, and part to part to produce a finely woven network of richly allusive detail. The innuendoes of a single word can often produce an incredibly massive linkage to other words and other innuendoes. So miniscule and finely woven is the net of the agglomeration~yet the relationship is made, and the plot progresses in the light of myriad contexts. These Contexts may be Dantean, or they may be sheer mischief, but they are always ingenious.

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CHAPTER IV

THE PURGATORIO AND FINNEGANS WAKE: "QUADBIVIA"

To those who found Joyce's punning trivial, he replied that it was more often quadriviel,+ and that is precisely what he meant. What at first appears trivial in

Finnegans Wake upon closer inspection becomes "bitrivial" and then "tritrivial" and ultimately "aquadrivial" until it is fourlevelled in meaning. Joyce drew his analogical methods from the Holy writ, and from other sources mythological, anthropological, psychological, literary, and occult. But as Tindall explains: "He loved Dante, whose fourfold method, as described in the Convivio and displayed in the Comedy, accounts for much in Ulysses. "Not only that, it accounts for much in the short stories of Dubliners? and in Finnegans Wake as well.

William York Tindall, James Joyce: His Way of Interpreting The Modern World (New York: Charles Scribner's

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Sons, 1950), p. 52.

"Tindall, "James Joyce and the Hermetic Tradition," Journal of the History of Ideas, 15 (Jan. 1954), 31.

3see Robert Boyle, S.J., "Swiftian Allegory and Dantean Parody in Joyce's 'Grace'," James Joyce Quarterly, VII (Fall, 1969) p. 11-21.

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This four-fold treatment of allegory by medieval and modern thinkers has been widely influential since long before St. Thomas Aquinas set forth the four levels of meaning: the historical or literal, which expressed the thing the words directly speak of, and which furnishes the base for all other meanings: the allegorical, in which the thing referred to directly expresses also something else, for instance the blood of the Lamb saving the firstborn of the Jews expressed the salvific blood of Christ; the moral, in which what is literally expressed touches us directly and urges us to activity; and the anagogic, which expresses realities beyond time and space." The summation of these techniques, and probably the immediate progenitor of both Dante's and Joyce's form of the doctrine is expressed in Aquinas' exposition of the four kinds of interpretation: "The author of the Holy Writ, God, may give meaning not only to locutions, but to things themselves. Thus, even as in the books of men words signify things, likewise in the divine books do the very things expressed by words signify other things. The first signification, according to which words denote things, is the first sense, the historical or literal; and the second signification, whereby the things expressed by words designate other things, is the spiritual sense, which taketh for granted the literal sense and

"Robert Boyle, S.J., "Allegory," New Catholic Encyclope-

dia, I, prepared by an editorial staff at the Catholic University of America. (New York: McGraw-Hill, 1967), p.320.

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reposest upon it." Finally, Aquinas explains how it is that these senses operate in terms of prefiguration: "Now the things of the old law signifying the things of the new is the allegorical sense; the acts of the divine model representing what we must do is the moral sense; finally, the institutions of the present symbolizing future glory is the anagogical sense."©

But Aquinas was very careful to clarify the fact that these modes of interpretation were to be applied to the literal, that being the words of the Holy Writ, rather than to any other kind of words. As William T. Noon explains, in the seventh of Aquinas' *Quaestiones Quodlibetales*, he devotes an entire article to the question: In other writings, besides the Scriptures, and in the case of *ars poetica* in particular, may not a fourfold sense be found? His conclusion is that it may not. Because Aquinas does qualify his conclusion, and because it is his contention that only the Holy Spirit can tell man whether a scriptural event or object has an ulterior sense, and that utterances not

inspired by the Holy Spirit, such as poetry, can have no

See Erich Auerbach, "Figura," in *Scenes from the Drama of European Literature: Six Essays* (New York: Meridian Books, Inc., 1959), pp. 11-76, for an illuminating discussion of the origin and usage of refiguration.

Scenarios H. Grandgent, trans., *Dante* (New York: 1921), pp. 255-56, from Stambler, p. 59.

"William T. Noon, S.J., *Joyce and Aquinas* (New Haven: Yale University Press, 1957), p. 80.

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meaning except what the words themselves signify, he leaves the door open for Dante, who later does apply the ulterior senses to poetry. ®

Dante applies Aquinas' theory to poetry, even though he realizes that the word of poetry is not the literal word of the Holy Writ. Noon remarks on the credit which Dante deserves for making this adaptation: "the application of Aquinas' (and medieval) fourfold sense of Scripture (literal, allegorical, moral, and anagogical) is

not strictly speaking an application visualized by Aquinas. It is to Dante rather than to Aquinas that the renown belongs for having systematically distinguished, in the *Convivio*, these four 'senses' of poetic meaning, and in doing so Dante takes pains to distinguish carefully between theological and poetical allegories."

Because Dante was not dealing with the Bible, he cannot undertake to give us consistently four meanings in his beautiful fiction, and in his rather indirect way he admits it in the *Convivio*, by putting the three nonliteral meanings on the same plane, and then distinguishing among the

allegorical, moral, and anagogical. 1° When Dante defines

See Charles Donahue, "Patristic exegesis: Summation," in *Critical Approaches to Medieval Literature: Selected English Institute Papers, 1958-19* (New York: Columbia University Press, 1959), pp. 61-82, for a thorough discussion of the exigencies and divergencies of fourfold exegesis.

Noon, p. 80.

Thomas C. Bergin, *Dante* (Boston: Houghton Mifflin

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the subject of his poem in Epistle X to Cangrande, he gives no clue to its moral or anagogical content, but distinguishes only between the literal and the allegorical: "the subject of this work must be understood as taken according to the letter, and then as interpreted according to the allegorical meaning. The subject, then of the whole work, taken according to the letter alone, is simply consideration of the state of souls after death: for from and around this the action of the whole work turns. But if the work is considered according to its allegorical meaning, the subject is man, liable to the reward or punishment of justice, according as through the freedom of the will he is deserving or undeserving, "t+

Joyce, whose mind was rooted in spiritual traditions and Jesuitical training, naturally adapted these interpretative methods to his own creations, but just because he uses Aquinas, as he does Vico and Bruno and Dante, and practically everybody else, does not imply that he agrees with them. As Tindall points out: "But as the Jesuits observed, Joyce had separated aesthetics from belief. Later in life he was more in sympathy with Bruno than with Aristotle. In *Ulysses*, Stephen still calls for aid upon the scholastic philosophers, and in *Finnegans Wake* Shem is sometimes identified with Aquinas, but for every reference to Aquinas or Aristotle in

Epaget Toynbee, *Dante Alighieri: His Life and Works*,

ed. Charles S. Singleton (New York: Harper and Row, 1965,, p. 195.

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Finnegans Wake there are fifty to Bruno, "14

Joyce's complex theories derive from myriad sources and extend even to the individual word. He uses words in such a way that they become of themselves interpretative symbols. As Levin explains: "When Joyce exclaims 'O foenix culprit!' over the (moral) downfall of (literal) Earwicker, thereby locating this story in the (allegorical) Dublin and adhering to Vico's schedule of (anagogical) revival, he demonstrates how the four levels of symbolism can be subsumed by a single phrase, «13

Forever compelled by his verbal associative mind, and his "grass root words" Joyce comes up with a curious twist of usage which is infinite in its dimensions, and thus goes along with Aquinas and the "literal sense of the word," while at the same time he goes along with Dante and the symbolic sense of poetry. As Noon explains: "The symbolic sense of

poetry is not an interpretation of the literal sense. It 14 tt

Because the symbolic sense of poetry does utilize the literal sense in the fullest sense of the words, the referential meanings of such a basic phrase as "O felix culpa" are multiple: 'the fall of Adam; the Incarnation and

Redemption of Christ, the Saviour; the hyperbolic Exultet

12nsndall, James Joyce, v. 85. 136

1Noon, p. 82.

vin, p. 157.

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of the Holy Saturday liturgy. Interacting with these referential meanings through the seriocomic compression of 'O felix culprit,' are the associations with the immortal phoenix of mythology and of poetry (now seen as a culprit detected in a crime), the Phoenix Park in Dublin which is the scene of Earwicker's transgression (and the scene too of the Phoenix Park murders), and the Viconian theory of historical decline and resurrection. "!" The interaction of all these variables brings about an insight which is impossible to paraphrase.

An attempt to interpret every "quadrivial" incident in the Wake on a fourfold basis would constitute some ideal insomniac a life's work, provided he began early and

worked up to his grave. Just as an attempt to interpret the fourfold meanings laid out in the *Commedia* by Dante would be a rigorous task. The *Commedia*, like *Finnegans Wake*, has been and will continue to be subjected to all sorts of allegorical abominations. H. Flanders Dunbar, for instance, perceived no fewer than nine levels of allegory in the *Commedia* and could no doubt have found more.¹⁸ To such a plethora of exegetical philandering, Dante would have no doubt shuddered. His only reply would have been a quota-

tion from St. Augustine, the same reply which he makes in

1000, p. 83.

1846 *Paradiso*, Dorothy Sayer's introduction, p. 48.

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the Monarchia: "It is the same mistake as is made by

someone who, leaving the right path, comes by a circuitous route to the place to which the road leads ... his error Should be pointed out to him for fear his habit of leaving the path should carry him into cross roads and wrong ones, "we have already been indicted for the act of "cross-roads puzzling," so let us continue with the circuitous abominations.

Several specific incidents and central images in *Finnegans Wake* bear a special correspondence to Significant events and images in Dante's *Purgatorio*, and these on a fourfold level. There is very little which can be taken literally in Dante's *Purgatorio*. Dante himself did not take it literally. Knowing the fictiveness of his poem, and the sources of its techniques, he realized that his dream vision to the Mount of Purgatory was a fiction of his own creation, and not a "literal" event espoused by the Holy Spirit. However, what he did believe in was the truth which that fictional journey was devised to show forth.

The journey did reveal the truth of the human condition, and the movement of humanity from a state of misery to a state of felicity. In practical terms, the journey proper is a fiction. No soul after death makes such a journey: @ soul which is bound for Hell goes there immediately and

17 Monarchia, Book III, Ch. 4, 60 from *Paradiso*, Dorothy Sayer's Introduction, vol. 49.

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Stays there forever. A soul which is bound for Purgatory and then Heaven, does not pass through Hell on the way.¹⁸ The journey of the *Commedia* is contrived, being neither preexistent nor supplied as literal or historical by the Holy writ.

But in the allegorical sense the *Commedia*, and particularly the *Purgatorio*, is a self-contained entity which reflects man's pilgrimage here on earth. Dante explains to the Can Grande that "the branch of philosophy which regulates the work in its whole and in its part, is morals and ethics, because the whole was undertaken not for speculation but for practical results."¹⁹ When Dante says "moral philosophy," Fergusson relates, he means something like the natural history of the human psyche, the accumulated lore of its life. And when he says that it is this philosophy which regulates the whole poem, he means that the underlying subject is always the modes of being and the destiny of the human psyche: "The *Paradiso* presents it in relation to many reflections of its transcendent end; but it is the *Purgatorio* which explores the psyche itself--not in terms of its supernatural goal, but in terms of its earthly existence."²⁰ Therefore, we may read the *Purgatorio* both as

¹⁹Francis Fergusson, *Dante's Drama of the Mind: A Modern Reading of the Purgatorio* (Princeton: Princeton University Press, 1953), p. 6.

²⁰*ibid.*, D. 7.

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the center of the *Commedia* and as a poem with its own unity and self-subsistence. It begins in the Antepurgatory, has its center and turning-point in the evening of the second day and its end in the Terrestrial Paradise. Fergusson remarks further that it "is the visionary fulfillment of the journey of this life, and by analogy, every man's."¹ Morally and anagogically, this journey is directed ultimately toward God.

On the literal level, the story line of *Finnegans Wake* is extremely thin. It is described by Benstock as "a weak correlative to the stronger allegorical and anagogical superstructures."² It is the naturalistic account of a Dublin pubkeeper, Humphrey Chimpden Earwicker, who has two sons, Shem and Shaun, a wife Anna, and 2 daughter Issy. He keeps 2 bar in Chapelizod, and on a Friday evening he is serving his guests in the tavern and drinking along with them, until finally, he falls drunk on the floor and is taken upstairs to bed to begin his nightmare dream of history. The reader discovers incidentally that at one point in his history, HCE has done something sinful in Phoenix Park.

On the allegorical level, *Finnegans Wake*, like the *Purgatorio*, refers to man's pilgrimage through life, burdened with the knowledge of his sins, Original and otherwise. The dream of HCE is the history of mankind, whether

21rergusson, De 7e

22zermard Benstock, "Every Telling Has a Telling: A Reading of the Narrative of *Finnegans Wake*," *Modern Fiction Studies*, XV (Spring, 1969), p. 3.

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it be one lived in @ purgatory or lived in a constant series of ever-spiralling cycles. But it is about the state of man's existence within this pilgrimage which is the question that Joyce seems to be asking. This question is posed in the *Wake* in the form of a riddle, "when is @ man not 2

man?" and it recurs several times during the book as the "first riddle of the universe" (170.4). As Benstock notes of this riddle, it is posed by Shem and reflects Joyce's thinking as a nonconforming artist: "'Shem's first question is asked early in his life to his playmates--'when is a

man not a man?! (170.5)--and he answers it himself, identifying with the man 'that is not @ man': 'when he is a-- yours till the rending of the rocks,--Shem' (170.23-24),"23 Benstock further elaborates that the riddle is to Joyce's mind the logical sequel of the Oedipus Sphinx riddle.

Having accepted the Pythagorean Lreally Protagorean |?" concept of man as the measure of a@11 things, Joyce is concerned with man when he has divorced himself from "is class, religion, and country. Joyce is concerned, in other words, With the "Naked I," and what happens to man in the modern world, stripped of the old conventions, and perplexed by

the new science. His pilgrimage, even in this state, still

= 3enstock, Joyce-again's *Wake*, p. 207.

24 omackets mine. This concept is really that of Protagoras, and was noted by Dr. Arthur Wheeler.

* 5 3oyce-again's *Wake*, po. 207.

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accords with the great myth of his celestial origin, of his "fall" from grace and his eternal desire to be restored to his original state of innocence. "The pilgrimage is conducted in @ labyrinth; Joyce's labyrinth is a complex one, containing old traditions, cast-off religions, Freudian guilt complexes, artistic aspirations, and historical evolutions superimposed by the twentieth century and its belief in the

infallibility of science and the death of God. Thus, the quincuncial labyrinth of the Wake suggests the ineffability of man's cosmos. As J. E. Cirlot remarks: "The idea of the pilgrimage is cognate with that of the labyrinth; to go on

@ pilgrimage is to come to understand the nature of the labyrinth and to move toward the mastery of it as a means

26 But the *'Centre' is not always discern-

to the 'Centre'," ible--such is the state of "Childe Horrid's Pillgrimage." In a moral sense, Finnegans Wake is amoral. Joyce espoused no creeds, propagated none, and parodied all. The Wake does parody a warning to us against the evils of masturbation and incest, and it illustrates the fear and guilt which can result if one does not eliminate in the proper places. We might even say that it teaches the necessity for the construction of more public conveniences, put it is a complex lesson and hard to follow. But behind

265, 5. Cirlot, A Pictionary as (New York: Philosophical Library, inc., 1962), ° oe

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Joyce's jocularly and supposed amorality there is a tinge of pain. The moral connotations of the Original Sin which brought about the "life that we are now living" or the history of mankind, are implied by Joyce throughout the course of the Wake by means of a Shem-like riddle which offers a clue to Joyce's attitude: "Was life worth leaving?" (230.05), @ dual question asking was life worth living? and was the Liffey (Dublin) worth leaving? The riddle, Benstock contends, "can be seen to concern the question of whether the original sin was worth committing. Joyce incorporates St. Augustine's concept that the fortunate fall gave man a greater chance to achieve grace: he adds that the fruit of the sin (the birth of children and the growth of the race) justifies the woman's initiative in commencing the cycle of life." So that actually, since it was the Original Sin which brought us all about, we can consider it a "happy fail." But whether it was worth it, that is, all of us being brought about, is to Joyce @ moot question.

In the anagogic sense, the Wakean pilgrimage refers to the goals toward which man's future and his progeny urge him, expressed ultimately by the "leafy speaking" ALP, who urges HCE in the end to meet his maker. Thus the general scheme of both the Purgatorio and the Wake embodies a pilgrimage, symbolizing the journey of mankind.

27 Benstock, dJoyce-againsts Wake, p. 211.

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Stambler remarks that in Dante the mythic is part of his literal and rational exposition of the cosmos, and it comes, so to speak, from God's subconscious mind rather than from Dante's, 78 The great example of this in the *Purgatorio* is the mountain itself. The literal Mountain of Purgatory as envisioned by Dante is 2a formidable structure of mythic proportions. Dorothy Sayers gives a physical description of its dimensions. ? It was made from that part of the Earth's interior which "rushed up" when Satan fell from Heaven (*Inf.* 34:121), and left the Pit of Hell yawning to receive him. Its summit therefore is as far from the surface of the earth as the surface of the earth is from its center; this means that, according to medieval calculations, the Mountain is something over three thousand miles high!

This mountain is perhaps in the first instance a creation of Dante's literalizing mind, because the fall of man, which was the greatest fall he ever made or could make, had to be from the greatest conceivable height on earth. Sinners fall from the water-level surface of the earth to the even lower level of their choice, and the worst sinners, the traitors, fall to the greatest possible depth in the pit of Hell where they join Satan frozen in ice. Satan himself fell

to this greatest depth from the greatest height, the

28crambler, p. 303. "*Purgatorio*, p. 69.

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Empyrean. Thus, as Stambler further elaborates: "The mountain itself is the mythic, kinesthetic, empathetic Symbol par excellence of human earthly aspiration. It demands to be climbed, as mountaineers say, simply because it is there. One, however, does not simply, as in *2 dream*, soar up to the summit; the arduousness of the ascent is posited by all the practical as well as all the theological qualities of the pilgrim's experience, "29

Literally, the mountain in *Finnegans Wake* is the Hill of Howth in Dublin, in the environs of which grew the Great tim. At various points in the novel it is also the midden-heav, or the orange-mound from which the hen scratches up the letter, so that in that instance it is a mound of trash. Early in the novel, during the Mutt and Jute episode, it is a prehistoric mound, from which they are digging up relics from the past. As the Skeleton Key puts it: "The entire story may be regarded as something drawn out of the subsoil of the soul. " + But the overriding mountain symbol of the *Wake* is HCE himself, who is symbolized as @ mountain. Joyce's symbol for HCE was a Chinese letter word, '\U/. As Joyce explains to Miss Weaver concerning the symbol: "A Chinese student sent me some

letter-words I asked for. The last one is w, It means

stambler, Dp. 304, 21spe1eton Key, ov. 78.

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'mountain' and is called 'Chin,' the common people's way of pronouncing Hin or Fin, «9°

Allegorically, the mountain is the "corruptive mound" or the corrective mound, @ mound of purgatory, up which the Wakean characters as pilgrims progress in the purgation and reiteration of their sins. The mountain also becomes the human psyche, which is compressed in the mind of HC= who is the mountain. His feet are implanted in the earth, representing sensation, while his head is a part of Heaven, the mind. Up and down the mountain the human soul ranges incessantly, caught between spirit and body, heaven and earth.

Anagogically, the profoundest symbolism of the mountain is one that imparts to it a sacred character, by uniting the concept of the mass of the mountain, with the concept of verticality.

As in the case of the cross or the Cosmic Tree, the

location of this mountain is at the 'Centre! of the

world. ... Seen from above, the mountain grows gradually wider, and in this respect it corresponds

to the inverted tree whose roots grow upwards towards

heaven while its foliage points downwards, thereby

expressing multiplicity, the universe in expansion, involution, and materialism. This is why Eliade says that 'the peak of the cosmic mountain is not only

the highest point on earth, it is also the earth's navel, the point where creation had its beginning.

seretter to Harriet Weaver dated 2 March 1927 from Atherton, p. 227.

33cirlot, pp. 208-09.

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Thus we see the relationship between Yawn's "corruptive mound" or his corrective mound, which is the dungheap which is the Mound of Purgatory, which is the highest

point on earth and his "neverstop navel," representing the peak of the cosmic mountain at the center of the earth from which all creation had its beginning.

The impetus which brought forth the conception of both of these mountains was that omnipresent onus of the Catholic mind, Original Sin. There is no question about Dante's acceptance of the doctrine, and the doctrine of the Incarnation and that of the Last Judgment. But his relation to and interpretation of the Original Sin in the *Commedia* is complex. Like some thorough-going Aquinas, he emphasizes the paradoxes of Eve's sin, rather than the sin of Eve and Adam. Stambler attempts to compensate for him by contending that he does it for poetic reasons, in order to emphasize the feminine virtues of Matelda and Beatrice.^{9*} He states, however, that "theology recognizes no essential difference on this point between man and woman, the priority of Eve's fall being balanced by the greater culpability of Adam,"⁹⁹ But this fall of man for Dante, was a fact, a fact imbued with the literariness of the Holy Writ; it was therefore to be accepted rather than questioned. As Stambler remarks:

"The fall of man is a fact, a fact prerequisite to the s*stambler, p. 305.

35 Ibid., p. 306.

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existence and the passion of Christ as God-Man; but it is also prerequisite to the remainder of human history." 36 Dante's conception of the original sin of Adam was one of pride. In the *Paradiso* 26:115-142, Adam admits that his Sin was not in the tasting of the fruit but in disobedience, "the transgressing, or trespassing, of the mark": 'twas not the tasting of the fruit that hath, My son, earned of itself such banishment, But solely the transgression from the path. (*Par*, 26:115-17) As Aquinas had said of Adam's fall: "Adam did not disobey the divine precept from mere willful disobedience; for such @ motive presupposes an already disordered will. ... what he first willed inordinately was his own excellence, and thus his disobedience sprang from pride."^{9?} Stambler contends that Dante follows the belief of Aquinas, the belief that it was pride which was the stimulus to Adam's disobedience; but since Adam as the first creature on earth was not as yet saddled with a disordered will his soul was more likely to be guided by the pleasure-principle alone. He further clarifies this Original Sin of Adam: "What then is pride, as Adam's sin, but the willing of what Aquinas

calls 'his own excellence,! the willing of what is intended 3stapmier, p. 307.

'aquinas, *Summa Theologica*, II, 163, a. I ad I, quoted in Stambler, p. 307.

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to bring pleasure, but before experience and maturity are

at hand to direct the intention, or will, along accurate paths of judgment?" 2°
Original Sin, then, by the process of Dante's poem, seems to be more precisely defined not as pride so much as an inchoate pleasure-principle action that might--in this one instance alone of human action--be called proto-pride. 77

Literally, the sin in *Finnegans Wake* is never clearly delineated. We know that it is the germinal factor of the dream of HCE, At various points in the *Wake* the reader is led to believe that the sin was one of peeing at two girls who were urinating in Phoenix Park: "he did take a tompip peepestrelia throug a threedraw eighteen hawkspower durdicky telescope . . . spitting at the impenetrablum wetter" (178. 26-30). The idea of the sin being weeping is a fairly dominant version throughout the *Wake*.

The actual sin, however, may have been further complicated by HCE's not only peeing, but also by his masturbating while he watched the urination. Benstock notes the compounding of the felony: "Masturbation plays an important part in the book, but since some aspects of Earwicker's sin are so carefully concealed in the dream, it would take a prac-

ticed eye and ideal lighting to ever prove the allegation." /°

38stambier, p. 308. Ips.

+O zenstock, "Every Telling Has a Taling," pv. 7.

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As Benstock points out, we know that Van Hoofter is caught "laying cold hands on himself" (21.11), and an even more definite assertion of masturbation is made in this description: "Later on in the same evening two hussites absconded through a breach in his beylaws and left him, the infidels, to pay himself off in kind remembrances (589.33-35). + The "'culious epiphany" which tne professor remarks upon when HCE's "Troysirs fall" may very well be his assessment of the evidence. But the significance of the masturbation motif is important, because it is in this act that Barwicker may have changed the "stickiness" of the whole situation. Benstock contends that the act of masturbation on Zarwicker's part changes the accidental character of the encounter with the girls into one in which he deliberately performs a sexually sinful act." Allegorically, what occurs in Phoenix Park is what occurred in the Garden of Eden when Adam and Eve ate of the apple of the Tree of the Knowledge of Good and Evil, or as Joyce puts it: "where Hoddum and Heave, our monsterbilker, balked his bawd of parodies (296.6-7). Morally, the lesson which HCE

and the Wakean characters learn from the incident is one of humility. To Joyce the acts of

urination, masturbation, and elimination were the acts of

zenstock, "Every Telling Has a Taling," p. 7.

*2Ibid., p. 8.

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creation, and like all artists, Joyce took great pride in his creations. Thus HCE in this instance, might take fair warning, and could also be accused, like Adam, of being guilty of "proto-pride," for his act is certainly activated by the pleasure-principle.

Analogically, the sin committed in Phoenix Park is the same sin which God committed in the act of creation. It is one of Joyce's axioms that the Original Sin was committed by God Himself. As Atherton points out: "Joyce had studied theology under Jesuit teachers and knew that the official Catholic solution to the problem of the existence of pain in a world controlled by an omnipresent and loving God was to be found in the doctrine of Original Sin. Joyce transferred the responsibility for Original Sin to God. This, he says, is the Original sin, O'3 The mysterious way in which the sin seems to change in its nature is further explained by Atherton who believes that it is because HCE is the father-figure in 211 eras and commits a different sin in each era. The sin which Joyce accuses him of in the Old Testament is indecent exposure, because he showed his hinder parts to Moses (EX, 33:23): "And I will take away mine hand and thou shalt see my back parts; but my face shall not be seen." The Vulgate Version of Genesis 16:13 could be given @ Similar interpretation; it runs, translated, "Verily

I have seen the hinder parts of him that seeth me, "+

+3, Atherton, p. 179.

Hopi,

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Atherton points out other passages in the Wake where the same theme of indecent exposure is played upon: "uncover the nakedness of an unknown body in field of blue" (96.28), "hoar father Nakedbucker" (139.6), and several other connections which link HCE with Noah and his exposure, like 'maggy seen aile' (7,32), and "happyest cloudiness" (581.22).⁵ But however the sin and the sinner may fluctuate,

the sin is creation and the Sinner is God. It is in God's act of creating the universe that he broke up the unity of the cosmos. As Tindall remarks: "Creation is the descent from unity to multiplicity," and the fall of man, another descent from unity to multiplicity is also creative: "Earwicker's Sin in the Park is like Adam's in Eden. 'O felicitous culpability,' cry his descendants, 'sweet bad cess to you for an archetypal.' These allusions to Genesis and the Cabala serve as parallels for fatherhood. The family man, like God or Adam, descends or falls into his children,"⁶

In Joyce's view, the son of God's multiplicity who came

along to atone for his Father's act, is Christ. And that atonement and forgiveness which is offered to man for the "frame-up in Eden" is symbolized by the sacrament of the Eucharist. The sacrament in Dante's *Purgatorio* is represented in the Beatrice pageants. On the literal level, these

pageants are the great focal point of the *Commedia*, for it

⁵ Atherton, p. 180.

48n5 note, James Joyce, p. 78.

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is the time of the long awaited reunion of Dante with Beatrice. The actual pageants are set forth by Dante as "plays within plays" in which the characters are not symbolic personages but are allegorical personifications in the traditional manner embodying abstract ideas, ?? The Angels and Intelligences which Dante mentions in these cantos are portrayed as masquers who represent before him 2 contrived pageant. The two masques between them represent the history of the Church.

In the literal sense the first masque is the setting for the union of Dante with Beatrice, but in the allegorical sense it is the Pageant of the Sacrament, for Beatrice, Dante's own particular "God-bearing image" plays the part of the Sacrament. In the analogical sense, the masque is the indwelling of Christ in His creation through the union of His two natures, Divine and Human, or the "Hypostatic Union." Christ Himself appears in the masque in the form of a Gryphon, a classical monster which combines the forepart of an eagle with the hinder of a lion. The Gryphon is of colors red and white, symbolizing the blood and the flesh of Christ.

The allegorical sacrament of the Eucharist in *Finnegans Wake* is contained within the wake scene itself. Literally,

it is the scene of a typical Irish wake, but it is here that

⁷ *purgatorio*, Dorothy Sayer's commentaries, p. 302.

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the eating of the host takes place. Finnegan is Finn MacCool who is HCE who is God who is @liso Christ. And at his death and wake, following his resurrection, he becomes the sacrament and his mourners feed upon his body: "Grampupus is fallen down but grimny sprids the boord. Whase on the joint of a desh?" (7.8-9). He is a giant of a dish as the mourners Symbolically drink his blood, "quaffeff his fraudstuff" (7. 13), and eat his flesh, "sink teeth through the pyth of a flowerwhite bodey" (7.13-14). Embodied within this "flowerwhite bodey" is a "body" of elements "quadrivial" in interpretation.

Joyce's quadrivia are more often irreverent than reverent, usually parodies, often negations of the Catholic principle. And by means of an unparaphrasable referential, Finnegan becomes in the same scene a fish, but not just a fish, a "brointoichthyan," a thunder-fish. The fish is the traditional symbol of Jesus Christ, and the mourners of the wake are metamorphosed into disciples eating him for supper. The anagogical union is more apcalyntic than hypostatic, for the thunder of the fish is the bolt of Jove, and the thunder-fish is not the union of Christ's two natures "mysterious and undefinable," but rather the mind-boggling and frightening coupling of two giants, Jove and Jesus!?!

Later, as the "host" in his pub, HC= is eaten by his customers. As the Skeleton Key relates: "The theme of

eating is always associated in Finnegans Wake with the eating

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of the god: the consuming of the life substance of the

father by his sons and retainers," '8

The tavernry become disciples at the Last Supper. They are consuming HCrt's liquor, and his blood, and eating his body, symbolized by their perpetual gossip which tears apart his reputation. As Tindall notes, HCE becomes the "man-goat," and symbolizing man-god and scapegoat, he atones for the sins of men: 9. "Trissme, the mangoat! And the name of the Most Marsiful, the Aweghost, the Gragious One!" (353.2-3). Thus the feasters take the man-goat sacrament in the name of the most merciful Father, Son, and Holy Ghost. Harry Staley affirms the dramatic function of HCE as the sacrament of the Eucharist in Finnegans Wake: "the mystical relationship between the Eucharistic accidents and its Divine Essence is the conceit that underlies HC='s sacred and nourishing character in the mythic imagination of the

Finnegans Wake. As Christ the Redeemer informs the species of the bread and wine, so the substance of HCE is transformed into alimentary solid and liquia, 17°

A burlesque of the sacrament of Extreme Unction also

occurs in the Tavern Scene, during the Butt and Taff episode.

In the Last Rites of the Church, the eyes, nose, mouth, hands,

*8sveieton Key, p. 196. +905 dail, James Joyce, p. 78. 50..

Harry Charles Staley, "Joyce's Catechisms," *James Joyce Quarterly*, VI (Winter, 1968), p. 142.

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and feet are anointed to invoke God's forgiveness for the Sins committed by them. During the radio skit of the brothers Butt and Taff, Butt tells a tale of his shooting the Russian General at the Battle of Sevastopol. The Russian General is of course HCE, and just before he is to be shot, he exhibits the seals of his orders. He shuts his eyes because he confesses to peeping at girls: "He blanks his goggles because he confesses to all his tellavicious nieces" (349,27-28), He blocks his nose because he confesses he is always smelling his guilty fingers: "He blocks his nostrils because that he confesses to everywhere he was always putting up his latest faengers" (349.28-30). He wines his mouth with a cloth because he confesses how often he used to be using it on her: "He wollops his mouther with a sword of tusk in as because that he confesses how often he used to be opening her howoften he used to be undering her" (349. 30-32). He bundles together his hands and his feet because he confesses to their accomplishments and crimes: "He bundles alitogether his manucupes with his pedarrests inasmuch as because that he confesses before all his handcomplishies and behind all his confederacies," (349.32-34). And he even goes so far as to bless something else which in the light

of the context is easy to guess, for he confesses it was generously used: "he touched upon this tree of livings in the middenst of the garden for inasmuch as he confessed

to it... now he come to think of it jolly well

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uttered generously over the ole blucky shop" (350. 1-6) 7+

Later, in the St. Kevin episode, is a burlesque of the sacrament of Baptism, complete with Dantean Paradisiacal imagery. In Book IV (605.4-60612) is an extraordinary account of St. Kevin which is made up of 9's and 7's. St. Kevin prepares for the sacrament of Baptism, and during the course of his preparations, his soul ascends by nine levels, parodying the nine concentric circles of Dante's *Paradiso*. As Jack P. Dalton relates of the episode: "Kevin journeys to the supreme center of nine concentric circles to prepare his baptismal bath by activities in sevens (605.26, 29, 30, 32). His soul ascends by nine levels--'poor Kevin,' 'piously Kevin,' 'holy Kevin,' 'venerable Kevin,' 'blessed Kevin,' 'most blessed Kevin,' 'Saint Kevin.' Further, there are nine orders of angels, the seven orders of clergy, the seven canonical hours, and the seven sacraments, each group in perfect order, 19 These nine orders of angels are mentioned in the episode through a complex series of puns.

The angelic hierarchy which is "punned" in the episode is the traditional division of the angels into nine orders used by Dante in the *Paradiso* 28:99-126. Dante

accepts this traditional division as prescribed by the

*Isxleton Key, pp. 227-28. >? Sack P, Dalton, "Habemus Dominationis," James Joyce Quarterly, I (Winter, 1964), p. 10.

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Pseudo-Dionysius and followed by Aquinas. 7° These divisions correspond to the nine spheres of Heaven. Literally, they are God's agents in the system of secondary causes, but allegorically, the angels represent the operations of Divine Providence. In the *Paradiso* the nine concentric circles or orders of angels revolve around an infinitesimal point of light, which is God. 54 They are named, in the order of their ascendancy as: Angels, Archangels, Princedoms, Powers, Virtues, Dominations, Thrones, Cherubim, and Seraphim.

In St. Kevin's ascension, he is promoted from a mere Angel to a Seraphim, "Saint Kevin," in his journey to the supreme center, that being the Empyrean of the *Paradiso*. What Kevin literally does is to use his altar and bathtub or taltar-tub" to take him to an islet in the middle of a lake. In this islet is a spring from which the Saint collects water. He builds himself a hut, in the floor of which he digs @2 pit into which to pour the water; then he sits in the water to meditate.?- His immersion is his baptism, which coincides with his exclamation "Yee" as he steps into the chilly water.

Finally, all seven of the sacraments are parodied in the space of a short paragraph in the Glugg and Chuff

535ce *Paradiso* 28:130-132, where Dante gives credit for his system.

>5sxe1eton Key, De 346.

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episode. Poor Glugg, who has been unable to answer the riddle of the heliotrope put to him by the "rainbow girls" flies into a tantrum and runs amok, beating up seven little boys (the seven sacraments): "He dove his head into Watt Murrey Lboaptisn], gave Stewart Ryall a puck on the plexus Leonfirmation], wrestled a hurry-come-union with the Gillie Beg Leucharist], wiped all his sinses, martial and menial, out of Shrove Sundy MacFearsome [extreme unction], had a belting bout, chaste to chaste, with MeAdoo about nothing (matrimony]" (227.29-34), and then finally, he takes holy orders: "'imbretellated himself for any time untellable with what hung over to the Machonochie Middle from the MacSiccaries of the Breeks" (227. 36:228.1-2) 0°

Intimately linked with the sacraments and prerequisite to their existence is the Incarnation. It constitutes the important vehicle behind the symbolism of the Second Masque of the Beatrician Pageant of the Purgatorio (Purg. 32). "The second masque which follows the reunion between Dante and Beatrice is divided into two acts, the first being the "Interlude." It is the Incarnation motif which accounts for the richly allusive allegory of the canto. According to tradition the Cross of Christ was made from the wood of the Forbidden Tree. The Chariot of the pageant (the Church) possesses @ pole which is the Cross itself. By means of

sxe1eton Key, p. 147. 5' Purgatorio, Dorothy Sayer's commentaries, p. 326.

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several symbolic incarnations, Christ (the allegorical Gryphon of the pageant), is also the Second Adam (the moral innocent Adam of the Chariot pole), who is united or bound to the First Adam (the Tree, or the literal Adam according to Old Testament Writ) of whose race he came but whose fall he did not share, and Man's ruined nature is redeemed and receives new life from the perfect Nature of Christ (the dry Tree breaks into blossom symbolizing the anagogical redemption).

The theme of the Incarnation in *Finnegans Wake*, of outer and inner being, appears as an elaborately complex network of motifs centered around clothing. Instead of changing into Gryphons and Chariot poles, Earwicker changes clothing. Earwicker's clothing, and his constant changing of clothing is his manifestation of time and space, signifying his particular incarnation at the time. In Book I, Chapter 3, is a history of HC's trial and incarceration, 'in which his appearance changes constantly and mercurially. Throughout the scheme of his archetypal "Zarwigger Saga" he is variously the General, Mr. Browne-Mr. Nolan, and "His Revenances," God. It is very difficult to "identify the individuone" (51.6), in his present regalia for he is all

Gecked out in a "scratch wig, squarecuts, stock lavaleer, regattable oxeter, baggy pants and shuffles" (51.6-8). However, during the course of "that fisabed ghoatstory of

the haardly creditable edventyres of the Haberdasher"

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(51.13-14), which the General relates while he is involved in practicing shooting at some empties, "executing with Annie Oakley deadliness," he does usher up the hero of the "gnoatstory" and sure enough, he is dressed in the "mythical habiliments of Our Farfar and Arthor of our doyne" (52.1617). After HCE, "Our Father and the Author of our days," rises from his burial under the leke and goes off in 2 new disguise, they find his clothing on the shore. As Tindall notes: "Joyce mentions this and carefully catalogues HarWicker's clothing throughout the book because each change

of clothing is an incarnation, "98

the clothing motif is often centered around the tale

of the Norwegian sailor and the tailor. The tailor who

cuts and weaves the cloth is God or Adam, the "first breachesmaker," and he is also the artist and HCE, What he weaves is man's destiny, first in the state of innocence, then in the state of sin, then in a state of redemption. Tindall notes the connection of the sailor with the tailor: "Three times the Norwegian captain sails away and returns to quarrel with the tailor. ">? It is plain, however, that Earwicker is both the Norwegian sailor (Man) and the tailor (God the Creator). The tailor weaves his coat, or his outer

manifestation, as God creates Man (literal according to Holy

*Snindell, James Joyce, v. 88. ipa.

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Writ). The Norwegian sailor wears the coat and refuses to pay (the fall, allegorically) having a quarrel with his maker; But, the Norwegian sailor eventually returns and marries the tailor's daughter. Thus, their union signifies the anagogical redemption, for man is reunited with his maker; As Tindall notes, the ball at the Tailor's Hall is at once the celebration of the captain's wedding and his wake, "60 And we might add, the celebration of man's redemption.

A final allegorical meaning which both the *Purgatorio*
and the *Wake* intentionally bear is what might be called

personal allegory. Dante and Joyce are the artists who create and report the events of the *Commedia* and the *Wake* but they are also the central figures of the drama. As universal as they may be, the *Commedia* and the *Wake* are both very subjective works of art. Dante tells of his political exile from Florence, his friends, his masters, and his literary models from Virgil to Arnaut Daniel. Joyce tells of his exile from Dublin, his friends, his enemies, his brother, and his literary models from Aquinas to Dante,

Dante's personal allegory is most evident in the *Purgatorio* for it is there that he admits that his sin is

one of pride. Joyce's pride is evident from the beginning,

60m5naail, James Joyce, p. 89.

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for even as Stephen in the *Portrait*, it is his pride which makes him glory in and magnify his sins. Like Dante and his Florence, Joyce could never forget his Dublin. Even though his exile was self-imposed, it was only his body which left the Liffey; his spirit stayed on and became a "ghost by absence." Dante's continual allusions to the Guelphs and the Ghibellines are paralleled by Joyce's talk of Sinn Féin and Parnell. Dante's beloved Arno and created Lethe are paralleled by Joyce's mythical Liffey, and both rivers become overriding symbols of their creative genius. Dante's statement that "another man's stairs are hard to tread" is paralleled in pathos by Shem's admission that "there is no plague like Rome."

Together Dante and Joyce succeed in proving that all truths are not varied judgments, for one truth remains common to mankind--that is, that medieval man, like modern man, has one central need. Whether he believes his place to be in God's Great Chain of Being, or to be just a link in an eternal succession of evolutions, he must be assured of his humanity, and of his significance in the scheme of

the cosmos.

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