

How Did Buddhism Influence James Joyce and Kenji Miyazawa?

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Introduction

James Joyce (1882-1941) attempted to absorb all kinds of religious and philosophical teachings and parodied many in his texts. In his early days, he became interested in Buddhism as a philosophical alternative to Christianity. Joyce learned much about Buddhism through Theosophy and referred to it in *Stephen Hero*, *Ulysses* and *Finnegans Wake*. Buddhism and Oriental pacifism were concepts that interested Joyce.

Kenji Miyazawa (1896-1933) was born to a rich Buddhist family who ran a big pawnshop in Hanamaki, Iwate. Unlike Joyce, who left his city Dublin and became an exile in Europe, Miyazawa spent most of his short life in the countryside of Iwate. With a strong sympathy for the many poor farmers who frequented his family's pawnshop, he was ashamed of himself for being a member of the rich classes of the area. So he tried to refuse his father's financial aid and to become a "hyakusho" which means a "farmer" in Japanese but originally meant "ordinary people" in Chinese.

My aim is to discuss how Buddhism influenced Joyce's works in comparison with his contemporary, Kenji Miyazawa. Of course we cannot simply compare how Buddhism influenced Joyce with how it did Miyazawa, because Joyce did not believe in Buddhism as Kenji Miyazawa did. In addition, Joyce's knowledge about Buddhism is far behind Miyazawa's simply because Joyce lived in Christianity-dominated Europe while Miyazawa lived in Buddhism-dominated Japan. Both Joyce and Miyazawa tried once to live a religious life; Joyce finally decided not to be a Jesuit priest, while Miyazawa was rejected by Kokuchū-kai, a new Nichiren sect of Buddhism at that time.

I. Joyce, Olcott, and Theosophy/Buddhism

When and how did Joyce know Buddhism? It is very hard to imagine there was an opportunity to learn Buddhism directly in Dublin at Joyce's time, although his brother Stanislaus referred to the "Bonzes" as certain Chinese priests in his diary.¹ It started in Dublin around 1902 when "Esoteric Buddhism" was a fashionable topic with A.E. (George Russell) and his circle. One midnight early in August 1902, Joyce waited on A.E.'s doorstep: "they discussed Theosophy, which Joyce considered a refuge for renegade Protestants but found intellectually interesting" as L. A. G. Strong reports in "A.E.' - a Practical Mystic" (427-28). According to Powis Houlst's *A Dictionary of Some Theosophical Terms*, the word "Theosophy" is defined: 1) A name given by the Alexandrian philosophers to the ancient Wisdom-Religion, the Hidden Wisdom, in the third century A.D.; 2) That eternal revelation of the Divine Spirit which forms the source of all the religions, arts, and sciences of the world (144). The word is the equivalent of the Sanscrit word "Brahma-Vidya" which means "Divine Wisdom." "Theosophy," especially in the early stage of the society, is a body of religious doctrine strongly influenced by the "Esoteric Buddhism," prehistoric "Budhism" (spelt with one, instead of two d's) or pre-Vedic Brahmanism. In *A Portrait of the Artist as a Young Man*, Stephen

Dedalus hears his fellow students' mocking cry, "We want no budding Buddhists" (P 246). The "budding Buddhists" means Theosophists in this context: the cry expresses the people's contempt for Theosophy and the occult fascinated many Irish writers including A.E., W. B. Yeats, etc. To them, Mme Helena Petrovna Blavatsky's Theosophical Society offered an immense and intricate body of mystical teaching, which purported to be a large segment of the ancient knowledge underlying all religions but preserved in them only in fragmentary and distorted form as Henry Summerfield reports in *That Myriad Minded Man* (1). Theosophical doctrine derived in part from Buddhist teaching. Stephen in *Ulysses* alludes to Mme Blavatsky and to *Isis Unveiled* in the 3rd episode "Proteus" and in the 9th episode "Scylla and Charybdis." In addition, A.E. and John Eglinton, who appear in the Scylla and Charybdis episode, were at one time affiliated with the Dublin Lodge of the Theosophical Society. But Stephen's attitude is apparently cynical towards Theosophy.

The Theosophical Society was founded by Mme Blavatsky in 1875 in New York in cooperation with Colonel Henry Steel Olcott and others to investigate the nature of the universe and humanity's place in it, to promote understanding of other cultures, and to be a nucleus of universal brotherhood among all human beings. The three declared objects are: 1) To form a nucleus of the universal brotherhood of humanity, without distinction of race, creed, sex, caste, or color, 2) To encourage the comparative study of religion, philosophy, and science, 3) To investigate unexplained laws of nature and the powers latent in humanity.² In her early days, Mme Blavatsky was much influenced by what they called "Esoteric Buddhism" which is somewhat close to Theravada (Southern) Buddhism or "The Teachings of the Elders" which is practiced in South[-East] Asian countries like Sri Lanka (formerly Ceylon), Myanmar (Burma), Thailand (Siam), etc. But her teachings and doctrines, often criticized, are not coherent throughout her life. *The Secret Doctrine*, is partially based on *The Book of Dzyan*, a mysterious Thibetan(?) Buddhist book many scholars and critics suspect does not actually exist.

As Michael Patrick Gillespie notes in *Inverted Volumes Improperly Arranged*, of the five texts by theosophical authors —Walter Adams, Annie Besant, William Horton and Henry Olcott— which Ellmann lists in *The Consciousness of Joyce*, only the two books by Annie Besant were acquired by Joyce in Trieste: *Une introduction à la théosophie* and *The Path of Discipleship* (15). Gillespie suspects that Joyce disposed of the Adams, Horton's and Olcott's books before leaving Dublin (14). Joyce, however, seems to have investigated Theosophy and Buddhism on the Continent, judging from the two books Joyce got in Trieste. Besant became the second president of the Theosophical Society after Olcott's death in 1907, two years after Joyce moved to Trieste. The first of two Besant's books Joyce owned is the French translation of the introductory booklet for prospective believers, and the second one reveals how to reach a higher level of awareness with the help of an enlightened teacher: it outlines the qualifications one must have, the general ideas behind discipleship, and how to employ these ideas with the help of a qualified teacher or guru.

One major source of Joyce's Buddhist allusions is Colonel Olcott's *The Buddhist Catechism* first published in 1881. As Richard Ellmann checked, Joyce's copy of the book was dated May 7, 1901.³ Olcott was born on August 2, 1832, in Orange, New Jersey. He was titled Colonel after he served during the Civil War as a military investigator of fraud and corruption. This was followed by a career in law, which he later combined with journalism, reporting on Spiritualistic phenomena. In 1875, together with Mme Blavatsky and William Q. Judge, Olcott co-founded The Theosophical

Society, and remained President-Founder for life. As its president, he accompanied Mme Blavatsky to India, where they played key roles in reviving interest in Asian philosophical and religious scriptures. Olcott is especially noted for his work among the Buddhists of Sri Lanka, Burma, and Japan, helping them realize the essential value of their own heritage. His administrative skill and public activities throughout the world were largely responsible for the Society's growth and organizational success. He died in Adyar, Chennai (Madras), India on February 17, 1907.

The booklet *The Buddhist Catechism* is divided into five categories: 1) The Life of the Buddha, 2) The Dharma or Doctrine, 3) The Sangha, or monastic order, 4) a brief history of Buddhism and 5) some reconciliation of Buddhism with science. It became popular and authoritative early in the twentieth century even in Japan after the first Japanese translation by Tosui Imadate was published in 1886. So Olcott seems to have been regarded as the most famous Buddhist in the Western world by the Shin Shu sect of Japanese Buddhists who had actually opened missions in many places in America as Olcott noted (93-94). In fact, Olcott, known as a "White Buddhist" among the Japanese Buddhists, was invited to Japan by Fukudo Noguchi and the Shin Shu sect of Kyoto. He arrived in Japan with Dhammapala Hevavitarana of the Theosophical Society of Ceylon on February 9, 1889 and gave 76 lectures in 33 places all over Japan, leaving the country on May 28.

Olcott was warmly welcomed by the Japanese and fiercely opposed by Christian missionaries. The Tokyo newspaper *Dandokai* reported, "The arrival of Colonel Olcott has caused great excitement among the Christians in Japan. They say that he is an adventurer, a man of bad principles, and an advocate of a dying cause. How mean and cowardly they are!" Another issue of the *Dandokai* said:

Since Colonel Olcott's arrival in Japan, Buddhism has wonderfully revived. We have already stated that he has been travelling to all parts of the empire. He has been everywhere received with remarkable enthusiasm. He has not been allowed a moment of leisure. He has taught our people to appreciate Buddhism, and to see our duty to impart it to all nations. Since his discourses in Tokyo, the young men of the Imperial University and High Schools have organized a Young Men's Buddhist Association, after the model of the Young Men's Christian Association, to propagate our religion...⁴

The total number of the Japanese audience is reported to have been nearly 200,000.⁵ Olcott was especially welcomed by the people who were tired of the sudden westernization since the Meiji Restoration in 1868. Olcott played his role as the "19th-century White Bodhisattva," repeating "Keep your national identity as a Buddhist." I presume that Miyazawa must also have known of Olcott because his family members were very pious Buddhists and were strongly connected to the Shin Shu sect.

In Joyce's young days when he learned Buddhism through Theosophy, he presumably could not distinguish Theravada Buddhism from Mahayana because the difference between the two kinds of Buddhism does not seem to have been important for the Theosophists at that time. But later he seems to have studied Buddhism much further for composing *Finnegans Wake*. At the same time, young Miyazawa gravitated toward Mahayana Buddhism, especially the Nichiren sect or the Lotus-Sutra sect.

II. Kenji Miyazawa and Buddhism

The Lotus Sutra or the Saddharma Pundarika Sutra is one of the most important and influential of all the sutras or sacred scriptures of Mahayana Buddhism throughout China, Korea, Japan, and other regions of Eastern Asia. "Mahayana" means the "Great Vehicle." The Mahayana group once despised Theravada Buddhism calling it "Hinayana" ("Lesser Vehicle").⁶ The Lotus Sutra depicts events that take place in a cosmic world of vast dimensions, a world in many ways reflecting traditional Indian views of the structure of the universe. It contains 28 stories that are used as teaching devices.

In January 1921 Miyazawa went to the Kokuchu-kai building, Tokyo to work for the new Nichiren sect (Lotus-Sutra sect) of Buddhism. He met Chiyo Takachio several times. However, Takachio rejected his wish for an apprenticeship to practice asceticism because so many young people were eager to join at that time. Instead Takachio encouraged him to write the "Lotus Sutra Literature" (620)⁷ Miyazawa came to believe that writing it was his true vocation. The "Lotus Sutra Literature" is, in this sense, a literary work written by a Lotus Sutra believer as an irresistible manifestation of his faith according to Chiyo Takachio (620). So Miyazawa wrote many poems and stories influenced by Mahayana Buddhist philosophy, especially the Lotus Sutra. In 1924 he published two books, one poem collection, *Spring and Ashura (Haru to Shura)* and one collection of children's stories, *The Restaurant of Many Orders and Other Stories (Chumon no Oi Ryoriten)*; he published only those two books during his lifetime, but left a great number of manuscripts which were published after his death.

Miyazawa's introduction to *Spring and Ashura*, considerably mystical and avant-garde, is an introduction to modern Lotus Sutra Literature:

The phenomenon called I
 Is a single green illumination
 Of a presupposed organic alternating current lamp
 (a composite body of each and every transparent spectre)
 The single illumination
 Of karma's alternating current lamp
 Flickering unceasingly, restlessly
 Together with the sights of the land and all else
 (the light is preserved... the lamp itself is lost)

 As a result people and galaxies and Ashura and sea urchins
 Will think up new ontological proofs as they see them
 Consuming their cosmic dust... and breathing in salt water and air
 In the end all of these make up a landscape of the heart ...

 And just as what is is but what we sense in common
 So it is that documents and history... or the earth's past
 As well as these various data
 Are nothing but what we have become conscious of
 (at the root of the karmic covenant of space-time) ... (Trans. Pulvers 14-23)⁸

He confessed later in his letter to Saichi Mori dated February 9, 1925, "I foolishly thought and claimed in the introduction of *Spring and Ashura* that I thoroughly attempted to change the status

of history and religion and show to somebody the various lives based on it" (*KM* 9.281-82).⁹ Ashura, derived from a god of Zoroastrianism, was introduced into India as an evil god. Yet after Buddhism adopted this god from Hinduism later, Buddhists began to believe he was a faithful guardian of the Buddha. Miyazawa, or "Ashura" defined himself as the phenomenon of "a single illumination of a presupposed organic alternating current lamp" or "the single illumination of karma's alternating current lamp."

As the date shows, it was published two years after *Ulysses*. It contains some Buddhist terms like Ashura and Karma. Miyazawa tried hard to redefine history and religion merging some Buddhist terms with Western scientific terms, etc. in his own way. According to him, we recognize whatever we observe through our senses depending on our mental conditions. How we understand things depends on the place we are at a given time. The introduction is his manifesto of scientific Buddhist literature, which is obviously similar to Olcott's *The Buddhist Catechism* and the Theosophical doctrines.¹⁰ Miyazawa's association of Buddhism and science may be indirectly influenced by Olcott.

Contrastively the following poem "Strong in the Rain" ("Ame nimo Makezu") shows that in the deepest part of Miyazawa's mind that honestly wished he had been healthy. It is free from any literary ambition:

Strong in the rain
 Strong in the wind
 Strong against the summer heat and snow
 He is healthy and robust
 Unselfish
 He never loses his temper
 Nor the quiet smile on his lips
 He eats four *go* of unpolished rice
Miso and a few vegetables a day
 He does not consider himself
 In whatever occurs... his understanding
 Comes from observation and experience
 And he never loses sight of things
 He lives in a little thatched-roof hut
 In a field in the shadows of a pine tree grove
 If there is a sick child in the east
 He goes there to nurse the child
 If there's a tired mother in the west
 He goes to her and carries her sheaves
 If someone is near death in the south
 He goes and says, "Don't be afraid"
 If there's strife and lawsuits in the north
 He demands that the people put an end to their pettiness
 He weeps at the time of drought
 He plods about at a loss during the cold summer
 Everyone calls him "Blockhead"
 No one sings his praises
 Or takes him to heart...

That is the sort of person
 I want to be (Trans. Pulvers 204-9)

That poem was discovered after his death, written in his pocket notebook dated November 3, 1931; after the poem he wrote several lines of the Lotus Sutra (*KM* 10.52). The poem must have reflected the last part of Chapter 23 of the Lotus Sutra (*LS* 288-89)¹¹ The word "Blockhead" ("Dekunobo") probably derived from "The Bodhisattva Never Despise" ("Jo-Fugyo Bosatsu") who is described in Chapter 20 of the Lotus Sutra. As his name shows, he never despised people even if they condemned or reviled him: he just bore it all patiently. When he knew "his end was drawing near, he heard the Lotus Sutra and his organs were clarified by his transcendent power and again, to all the people, widely preached this sutra" (*TLS* 293)¹² In fact, Miyazawa noted "Never Despise" in the same pocket notebook (*KM* 4.291-92;10.68).

"A Grand Vegetarian Festival" ("Bijiterian Taisai") is also an important short story. Miyazawa became a vegetarian like Zen priests in spring 1918, saying "What would a fish feel if it could from behind stare at me eating it?" (*KM* 9.90-91). "A Grand Vegetarian Festival" is his unpublished story which features an imaginary international congress or debate between vegetarian people (about 10% of them are Buddhists) and anti-vegetarian people. Its main setting is a fictional village in Newfoundland, Canada. In it one Shin Shu Buddhist from a Christian country speaks of Saint Shinran's and his followers' meat-eating and points out that even the Buddha in his final days was not a vegetarian: "... Lo and behold, the Buddha received his last meal offered by Cunda, the smith. The food was mainly made of pork. The Buddha's stomach is said to have been totally uncurable by eating it. Thus he finally attained Nirvana in Kushinagar at the age of 81" (*KM* 6.101). At the end of his speech, the Shin Shu Buddhist ironically defends eating meat. The Buddhist may have been the type that Olcott scorned when he criticized the corrupt Japanese Buddhist monks who did not follow the Five Buddhist Precepts: Not to 1) take life, 2) steal, 3) indulge in sensuality, 4) lie and 5) become intoxicated by drink. The narrator tells the story as if it were a report from the festival which ends with "converting all the participants into vegetarianism." Vegetarianism is strongly connected to Buddhism for Miyazawa like Stephen Dedalus in *Stephen Hero* as we will see later.

As we have seen, Buddhism influenced Miyazawa very deeply. However, he also doubtlessly owed a debt to Christianity; it is felt just in certain images and attitudes absorbed from the common Christian tradition in the nineteenth century. Most evidently in the Titanic episode of the story "Night on the Milky Way Train" ("Ginga-Tetsudo no Yoru") the abandoned people on the deck began to sing Hymn No.306 preparing for death. For him in his later years, universal humanity was more important rather than differences of religions. Raised in a mood after the Russo-Japanese War (1904-5) which was mentioned in Joyce's *Ulysses* many times, his short life ended before World War II.

III. Buddhism in Joyce's Works

In 1903, Joyce wrote a review of H. Fielding-Hall's *The Soul of a People*, which was published in the *Daily Express*, Dublin, February 6, 1903. In the review, Joyce points out that Hall omits some incidents which are among the most beautiful of the Buddhist legend – the kindly devas strewing flowers under the horse, and the story of the meeting of the Buddha and his wife (CW 93). Probably Joyce already read some of Buddhist books, at least any of the Buddha's biographies by that time. Joyce continues, "he states at some length the philosophy (if that be the proper name for it) of Buddhism" (CW 93).¹³ Joyce's comment may have reflected both Hall and Olcott's views: "Nothing could be further from the truth than to call... Buddhism a philosophy" (Hall 24) and "The word 'religion' is most appropriate to apply to Buddhism, which is not a religion, but a moral philosophy" (Olcott 1n). But Joyce treated Buddhism as a religion in the review. Hall mentioned in another passage: "There can never be a war of Buddhism. No ravished country has ever borne witness to the prowess of the followers of the Buddha; no murdered men have poured out their blood on their hearth-stones, killed in his name" (85). His teaching can never be misunderstood, because "He was the preacher of the Great Peace, of love, of charity, of compassion" as Hall argued (85).

In *Stephen Hero*, Stephen's monologue about the Buddha also suggests that Joyce read some biographies of the Buddha:

The woman in the black straw hat has never heard of the name of Buddha but Buddha's character seems to have been superior to that of Jesus with respect to unaffected sanctity. I wonder how she would like *that story of Yasodhara's kissing Buddha after his illumination and penance*. Renan's Jesus is a trifle Buddhistic but *the fierce eaters and drinkers of the western world* would never worship such a figure. Blood will have blood. (SH 190) (Italics mine.)

This passage was omitted when Joyce reconstructed the story for *A Portrait of the Artist as a Young Man*, but it proves that Joyce read some books about Buddhism and was influenced by the Buddha when he was disappointed in Christianity. But the source of "that story of Yasodhara's kissing Buddha after his illumination and penance" cannot be identified with any of the Buddha's canonical biographies. Presumably Joyce read some esoteric Buddhist version. Joyce might have thought that Buddhism is superior to Christianity because it is non-violent. In a more recent evaluation of Buddhism and war, Gananath Obeyesekere argues in "Buddhism, Nationhood, and Cultural Identity" that "in the Buddhist doctrinal tradition... there is little evidence of intolerance, no justification for violence, no conception even of 'just wars' or 'holy wars'" (233). In fact, Obeyesekere reinforces his claim by maintaining that "one can make an assertion that Buddhist doctrine is impossible to reconcile logically with an ideology of violence and intolerance" (233).

In *Ulysses*, several allusions to the Buddha can be found, crossing the minds of three main characters, Bloom, Stephen and Molly.¹⁴ In the hallucination episode "Circe," Stephen is told by Elijah mystically or theosophically: "Be a prism. You have that something within, the higher self. You can rub shoulders with a Jesus, a Gautama [Buddha], an [Robert] Ingersoll" (U 15.2198-99). This alludes to a Theosophical idea. The Self is used by Theosophists with three different connotations, the second and third expressing the same idea as the first, but with greater limitation: 1) Atman, the One Spirit in all, 2) The Higher Ego, the Thinker, the immortal man, 3)

The Lower Ego. The first of these is spoken as "The Self"; the second, as "The Higher Self"; and the third, as "The Lower Self," according to Powis Houl's *Dictionary of Some Theosophical Terms* (125). This also tunes in Stephen's theosophical idea: "We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love, but always meeting ourselves" (U 9.1044-46).

Buddhist or Hindu doctrines of Reincarnation and Karma, which are the central beliefs for Theosophists are found everywhere in *Ulysses*. In the 4th episode "Calypso," Bloom answers for Molly's question about metempsychosis. Bloom explains 1) Reincarnation and 2) metempsychosis:

1. Some people believe, he said, that we go on living in another body after death, that we lived before. They call it reincarnation. That we all lived before on the earth thousands of years ago or some other planet. They say we have forgotten it. Some say they remember their past lives. (U 4.362-65)
2. —Metempsychosis, he said, is what the ancient Greeks called it. They used to believe you could be changed into an animal or a tree, for instance. What they called nymphs, for example. (U 4.375-77)

Reincarnation, in Theosophy, is the coming back of the soul—the *Atma-Buddhi-Manas* (the trinity, reflection of the Devine Trinity, that go to form the soul of man)—to the physical world. That is the teaching derived from Buddhism or Hinduism and accepted as the truth by Theosophists, that countless rebirths of the reincarnating ego are a necessity of its revolution. The doctrine of Reincarnation differs from metempsychosis or transmigration in that, in Reincarnation, the human soul can but reincarnate in a human body, never in a lower form (Houl 113). Bloom's explanations seems to be based on Theosophy.

Bloom often remembers those questions, Molly's strange phonetic interpretation of the word ("met him pike hoses") and her exclamation ("O rocks!") throughout the day":

1. Met him pike hoses she called it till I told her about the transmigration. O rocks! (U 8.112-13)
2. Karma they call that transmigration for sins you did in a past life the reincarnation met him pike hoses. (U 8.1147-48)
3. Mrs Marion. Met him pike hoses. Smell of burn. Of Paul de Kock. (U 11.500)
4. Met him pike hoses. Philosophy. O rocks! (U 11.1062)
5. Up the quay went Lionelleopold, naughty Henry with letter for Mady, with sweets of sin with frillies for Raoul with met him pike hoses went Poldy on. (U 11.1187-98)
6. I looked for the lamp which she told me came into his mind but merely as a passing fancy of his because he then recollected the morning littered bed etcetera and the book about. Ruby with met him pike hoses (sic) in it which must have fell down sufficiently appropriately beside the domestic chamberpot with apologies to Lindley Murray. (U 16.1470-75)
7. Unusual polysyllables of foreign origin she interpreted phonetically or by false analogy or by both: metempsychosis (met him pike hoses), alias (a mendacious person mentioned in sacred scripture). (U 17.685-87)

In Bloom's mind, the word "metempsychosis" is transformed "met him pike hoses" following Molly's phonetic mix-up, which connotes her adultery with Blazes Boylan that day, and bedevils him throughout the day, although he pretends to be unaware of it before her. "Met him pike hoses," after losing its Theosophical meaning, psychoanalytically implies "Met her penis-envy" which

dreamboats in the masculine metamorphosis of Bella Cohen in the 15th episode "Circe."

In the above quotation no.2, Bloom soliloquizes, "Karma they call that transmigration for sins you did in a past life the reincarnation met him pike hoses." Stephen's thoughts also turn to the subject: "The life esoteric is not for ordinary person. O.P. must work off bad Karma first" (*U* 9.69-70). As Olcott explains, "Karma is defined as the sum total of a man's actions. The law of Cause and Effect is called the *Paticca Samuppada Dhamma*" (46n). As the result of deeds of peculiar merit, a man may attain certain advantages of place, body, environment and teaching in his next stage of progress, which ward off the effects of bad Karma and help his higher evolution (*BC* 35). The being having done that for which he must be rewarded or punished in future, and having *Tanha*, will have a re-birth through the influence of Karma (*BC* 63).

Joyce seems to have remembered Olcott's *The Buddhist Catechism* until he wrote *Finnegans Wake*, because, as James S. Atherton points in *The Books at the Wake*, it is noticeable that the spellings seem to be based on those adopted by Olcott with Joycean deviations (225). Among early references, "Sid Arthur" [Siddhartha] (*FW* 59.7), "Maha's pranjapansies" (*FW* 59.14) and "the sisterhood" (*FW* 59.18): this is about Buddha's stepmother, Maha-pajapati, who was the first woman to be admitted to a Buddhist order, but she is described as a Japanese — "pran-Japanese."

Joyce transformed even Saint Patrick (patron saint of Ireland) into a Japanese monk "Patriki San Saki" (*FW* 317.02), and the Norwegian captain Pukkelsen tosses a curse word "fouyoufoukou" (Fuck you! + *Jap.* fuyufuku = winter suit) on "shitateyar," a Japanese tailor (*FW* 319.23-20.17). "Patriki" is a Japanese way of pronouncing "Patrick," and "San Saki" is Joyce's unique Japanese translation of "saint": "san" [さん: Mr., Miss, Mrs, etc.] + "saki" [先: in front of > ahead/above > high/holy]. Patriki San Saki reappears in the final chapter of the novel, to discuss religious problems with the Archdruid (*FW* 611-13). Joyce seems to have learned Japanese Buddhism.

Numerous allusions to the Buddha's biography can be found in *Finnegans Wake*, especially to his mother Maya (Mahamaya) who is not separated from the Virgin Mary (*FW* 59.14, 80.24, etc). In Theosophy, "maya" (Sanskrit: illusion) is the principle of form or limitation, may be said to include all manifestation, and so we have to go beyond manifestation to escape from it (Hoult 83). In the passage "(be mercy, Mara! A he whence Rahoulas!)" (*FW* 62.5), Mara and Rahoulas are connected to the Buddha's life: Mara (Sanskrit: death), appearing on is an evil spirit who tempted the Buddha with the kingdoms of the earth; but by means of which, also men attain strength for a higher spiritual life (Hoult 82). Rahoulas (Sanskrit: a fetter) was the Buddha's beloved baby son when he fled home to seek enlightenment: he entered the *Sangha* at the age of 15 and became one of the Twelve Elders. The following "Indian" passage features the Buddha's legend:

... How he stud theirs with himself mookst kevinly, and
that anterevolutionary, the churchman childfather from tonsor's
tuft to almonder's toes, a haggiography in duotrigesumy, son
soptimost of sire sixtusks, of Mayaqueenies sign osure, hevny
buddhy time, inwreathed of his near cissies, a mickly dazzly eely
oily with loiscurrals, a soulnetzer by zvesdals priestessd, their
trail the tractive, and *dem dandypanies* knows de play of de eye-
lids, with his gamecox spurts and his smile likequid glue (the

suessiest sourir ever weanling wore), whiles his host of spritties, *lusspillerindernees*, they went peahenning a ripidarapidarpad around him, pilgrim prinkips, kerilour kevinour, in neuchoristic congressulations, quite purringly excited, rpdrrpd, allauding to him by all the licknames in the litany with the terms in which no little dulsy nayer ever thinks about implying except to her future's year and sending him perfume most praypuffs to setis-fire more then to teasim (shllwe help, now you've massmuled, you t'rigolect a bit? yismik? yimissy?) that he, the finehued, the fairhailed, the farahead, might bouchesave unto each but every-one, asfar as safras durst assume, the havemercyonhurs of his kissier licence. (*FW* 234.10-29) (Italics mine.)

The passage was intricate crossing many elements including St. Kevin, Lewis Carroll, Bygmester Solness, etc. in the context of a sexualized children's charade "Angels and Devils or Colours": the Buddha, together with Irish St. Kevin, is the one of the cold-to-women sainted youths played by Chuff/Shawn/Stanislaus. Joyce could have added Miyazawa's name here if he had known him, for Miyazawa was also considered to be a "cold-to-women sainted" man because he died young, virgin and unmarried. When Queen Maya dreamed of a white elephant with 6 tusks she conceived Gautama Siddhartha or the future "7th Buddha." (*FW* 234.12-14). Dandapani's daughter Yasodhara was chosen by Siddhartha after overcoming five hundred competitors in games and exercises of skill and prowess in the ancient *Kshattriya* or warrior fashion (*FW* 234.16-19).¹⁵

As Adaline Glasheen notes, the Buddha, a vital, physical being who renounces women, pleading a higher morality, is described as the viable but non-productive penis — reflecting the Irish word "bod," pronounced "bud": "At the start of *FW* (25.25) he is quiescent, at the end he is urged by female nature to 'stand up tall... looking fine... Blooming in the very lotust and second to nill, Budd! (620.2-3)" (43). In the 5th episode "Lotus Eaters" of *Ulysses*, Bloom's penis is quiescent and floats on the Turkish Bath in the last scene. The "nill Budd" is an inversion of "Dublin," so Dublin is asked to rise to physical fertility, as Glasheen notes (43).

Conclusion

Joyce's review of Fielding-Hall's *The Soul of a People* indicates how sympathetically he regarded Buddhism which put war aside as irrelevant. Joyce's own hatred of force emerges in *Exiles* and *Ulysses*, and Stephen Dedalus in *Portrait* remains non violent, with his weapons of "silence, exile, and cunning," as Richard Ellmann noted.¹⁶ Influenced by Buddhism, or what Joyce called "a suave philosophy," in *Ulysses*, Joyce enriched Bloom's character with elements of Buddhist pacifism and Stephen's character with elements of Buddhist enlightenment, by using the two Buddhist (or Hindu) doctrines of Reincarnation and Karma. Joyce probably knew the reclining Buddha statue Bloom and Molly remember (*U* 5.328 & 18.1201) was made in Burma, the main setting for Fielding-Hall's *The Soul of a People*.¹⁷

Miyazawa's attitude toward religion was seemingly different from Joyce who refused to become a priest. But the two writers were similar. Each of them seriously considered the meaning of religion as pacifists in almost the same period of wars in the early twentieth century. The flower

“lotus” in the Lotus Sutra and the “Lotus Eaters” episode of *Ulysses* is a common concept or image both for Joyce owing to Olcott and Miyazawa, although Miyazawa probably did not know about Theosophy very well. Both Joyce’s and Miyazawa’s inclination to Buddhism reflects the new age of religion in that era, “crossing borders.”

They lived far apart without knowledge of each other, but both of them tried to find a “path” in Buddhism at the beginning of the age of world war through the direct or indirect influence of Olcott’s Buddhist movement. Although Miyazawa did not clearly write anything against war, he left many short stories and poems written in a very unwarlike mood. In this sense, he was the Buddhist pacifist Joyce longed for.

Notes

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- ¹ *The Complete Dublin Diary of Stanislaus Joyce*, p.89. Stanislaus also mentioned Ernest Renan’s *Vie de Jesus* (91).
- ² Cf. “Theosophical Society in America.”
- ³ Ellmann, *James Joyce*, pp.75-76. Ellmann drew for titles to supplement his list from John J. Slocum and Herbert Cahoon’s *A Bibliography of James Joyce, 1882-1941*, in which they published the titles and present locations of thirteen books that Joyce had owned in Ireland in 1904 (Gillespie 14).
- ⁴ Olcott, *Old Diary Leaves*, p.140.
- ⁵ Cf. Tetsuro Sato, “Action Drama of the Great Asian Thought.”
- ⁶ Cf. Burton Watson, trans. *The Lotus Sutra*, p.xii.
- ⁷ Chiyo Takachio, “Kenji Miyazawa and Lotus Literature,” *Kenji Miyazawa’s Religious World*, pp.617-21. But Takachio later confessed he did not remember if he really told that to Miyazawa (620).
- ⁸ Roger Pulvers, trans. *Kenji Miyazawa Poems*, pp.14-23.
- ⁹ *The Complete Works of Kenji Miyazawa*, vol. 9 (Letters), pp.281-82. All citations from *The Complete Works* are referred to in the following style: KM x.y (x=volume number; y=page number). All English translations by Eishiro Ito.
- ¹⁰ Cf. *The Buddhist Catechism*, chapter 5.
- ¹¹ Watson, pp.288-89.
- ¹² Kato Bunno, et al, trans, *Threefold Lotus Sutra*, p.293.
- ¹³ *The Critical Writings of James Joyce*, p.93.
- ¹⁴ See Eishiro Ito, “Mediterranean Joyce Meditates on Buddha.”
- ¹⁵ Cf. Olcott, *The Buddhist Catechism*, p.7.
- ¹⁶ *The Critical Writings of James Joyce*, p.93.
- ¹⁷ See Eishiro Ito, “Mediterranean Joyce Meditates on Buddha.”

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How Did Buddhism Influence James Joyce and Kenji Miyazawa?

Eishiro Ito

Abstract

James Joyce (1882-1941) learned much about Buddhism through Theosophy and referred to it in *Stephen Hero*, *Ulysses* and *Finnegans Wake*. Buddhism and Oriental pacifism were concepts that interested Joyce. In this paper I discuss how Buddhism influenced Joyce's works in comparison with his contemporary, Kenji Miyazawa (1896-1933).

One major source of Joyce's Buddhist allusions was Henry Steel Olcott's *The Buddhist Catechism*. Joyce's copy of the book was dated May 7, 1901. With the booklet's world-wide fame, Olcott, known as a "White Buddhist" among the Japanese Buddhists, was invited to Japan to give many lectures all over Japan. He was the key Buddhist linking Joyce with Miyazawa.

There are numerous allusions to Buddhism in Joyce's works. In *Stephen Hero*, Stephen monologues, "... but Buddha's character seems to have been superior to that of Jesus with respect to unaffected sanctity" (SH 190). Buddhist or Hindu doctrines of Reincarnation and Karma, which are the central beliefs for Theosophists, are found everywhere in *Ulysses*. Numerous allusions to the Buddha's biography can be found in *Finnegans Wake*.

Kenji Miyazawa, writer of children's stories, poet, etc. was born in Hanamaki, Iwate. Unlike Joyce, who left his city Dublin and became an exile in Europe, Miyazawa spent most of his short life in the countryside of Iwate. He wrote many poems and stories influenced by Mahayana Buddhist philosophy, especially the Lotus Sutra.

Joyce and Miyazawa lived apart without knowing each other, but both of them tried to find a "path" in Buddhism at the beginning of the age of world war.