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The Man In The M'Intosh In Joyce's *Ulysses*- Fictional Hoax, Or A Collective Hallucination?

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Abstract

'What self-involved enigma did Bloom risen, going, gathering multicoloured multiform multitudionous garments, voluntarily apprehending, not comprehend? Who was M'Intosh?' For the last century, the identity of the 'Man in the M'Intosh' has been a classic case of unresolved identity- something that Mr. Leopold Bloom would love having answered before his metaphysical as well as physical journey around Dublin came to an end. For many scholars, the identity of the M'Intosh has turned into 'one of the most tantalizing enigmas in modern literature' (Herring 110). Although the interest has diluted down considerably over the new millennium, there still exists an itch that needs to be scratched- the verisimilitude of a Lacanian 'thing'- as it pulls us in and then leaves. (Lacan 43-70). It would be inappropriate for the reader to peruse the text, especially the 'Ithaca' chapter, without having dealt a cursory glance as to the identity of this enigma. There have been several conjectures afoot- while some believe the character to be materialist- with the Man in the M'Intosh being a living, breathing historical figure- while there have also been assumptions of this character being purely mythic- existing simply within the fictional universe of James Joyce.

'What self-involved enigma did Bloom risen, going, gathering multicoloured multiform multitudionous garments, voluntarily apprehending, not comprehend? Who was M'Intosh?' (Joyce 800). For the last century, the identity of the 'Man in the M'Intosh' has been a classic case of unresolved identity- something that Mr. Leopold Bloom would love having answered before his metaphysical as well as physical journey around Dublin came to an end. For many scholars, the identity of the M'Intosh has turned into 'one of the most tantalizing enigmas in modern literature' (Herring 110). Although the interest has diluted down considerably over the new millennium, there still exists an itch that needs to be scratched- the verisimilitude of a Lacanian 'thing'- as it pulls us in and then leaves. (Lacan 43-70). It would be inappropriate for the reader to peruse the text, especially the 'Ithaca' chapter, without having dealt a cursory glance as to the identity of this enigma. There have been several conjectures afoot- while some believe the character to be materialist- with the Man in the M'Intosh being a living, breathing historical figure- while there have also been assumptions of this character being purely mythic- existing simply within the fictional universe of James Joyce. Herring has also argued that the character 'literally has nothing to hide under his raincoat because he exists only as his author's deceitful ploy to keep us guessing' (116-17). For several other aficionados of Joyce, the character isn't worth investing into- having dismissed the entire exercise as mere sleuthing and entirely pointless due to the character's role being indeterminacy.

While it can be ascertained that Herring's idea is purportedly convincing, dismissing a character to a region of uncertainty might be seen as a futile endeavour- with research still left to be conducted upon. Nevertheless, one can't dismiss his idea- as Joyce himself asks readers to discuss and debate upon the identity of the character with several hints peppered through the book. Interestingly, what transcends *Ulysses* from a mere modernist text to one that has been thought of as a classic is that the text has no qualms about accepting its own deliberate ambiguity. It has also been recorded that the author himself regaled his dinner guests by questioning them about the identity of this anonymous character. With all the wild hypotheses failing to hit the nail on the head, one might wonder if the entire character was created to resist the very tenets of meaning: 'more than any other modernist author, Joyce recognized the relationship between artistic longevity and academic debate' (Lee 348). Was this an authorial

attempt to stay relevant in the field of academic criticism without adding more to the text? We may never know- and yet, we seemingly can't dismiss a creation that has been thought of as the ultimate tribute to the power of mystery.

Although it is evident that the question of identity has definitely urged forward a compelling body of research based simply on speculation, a far more convincing study would be on the *what*-ness of the character. If one were to simply look into the essence of the character, before delving into their very identity, more research could be conducted. To put it simply, it would be prudent to ask what ideologies and concepts does this mystical man in the M'Intosh represent. Also, the very peculiarity of his random arrivals and departures from the plot should verily imply a changing facet of phenomenology in the early half of the 20th century. One could also make a case that the very background of the character could speak volumes regarding the modernist understanding of reality, and what it entailed. For the last eighty odd years, one of the major threads that have cropped up when discussing the man in the M'Intosh is his interpretation as a 'supernatural' entity. If modern readers were to consider the mystical character as more than just a mortal being, then Edmund Gurney's theories in addition to the Society for Psychical Research would be capable of unearthing insights which provide answers to several unanswered questions. Historically, the SPR (Society for Psychical Research) has found itself overshadowed by other organizations such as the Theosophical Society, or the Hermetic Order of the Golden Dawn. Needless to say, the author of *Ulysses* was extremely familiar with the work of this *fin de siècle* organization.

This begets the question- how far was Joyce familiar with their works that he incorporated snippets in his own *magnum opus*? John S. Rickard, in his *Joyce's Book of Memory: The Mnemotechnic of "Ulysses"* has claimed that any and all notes on psychical research were ingrained into the "very zeitgeist within which *Ulysses* was composed' (92). In fact, John Gordon, in his *Joyce and Reality: The Empirical Strikes Back* has also spoken about the admiration which James Joyce had for the work conducted by the SPR (59). To this end, this paper would study the theories of 'phantasms' as perpetrated by the SPR and how important they have turned out to be for the broad-spectrum understanding of who the man in the M'Intosh is. Also, the paper would attempt to provide a temporal location in a large scholarship that involves

early-twentieth century paranormal studies, along with occult studies regarding the afterlife. It is interesting to note that all these scholarships have shaped the very cultural diaspora that Joyce's Dublin is set in. In fact, one could make a claim that not only Bloom, but there have been other characters in the text that have been complicit in their collective hallucination regarding the man in the M'Intosh. If Gurney's ideas of 'collective hallucination' are to be thought of as gospel for the purposes of the paper, then Leopold Bloom crops up as the unwitting dominant receive and receiver of said hallucination (169). What does seem to put a damper to myriad criticism regarding the identity of the character is the notion that the presence of this character as a secondary by-product to continuous prefrontal activity suggest that he is both ontologically, as well as textually unidentifiable. This makes it all the more important that we understand what brought about this character, rather than who he is.

If we are given the task of positioning of James Joyce within the framework of modernist intellectual history, a psychical approach is more feasible as it goes beyond the usual 'identity politics' of the mystical man in the M'Intosh. This approach will entail was much larger mystic-scientific thinking that has been a recurring feature of the late 19th- early 20th Century. Interestingly, it isn't just the enigmatic identity of the man in the M'Intosh, but there have been other episodes in *Ulysses* that seemingly can be explained if the theories of occult propagated by the SPR are taken under consideration. Although, it is evident that the character tenet of M'Intosh represents a narrative device that is quite persistent, other episodes like the thought exchanges in "Nausicaa", and the entire sequence of events in "Circe" hint at a psychical underlining that runs through the text without being highlighted much. Now, if a scholar were to attest to Joyce's interest in the studies of the occult, it became imperative that Joyce's relationship with the entire Occult Revival movement be put under the microscope. Although genetic criticism on his texts would show that Joyce had a purported indifference towards the occult until he wrote his *Finnegans Wake*, the very nature of the Man in the M'Intosh would suggest that Joyce identified the Occult revival as a tool that would allow the modernist trope to expand upon its literary phenomenology- and going above and beyond the mainstream ideas of spiritualism or psychology. One can argue that an undercurrent of psychical consciousness is present even if the epidermis of a peculiar narrative consciousness is removed. And this has been

a recurring feature in modernism, with critics believing May Sinclair to be one of the other writers to use the theories of the SPR in her fiction (Seed 43). Considering the position that *Ulysses* holds amongst modernist texts, it wouldn't go amiss to say that there was a mighty influence of the SPR on authors who regularly got inspired from their ideas.

> "Modernism has been called a scientific movement as well as a magical one, but its polyvalent relationship to both ideological currents suggests that its core ethos is perhaps best represented via the psychical mode. The SPR emerged at a critical juncture when the boundaries between spiritualism, psychology, and philosophy were indistinct. Psychical research capitalized on this epistemic blurring, as did Joyce, who played with the radical possibilities opened by occultists and scientists alike" (Lee 349).

Hence, it is in the best interests of the text that we take the character of the Man in the M'Intosh as a very important figure- in the entire *oeuvre* of twentieth-century aesthetics. While he may be considered to be a 'lankylooking galoot' within the confines of the text, he is also emblematic of a paranormal discourse that keeps functioning underneath mainstream literary modernism.

Before we get into the collective hallucination of the characters regarding the appearance of the Man in the M'Intosh, it becomes very important that we pinpoint the eight scenes he has been party of, in *Ulysses*. The readers would meet the character first at Prospect Cemetery in "Hades"- when Joe Hynes- the reporter, would be interrogating Bloom as to the identity of this character. Next, the character would be found in "Wandering Rocks", as he crosses the street. The third occurrence would be in "Cyclops" where the reader will know about this man's lover who is no more. In "Nausicaa" we find the character for the fourth time, with Bloom referring to him as the "mystery man on the beach". M'Intosh is then chanced upon by Stephen Dedalus and a few other medical students when they are out for a night cap in "Oxen of the Sun". In "Circe", the character speaks for the first time- as he accuses Bloom of sedition. In "Eumaeus", the character crops up in Joe Hynes's article in the newspaper as the character "M'Intosh". But critics have been all over the last appearance of the character in "Ithaca", when the characters in

the text itself wonder over the identity of the character, leading to the question "Who was M'Intosh?"

It is no surprise that readers, fans, and scholars of Joyce haven't had it easy when deciphering the maze that is *Ulysses*, and yet it is pretty evident that the very character is mysterious. All that the reader knows about the character is the brown raincoat, or Macintosh, that he wears. Subsequent chapters help us glean information about his dead lover, his non-existent wealth, and a nom de guerre of 'Bartle the Bread'- which are not at all reliable. There have been a few critics like Robert Crossman in the article 'Who Was M'Intosh?', who have argued that the manifestation of the character as the thirteenth mourner at Paddy Dignam's funeral gives him a niche of death itself (129). Crossman also compares the Man in the M'Intosh to a gothic doppelganger that follows the movements of Bloom through the maze of Dublin (130).

> "During the heyday of M'Intosh inquiry in the 1950s-1970s, both John Lyons and John Henry Raleigh followed the breadcrumb trail of clues to James Duffy, the saturnine protagonist of the *Dubliners* story "A Painful Case." (Lyons 133)

John Gordon, on the other hand has deciphered the image of the Man in the M'Intosh as the ghost of Rudolph Virag Bloom, the late father of Leopold Bloom who committed suicide. (673). Stuart Gilbert has, quite fascinatingly, found parallels between the Man in the M'Intosh and Theclymenos in the Homeric universe. As the *Odysses* goes, Theoclymenos was the shrouded seer from the land of Argos who was a part of Odysseus's travels. Nevertheless, Gilbert wasn't entirely sure about his identity as he had yet another idea- which stated that M'Intosh was simply one of those disreputable friends named Wetherup (JJII 516).

There have been postmodern interpretations regarding the identity of the Man in the M'Intosh, with Vladimir Nabokov and Lynn Devore claiming that M'Intosh was simply the author himself- who found a niche for himself in the text similar to the paintings of Old Master,

who would often insert themselves. Although one can find many different theories regarding the identity of this obscure figure, with the list ricocheting between fictional, symbolic, and real identities, one of the major and consistent viewpoints throughout the decade has been that M'Intosh is more of a *metaphysical* figure than a physical individual. While his intimate associating with mortality on his first appearance does point towards a phantasmagoria, his sudden appearances and disappearances throughout the book does point towards a highly fantastical state of being.

> "From doppelgangers to undead fathers to Death himself, he tends to occupy a liminal space beyond the human realm, a spook haunting the text but never embodied within it. In this respect, M'Intosh is very much a "ghost," a term that many critics have either implicitly or explicitly employed" (Lee 351).

It is quite well documented that James Joyce had a fascination towards superstition. Through examples such as a lifelong obsession towards numerology to him keeping vigil at this mother's deathbed for her spectral figure, critics have discerned that Joyce had a major propensity towards the supernatural. Also, with SPR coming up and about in Ireland and other parts of Europe, it is pretty evident that the author was much aware of the developments in psychical research- something that finds its niche in *Ulysses.*

> "An allusion to the SPR appears in the "Cyclops" episode, for instance, when a false sighting of the deceased Dignam initiates a parodic séance in which Dignam's "spirit" reveals banalities from the astral plane (for instance, in *Ulysses*, every post-death home is equipped with a "wataklasat" (Joyce 410). While the direct object of mockery in the mystic orientalism of the Theosophical Society, the narrator's scientific rhetoric ("it was ascertained" and "communication was affected through the pituitary body" (407) is pure SPR (Gifford 329). Like Irish nationalism, psychoanalysis, and Catholicism, Joyce's multivalent attitude to the psychical cuts both ways" (Lee 353).

It has been documented that the influence of the psychic wasn't simple related to idle mockery. After his mother's death in 1903, Joyce did consult Frederic Myers's *Human Personality and Its Survival of Bodily Death*- something which critics such as Peter Costello hypothesize has given rise to Rudy Bloom's, as well as Mary Dedalus's ghosts in *Ulysses.* (Myers 212) Myers's idea about subliminal consciousness as also been suggested by critics such as Charles Ko as the major inspiration behind reading "Circe" as a telepathic exchange between Leopold Bloom and Stephen Dedalus. (753). Although the text *Human Personality*did develop a lot on the pre-Freudian theory of consciousness, the text was heavily derived from the work of Edmund Gurney.

If the influence of the SPR is taken under consideration, it becomes even more important to posit the metaphysical figure of the M'Intosh from a general notion of 'ghost' to a 'phantasm' which has all the tenets of psychical framework. In fact, we would be able to understand his very function in the text, if we consider the character as more of a hallucination based on the SPR, rather than a physical figure. For, a change in the description of the Man in the M'Intosh would allow the reader and the character to enter the novel with an established set of probabilities, and principles. It also allows the critic to propose several intricate theories, one of which would allow the man to represent a curious case of 'collective hallucination'. Also, the character is quite protean, from an ontological point of view, for his character keeps getting reconstructed every single time he was seen by other Dubliners. One could also comment on Leopold Bloom being a major recipient and the secondary agent for this fantastical element in the text. If all these ideas were coagulated together, the keen observer would get a window to the behavior of the Man in the M'Intosh in *Ulysses*.

First, we need to discuss the notion of collective hallucination, which is a very specific case of telepathic phenomena. Gurney's *Phantasms* proposes that collective hallucination involves "two or more people who have seen or heard the same [unaccountable] thing at the same time" (168). Although SPR does mention that a phantasm is usually witnessed by a single individual, there have been a few cases where a single phantasm was witnessed by several individuals- something that happened with the Man in the M'Intosh. The initial appearance of the character in "Hades" does set him as a telepathic construct.

> "At Dignam's funeral service in Prospect Cemetery in Glasnevin, Bloom observes the sudden appearance of a thirteenth mourner: "Now who is that lankylooking galoot over there in the macintosh? Now who is he I'd like to know. Now I'd give a trifle to know who he is. Always someone turns up you never dreamt of" (Joyce 185). M'Intosh's mysterious—and sudden—entry provides the first clue that he is more than just a man. While Bloom may have inadvertently missed M'Intosh's approach, his presence in "Hades" actually mimics an ontological "popping" into consciousness, not unlike the birth of an idea or, perhaps more appropriate for Joyce, a moment of epiphany" (Lee 355).

The *Phantasms* believe that Bloom registers a telepathic message to be a material manifestation among the mourners present. The very actualization of this character is a pure facsimile of a large number of SPR cases where a character, usually supernatural, suddenly crops up before a witness. If we think that the character's appearance in the text is quite abrupt and without any precluding context, it is because the Man in the M'Intosh never existed prior to his involvement in "Hades", and subsequently, in the Joycean universe. Gurney posits that this is a "psychosensorial" trick of one's mind (463).

> "According to Gurney, a phantasm is the joint creation of an operator who consciously or unconsciously produces an "excitant" and a receiver who supplies its construction (*Phantasms* 466). SPR research indicated time and again that certain individuals (like mediums) demonstrate a greater sensitivity to telepathic reception than others. Within the Joycean universe, there are few characters as outwardly receptive in the phenomenological sense as Bloom, whose keen observations and empathy mark him as an ideal receiver" (Lee 355).

So, if we are to believe that a phantasm is the end product of percipient like Bloom along with a transmitting agent, it begets a question which is far more symbolic than 'Who is the man in the M'Intosh?' The question now stands, 'Who is the source of the M'Intosh?'

Truth be told, no amount of psychical theory, or in-depth reading of the text has been able to bring out the answer to this puzzle. Gurney believes that the best source for the M'Intosh is

any living individual living in the Joycean universe and undergoing a massive crisis. Myers, on the other hand, thought that the living could also communicate with the dead- which entail that even deceased individuals like Rudolph Bloom, or Paddy Dignam too can be the aforementioned telepathic agents. Unfortunately, the list of suspects for M'Intosh gets complicated further when both the living and the dead are incorporated. Nonetheless, such a hopeless prospect doesn't necessarily need to be counterproductive. Such an approach actually allows Bloom to be reformulated as an active producer of the *fantastique*. According to Gurney,

> "If we are at liberty to assume that even a dim and shadowy idea, when once it obtains a lodgment in the mind, may body itself forth as sensory phantasm, clearly all that we shall have to suppose transferred from the one mind to the other is a dim and shadowy idea. We shall thus shift, so to speak, the responsibility for the hallucination to the *percipient's* mind; which we shall conceive as actively generating and projecting it under a peculiar form of impulse, instead of passively receiving a full-fledged percept from the *agent's* mind" (537).

Gurney's hypothesis becomes even more important now, for Bloom now is entirely responsible for the transformation of a weak stimulus or idea into a concrete manifestation- something that entails him visually constructing the phantasm into the image of a man wearing a macintosh. The SPR proposed that phantasms which were visible were often seen sporting a very distinctive attire. And if we have to refer to a character as the 'Man in the M'Intosh', it is self-explanatory that such a character is sporting something memorable. Interestingly, the most important role of Bloom in the physical manifestation of the phantasm isn't just a telepathic impulse. Rather, the key function of Leopold Bloom would be in propagating the character throughout the city.

The next interaction between Hynes and Leopold Bloom regarding the character is quite fascinating to note. On one hand, we could observe it, at a face value that Leopold Bloom's preoccupied mind had forgotten the character, while Hynes believes that the character's name is 'M'Intosh. On the other hand, one could also read between the lines and realize that the phantasm of the M'Intosh had simply disappeared after appearing for a bit- an "ontological instability re-inscribing his spectral essence" (Lee 357). If we go by the notion of an unknown

source, it would be evident that both Bloom and Hynes, and other characters henceforth, have been affected by this source. Or, we could easily identify that the phantasm of Hynes was telepathically connected to Bloom's- and is sourced by the later. In *Phantasms,* Gurney proposes a theory that states that the earlier percipient subconsciously gets into the attire of a new role as a secondary agent of disseminating the idea or fragment of this phantasm. According to Robert Almeder, "an agent A telepathically influences primary percipient B1; and while B1 (in response to the telepathic stimulus) creates his own apparent sensory image for himself, he in turn acts as a telepathic agent, causing others [C-level percipients] in his vicinity to have similar experiences" (115).

Initially, the theory proposed by Gurney had an aim of proving that unrelatable witnesses could also observe the same phantasm- something that has happened in *Ulysses*, with several characters with no direct relation to Leopold Bloom witnessing the character.

> "Bloom's B1 role in the infection theory of collective hallucinations is remarkable because he not only transforms a dim impulse into a specific image (a man in a macintosh), but also amplifies it into the minds of others. In cases such as this, Gurney writes, "we must here admit that a ready-made concrete image, and not a mere idea, has been transferred from one to another" (*Phantasms* 554). In this regard, Bloom becomes a *vector* in the true scientific sense, a percipient that develops a telepathic hallucination as well as the agent who distributes it" (Lee 357).

According to *Phantasms*, every agent, whilst being the vector of a phantasm usually undergoes a moment of excitation, crisis, or danger (lxi). Frances Restuccia has also contemplated that since Leopold Bloom has gone through several traumatic situations like anti-Semitism, and the deaths of family members, his consciousness was being burdened by such thoughts through the text of *Ulysses.* (36) On the 16th of June, such thoughts are in frenzy inside his head- for he knows that his wife would be having an affair with Blazes Boylan, coupled with the fact that the grief that came with the funeral of Paddy Dignam soon channelized into his grief for his son Rudy. Interestingly, when M'Intosh first appears to the reader, Bloom seems to be in a trance regarding

Rudy- "If little Rudy had lived. See him grow up. Hear his voice in the house. Walking behind Molly in an Eton suit. My son. Me in his eyes. Strange feeling it would be" (Joyce 135). With the matrimonial as well mnemonic crisis hanging over his shoulder, it is prudent that Bloom would be able to transmit a visual image to Hynes- a tenet that lies within the framework of psychical theory.

The reader next finds M'Intosh in "Wandering Rocks" which simply solidifies the role of Leopold Bloom as the vector for this hallucination. When Bloom walks behind the viceroy's car through Dublin, a citizen calls out "In Lower Mount street a pedestrian in a brown macintosh, eating dry bread, passed swiftly and unscathed across the viceroy's path" (Joyce 502). This scene puts forward the idea that M'Intosh is, in fact, an objective reality. Here on, every sighting of this character can be attributed as either a material spirit or a real human. Yet, we ought to not forget the notion that looks can be quite deceiving at times.

> "As Paul K. Saint-Amour argues, the narrator of "Wandering Rocks" is not an omniscient one but a *flaneur*, a narratorial "stroller" who can enter into any character's mind at will and know their thoughts; with its roving eye, quick jumps from mind to mind, and instant access to multiple streams of consciousness, this narrator provides an archetypal demonstration of classic *flaneurie*" (234).

If Saint-Amour's idea is to be taken as gospel, then we can still prove that Gurney's theory of infection indeed fits the case. Bloom makes an attempt to 'infect' the narrator of the text, in the same way he ended up infecting Hynes- severely distorting the mechanisms of narration of the very episode. According to the Infection Theory, it is postulated that the B1 Vector is usually found in close quarters to the percipients at the C-level, something that the observer would be able to find in "Wandering Rocks". Yet again we find an internal deep-rooted emotion to be the catalyst for this case- when M'Intosh is spied by the flaneur Bloom is sitting just a few blocks away reading *The Sweets of Sin*- a romance with hints of masochism- which derides his own personal trauma. One can even find the subject matter of this book from one of the excerpts- "All the dollarbills her husband gave her were spent in the stores on wondrous gowns and costliest frillies. For him! For Raoul!" (Joyce 470). While it is quite possible that Bloom is enamored by

the language and the context of the book, it is hinted that what strike a chord in his hear is the love triangle between an adulterous wife, a henpecked husband, and Raoul- the Lothario figure in the book. Needless to say, this apparent replication of his own life in the pages of the book does tide over his anxiety- which in turn precipitates psychosensorial images in other percipients.

> "The man in the macintosh that the *flaneur* consequently "sees" is no more real than the figure observed in Prospect Cemetery. As in the "Hades" episode, M'Intosh never interacts or speaks with anyone else because *he is not there*. His is an empty space granted life by Bloom's telepathic amplification." (Lee 358)

In "Cyclops" the representation of the Man in the M'Intosh is quite different- for now he represents a new form of telepathy by appearing in the nameless narrator's stream of consciousness. The episode features Bloom at Kiernan's pub where the Citizen taunts him due to his Semitic ancestry. Here, Bloom comments about how love can cure such hatred- something that tickles the rambunctious nature of the other patrons. With that, the narrator mocks the apparent naivety of Leopold Bloom in a very unusual sequence "Love loves to love love. Nurse loves the new chemist. Constable 12 A Loves Mary Kelly…the man in the brown macintosh loves a lady who is dead" (Joyce 520). While it can be ascertained that the very depiction of M'Intosh here is quite difficult- more of an ideational impression rather than a visual apparition- the facets of telepathic infection are still pretty vivid in his characterization. To draw a link between Bloom's agitated state and the representation of this character, we simply have to turn towards the conversation between the Citizen and Leopold Bloom- "And I belong to a race too, says Bloom, that is hated and persecuted. Also now. This very moment. This very instant" (518). Therefore, the initiation of the Man in the M'Intosh at the very instant Bloom reaches a state of frenzy is no coincidence- and is simply cause and effect.

> "As Gurney mentions throughout *Phantasms*, thought-transference is not limited to full-fledged apparitions but also includes transmissions of pain, smells, abstract ideas, emotions, and pictorial images. While adopting a new mode, this M'Intosh phantasm still falls within the confines of telepathy." (Lee 359).

A very interesting query that could crop out of this notion is- how does the narrator even know who M'Intosh loves, when there is no plausible conclusion that M'Intosh exists? The answer- the narrator doesn't know it. The very 'information' is simply a manifestation taking place inside the phantasm. Since no telepathic impression contains any actual biography- the idea of M'Intosh falling in love with a dead man is simply the creation of the agent which is then completed by the percipient. The notion can be better explained through this example- In "Hades", Leopold Bloom sees the Man in the M'Intosh in a *Macintosh*- which is invented by Bloom the agent. Similarly, in "Cyclops", the narrator gives base to a romantic tragedy which has befallen this particular character. The myriad manifestations and the very mutability of this character is a direct result of his identity as seen from multiple perspectives. Since there are so many witnesses who view him through their own mindset- be it temporal, spatial, or cultural, the Man in the M'Intosh becomes a character of ontological indeterminacy. He is a protean character- constantly reproduced through various witnesses.

The last collective sighting of the Man in the M'Intosh took place in the chapter "Oxen of the Sun". Here Stephen, along with quite a few medical students, walks out of the Holles Street maternity hospital with Burke's pub as their destination. Hilariously, M'Intosh magically appears before them which give voice to this outburst-

> "Golly, whatten tucket's yon guy in the macintosh? Dusty Rhodes. Peep at his wearables. By mighty! What's he got? Jubilee mutton. Bovril, by James. Wants it real bad. D'ye ken bare socks? Seedy cuss in the Richmond. Rawthere! Thought he had a deposit of lead in his penis. Trumpery insanity. Bartle the Bread we calls him. That, sir, was once a prosperous cit. Man all tattered and torn that married a maid all forlorn. Slung her hook, she did. Here see lost love. Walking Mackintosh of lonely canyon" (Joyce 678).

A careful gaze at this passage would reveal certain disjointed pieces of information- a love for beef tea, former wealth, a marriage that didn't last long, a couple of nicknames- information that has fueled the mystery behind the man in the M'Intosh. Yet, there have been many critics who have purposely left out this section due to its lack of verisimilitude. While this information does

swing between being both enlightening and counterproductive, the very abstract nature of M'Intosh is in itself his main characteristic feature. The witnessing of the Man in the M'Intosh after the narrator points him out to them can be considered to be the single largest incident of collective hallucination in the text. Interestingly, the man in the M'Intosh here is identified yet again by his raincoat- which implies Bloom is nearby to serve as the vector. And indeed, he is. Bloom had been following this group to observe Stephen, while his thoughts juggle between his dead son Rudy, Stephen, and the very intricacies of fatherhood- something that ought to trigger heightened emotions in him. What the paper attempts to inform is that while a vector will always have the first choice on what the phantasm is identified with- ergo the M'Intosh- but it is always the percipient who would be in charge of the final manifestation of the phantasm. This answers why the phantasm, this time around in "Oxen of the Sun" fails to full align with the previous biography of the Man in the M'Intosh that Leopold puts forward. The change to his construction can be deciphered if we look at what the character has been saddled with- in "Wandering Rocks", he is given a loaf of bread. In "Cyclops", he is strung along with a dead lover. In "Oxen of the Sun", he is turned into a seedy fellow. What can be deduced from the various manifestations is Joyce's apparent genius in hiding the fact that there is absolutely no biography of the Man in the M'Intosh that can be said out aloud. The instability purported by the character attests to that- with every single character constructing their own 'M'Intosh'- it is pretty understandable that the chaotic display of biographical clues are just a palimpsest to hide the fact that no one knows who or what the character really is.

Frank Budgen's *James Joyce and the Making of "Ulysses"* illustrates why James Joyce considered Odysseus to be the most complete man in literature- "Ulysses is son to Laertes, but he is father to Telemachus, husband to Penelope, lover o Calypso, companion in arms of the Greek warriors around Troy and King of Ithaca". (16). Now, with Leopold Bloom being the avatar of Odysseus in *Ulysses*, we can also add the psychical roles of an agent, percipient and the vector of the man in the macintosh.

> "Readers of *Ulysses* have long pondered the identity of M'Intosh and followed his tenuous trail to various metaphysical and mythological endpoints. This body of criticism has proven useful by broadening the field of hermeneutic possibility, but

> the endless cycling of "correct" readings also reveals the limits of an identitarian *telos*. A psychical approach offers a new methodology for exploring these mysteries while bypassing the Scylla of Joycean ambiguity and the Charybdis of interpretive dogmatism." (Lee 361).

Through the various concepts used in the paper, the reader can observe how the Man in the M'Intosh is simply a hallucination of Leopold Bloom, which is then projected onto the rest of the Dubliners. The infection theory of Gurney also highlights why the biography of M'Intosh is never a cohesive whole- due to him being a protean character who constantly transforms himself the moment he is projected into a completely new consciousness.

The problem arises when we don't acknowledge telepathy to be a well-established concept in early twentieth-century culture- for several authors took recourse to that. Interestingly, if we were to take SPR as gospel, then the very ideology can be seen as an undercurrent to the novel. Stuart Gilbert had already recognized the "intermittent telepathic communication" between quite a few characters in *Ulysses* (65), but critics usually ignored it under Rickard's *Joyce's Book of Memory* (91), and Gordon's *Joyce and Reality (59)* highlighted the importance of the occult in James Joyce's works.

In conclusion, Joyce's position between science and magic needs to be discussed owing to the influence psychical research has had on *Ulysses.* On one hand, Allen Thiher claims that modernism is often described as a scientific discourse influenced by the disruption of nineteenth-century classical knowledge via the metaphoric relativity of twentieth-century physics (18). But on the other hand, there have been several authors like Ezra Pound, T.S. Eliot, and others who have fully embraced mysticism- to a point where critics consider modernism to be an anti-scientific discourse (Gorski 45). In fact, Joyce himself has been thought to be an anti-science humanist: "I don't believe in any science" (JJII 693). With such a dialectic, the psychical can be thought to be a bridge between science and the occult. Like the very tenet of modernity, the SPR would definitely adopt a paradigm of science which they would use to unveil the hidden laws of the universe. This entails that psychical modernism is not a new form of modernism- rather the dual pursuits of science and spiritualism put them at the same fold as literary modernism (James

88). Therefore, the main point for James Joyce is not the debate between science and mysticism or how it influenced his notion of aesthetics- but rather how both were an integral part of his literary oeuvre. The clandestine image of the psychical, to a certain extent, raised the bar for *Ulysses* due to the apparent evanescence of the trope, with it being quite difficult to trace through orthodox methods of literary criticism. As a final thought, the paper would inform the reader that the Man in the M'Intosh was verily a representative of the psychical itself- a restless protean character that transformed itself while traversing between science and séance.

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