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STRUCTURE AND MOTIF IN
FINNEGANS WAKE

STRUCTURE AND MOTIF
IN
FINNEGANS WAKE

by
CLIVE HART

*Was grosser Natur recht ist,
sollte grosser Kunst billig sein.*

THOMAS MANN

NORTHWESTERN UNIVERSITY
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ABBREVIATIONS AND CONVENTIONS ADOPTED

Page/line references indicate the line on which quotations begin, and are given as follows: 276.12 (page 276, line 12). 'F', 'L', and 'R' following the point in such references refer to the footnotes, left-marginal notes, and right-marginal notes, respectively, on pp. 260-308. The four main sections of *Finnegans Wake* are referred to as 'Books', in accordance with established practice. Book/chapter numbers are given as follows: III.2 (Book III, chapter 2). Book/chapter and page/line numbers for *Finnegans Wake* are included in parentheses in the text without a preceding symbol. I have used the English editions of other primary sources unless the American texts are clearly superior. The following abbreviations are adopted:

Primary Sources

SH	<i>Stephen Hero</i> , ed. T. Spencer, J. J. Slocum, and H. Cahoon, New York, 1955.
D	<i>Dubliners, The Essential James Joyce</i> , ed. H. Levin, London, 1948.
AP	<i>A Portrait of the Artist as a Young Man</i> , London, 1948.
U	<i>Ulysses</i> , London, 1949.
PP	<i>Pomes Penyeach</i> , London, 1952.
Letters	<i>Letters of James Joyce</i> , ed. S. Gilbert, London, 1957.

Secondary Sources

Atherton	J. S. Atherton, <i>The Books at the Wake</i> , London, 1959.
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Abbreviations

<i>Census</i>	A. Glasheen, <i>A Census of Finnegans Wake</i> , Evanston, 1956.
Concordance	C. Hart, <i>A Concordance to Finnegans Wake</i> , (going to press during 1962).
Ellmann	R. Ellmann, <i>James Joyce</i> , New York, 1959.
Givens	S. Givens, (ed.), <i>James Joyce: two decades of criticism</i> , New York, 1948.
SK	J. Campbell and H. M. Robinson, <i>A Skeleton Key to Finnegans Wake</i> , London, 1947.

In her *Census* Mrs. Glasheen provides detailed notes on most of the characters, real or imaginary, in *Finnegans Wake*. When a character is mentioned in this dissertation without further explanation, it may be assumed that an adequate discussion will be found in the *Census*.

ACKNOWLEDGMENTS

Passages from the MSS and from Joyce's works are quoted by kind permission of the Administrators of the Joyce estate. In addition, I am grateful to the following publishers, institutions, and individuals for particular quotations: John Lane, The Bodley Head, and Random House, Inc., for several passages from *Ulysses*; Jonathan Cape and The Viking Press, Inc., for passages from *Dubliners* and *A Portrait of the Artist as a Young Man* (copyright 1916 by B. W. Huebsch, 1944 by Nora Joyce); Faber and Faber Ltd, and The Viking Press, Inc., for quotations from the *Letters* (copyright 1957 by The Viking Press, Inc.); Jonathan Cape and New Directions for permission to quote from *Stephen Hero*; Frank Budgen and the Indiana University Press for permission to quote from *James Joyce and the Making of Ulysses*; Stuart Gilbert, Faber and Faber Ltd, and Alfred A. Knopf for a passage from *James Joyce's Ulysses*; the Director of the Lockwood Memorial Library and the Director of the British Museum for MS quotations; Mrs. Yeats and The Macmillan Company for two passages from W. B. Yeats' *A Vision*; Edmund Wilson for a passage from *The Wound and the Bow*; and The Columbia University Press for quotations from W. Y. Tindall's *The Literary Symbol*.

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C. H.

PREFACE

Extravagant claims have been made for *Finnegans Wake*, and it has been just as extravagantly denigrated. What the pious authors of the *Skeleton Key* call 'a mighty allegory of the fall and resurrection of mankind'¹ is dismissed by the unconvinced John Lehmann as a 'wanton surrender to the crossword puzzle part of the mind'.² The controversy continues, and so does the steady flow of explicatory and critical articles. Patient research over the last two decades has made it clear that, rag-bag or treasure-chest, *Finnegans Wake* is densely packed with matter. There are 63,924 different words in the book, all of which are both strongly denotative and enriched with many layers of delicate overtones. Such extreme density of vocabulary offers wide scope for semantic and stylistic studies, but it is not without its disadvantages. The reader who attempts to follow the mercurial arguments of *Finnegans Wake* through more than one or two consecutive paragraphs finds the greatest difficulty in keeping, from one moment to the next, a stable foothold on his chosen interpretative vantagepoint. This is an even more serious problem than the many teasing obscurities of language, for, as his understanding of individual words increases, the vast accumulation of functional detail tends to overwhelm the reader, clog his mental processes and cause him to lose his bearings. I know of no other book that demands such diversity of response or puts so constant a strain on its reader's powers of concentration. Since the early and very brave attempt of the *Skeleton Key* to reveal the general architectural design of *Finnegans Wake*, most Joyce critics have devoted themselves to source-studies and the detailed elucidation of external references,

¹ SK 13.

² J. Lehmann, 'Portrait of the Artist as an Escaper', *Penguin New Writing* no. 33, London, 1948, p. 143.

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apparently in the hope that further meaningful patterns would emerge of their own accord. So many advances have now been made in this direction that a thorough re-examination of the book's internal organisation is called for. Source-studies of *Finnegans Wake* have, of course, by no means come to an end. Despite the sustained efforts of what has come to be known as 'the Joyce industry' much remains to be done, and I have had frequent occasion to discuss source-material throughout this book but my principal aim has always been to show how Joyce infused significance into his diverse raw materials by his use of closely controlled formal structures. Joyce gave himself the broadest possible structural scope in *Finnegans Wake*, which all critics now recognise to be in some sense cosmological. More than a working model of the cosmos, however, *Finnegans Wake* is the most ambitious attempt in our literature at a thoroughgoing application of 'imitative form'. Fallacy or not, imitative form was the one great literary theory which Joyce applied throughout his career with varying degrees of consistency and artistic success, but never more consistently nor perhaps more brilliantly than in *Finnegans Wake*, in which the verbal simulation of all kinds of forms, acts, and even abstractions is carried to extraordinary lengths.

In the analysis of the broad architectonic principles of *Finnegans Wake* with which I am concerned in the early chapters of this study I have given considerable attention to Joyce's symbolic use of such archetypal forms as the circle, the cross, and the square. I have illustrated my discussion of this aspect of the book with a number of geometric diagrams in the hope that linear representations of those spatial configurations which Joyce obviously had in mind will help the reader to visualise them in his turn. Formal patterns of this simple, geometric type, and others, subtler and more complex, are to be found counterpointed against one another in every chapter of *Finnegans Wake*, where they set up highly illuminating structural tensions. Joyce's simultaneous use of such a profusion of structural planes poses an important aesthetic problem, however, for many of these ingenious patterns, though they render up their secrets

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readily enough when scrutinised with critical detachment, have little effective impact during the reading process. The difficulty is paralleled in much of the twelve-tone music written by contemporaries of Joyce. In each case the internal structural relationships to which the artist gives so much weight—the quasi-geometrical configurations in *Finnegans Wake* on the one hand, and the composer's mathematically defined tone-rows on the other—may not themselves be apprehendable by any but the critic and the artist. The structural patterns in *Finnegans Wake* cannot, nevertheless, be dismissed as aesthetic scaffolding, of use to the writer but irrelevant to the reader, for these patterns carry much of the book's burden of significance, as I hope to show. And in any case, though the complex relations of part to part in *Finnegans Wake* may never have the same immediate impact as does the formal beauty of a well constructed lyric poem, they do increasingly impress themselves on the reader's consciousness as his familiarity with the work grows. A good deal of the excitement in reading *Finnegans Wake* derives from the gradual mental resynthesis of a complete and highly organised world—an experience which is already very familiar to readers of *Ulysses* and which is something much more creative, positive, and satisfying than Mr. Lehmann would have us believe.

In spite of all the excellent exegetical work that has appeared in recent years, the bulk of the long text of *Finnegans Wake* remains almost entirely unexplicated. Until such time as a complete exegesis is available, every commentator on *Finnegans Wake* who attempts to pursue a reasoned critical argument will constantly be troubled by the necessity to pause and offer explications of those passages which he quotes in substantiation of his points. In commenting on the quotations included in this dissertation I have always confined my attention to those aspects of their content which are strictly relevant to my arguments but, since analysis of details in *Finnegans Wake* tends to be extraordinarily space-consuming, I have nevertheless been forced to devote a somewhat disproportionate amount of space to explication. Single sentences can provide material for several

Preface

pages of discussion, and, in some of the richer passages, one can continue beating out the gold of individual words almost endlessly.

Apart from the unfortunate lack of published explication, the nature of *Finnegans Wake* itself raises an important question of practical criticism. The difficulty of saying anything of value about the book while at the same time remaining coherent, or even intelligible, constitutes a major, and perhaps unique, problem for the expositor, since it is literally true of *Finnegans Wake* that a sound knowledge of the whole of the book is essential to an adequate understanding of any given passage. In discussing even the smallest points of interpretation in this dissertation I have therefore often found it necessary to appeal to supporting evidence scattered throughout more than six hundred pages of text. A full analysis of this material would involve a large overall mass of quotation and a vast mosaic of further references, and hence in order to reduce the number of footnotes and digressions I have wherever possible included in parentheses in the text the briefest page/line references to those points in *Finnegans Wake* where support for my arguments may be found. In order further to minimise the need for repeated cross-referencing, I have included in Table I¹ a plan of *Finnegans Wake* showing some of the main attributes of each chapter of the book. This plan is based in part on the familiar scheme of *Ulysses*² and is wholly dependent on internal evidence within *Finnegans Wake* itself. Substantiation for readings which are peculiarly my own (e.g., the time-scheme) will be found in the main body of the text.

In common with all other Joyce critics I am greatly indebted to the pioneer work of Messrs. Campbell and Robinson, whose *A Skeleton Key to Finnegans Wake* was the first brave attempt to evaluate and explain the whole book, page by page. Remarkable though it is, however, the *Skeleton Key*'s strong influence on Joyce studies has not been altogether salutary. Tentative, exploratory, and often ill-informed, as its authors were the first

¹ See below, p. 17.

² M. Magalaner (ed.), *A James Joyce Miscellany, second series*, Carbondale, Ill., 1959, p. 48.

TABLE I
A PLAN OF *FINNEGANS WAKE*

CHAPTER	PAGES	TIME	PLACE		MAJOR SYMBOLS	'ART'	TECHNIQUE
			Naturalistic level	Main narrative and symbolic levels			
I.1	3-29	Begins at 11. 32 a.m.	Bar-room	Dublin and Environs	Giant; Mountain	Archeology; Architecture	Myth; Legend; Annals
I.2	30-47	Indeterminate	"	"	Grail; Ballad	Epistemology	Gossip; Chain of Anecdotes
I.3	48-74	"	"	"	Viking; Coffin	Politics	Journalism; Rhetoric
I.4	75-103	"	"	Court-house	Fox; Lion	Law	Law-report
I.5	104-125	"	"	Lecture-room	Letter; Hen	Paleography	Lecture
I.6	126-168	"	"	Quiz-show Platform	Family	Sociology	Catechism
I.7	169-195	"	"	Dublin-Trieste-Zürich-Paris	Beetle; Pen; <i>via crails</i>	Literature	Monologue (male)
I.8	196-216	Ends at 6 p.m.	"	River-banks	Delta; Tree; Stone	Geography	Dialogue (female)
II.1	219-259	8.30-9 p.m.	Street in Chapelized	Playhouse	Devils and Angels	Drama	Drama
II.2	260-308	9-10 p.m.	Nursery	Cosmos	Quincunx	Pedagogy; Cosmology	Text-book
II.3	309-382	10-11 p.m.	Bar-room	Sevastopol	TV-screen	Public Communica-tions	Radio Broadcast
II.4	383-399	11-11.32 p.m.	"	King Mark's Ship	Ship; Gulls	History	Memoirs
III.1	403-428	Midnight-1 + a.m.	Bedroom	Streets of Dublin	Donkey; Spectre	Music	Dialogue (male)
III.2	429-473	1 + -2.30 a.m. approx.	"	Church; Riverside	Eucharist	Theology	Homiletics
III.3	474-554	2.30-3.30 a.m. approx.	"	Stone of Divisions	Navel; Phallus	Spiritualism	Séance-report
III.4	555-590	3.30-4.32 a.m.	"	Phoenix Park	Buttocks; Barrel; Roads	Photography; Cinematography	Naturalism; Fantasy
IV	593-628	6 a.m.	Bathroom; Breakfast-room	Church; Riverside	Sun	Eschatology	Synthesis; Letter; Monologue (female)

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to admit, its analyses and judgments have nevertheless been accepted virtually without question by most later critics, with the result that a number of untenable interpretations have been perpetuated year after year. Such points are dealt with in this dissertation only when they impinge on my line of enquiry. My most radical departure from the interpretation of the *Skeleton Key* lies in my view of the horizontal structure, which I believe to be considerably more subtle than the neat Viconian outline on which Messrs. Campbell and Robinson base their study. In Chapter Three, in particular, I have made the first attempt at an extended analysis of the regressive pattern of dreams within dreams—an aspect of *Finnegans Wake* which is almost wholly ignored by the *Skeleton Key*.

The best extended piece of criticism of *Finnegans Wake* is undoubtedly Mr. J. S. Atherton's fine source-study, *The Books at the Wake*, which shows great insight into Joyce's habits of thought and composition. This erudite and amusing work has helped me to clarify my general grasp of the structure of *Finnegans Wake* and has, indeed, greatly deepened my understanding of the book in almost every direction. I have been particularly stimulated by Mr. Atherton's Part I, 'The Structural Books', which contains a brilliant account of Joyce's cosmological aims. The influence of Mr. Atherton's work on this dissertation will be most apparent in my second Chapter, but Chapters Four and Five, which, as regards critical and explicatory content, are entirely the result of my own researches, also owe a little of their general shape to *The Books at the Wake*.

Of the other two books entirely devoted to studies of *Finnegans Wake*, the earlier, Mrs. Glasheen's *A Census of Finnegans Wake*, is an indispensable source of information about the five thousand characters in Joyce's crowded novel, and my indebtedness to her painstaking work will be everywhere apparent. I have been able to make very little use of the more recent book (also by an American author) which is disturbingly ill-considered, inaccurate, and repetitive.

That in his later books Joyce made use of techniques dependent on 'correspondences' and *leitmotifs* is by now well known,

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but, although a few remarks on the subject are usually included in studies of Joyce, no extended analysis of the highly characteristic *leitmotifs* of *Finnegans Wake* has ever been published. In my last three Chapters—‘Correspondences’, ‘*Leitmotiv*’, ‘Two Major

TABLE II
FURTHER CORRESPONDENCES IN THE THREE-PLUS-ONE
CYCLE

BOOK I	Birth	Past	Gold	North	Matthew
BOOK II	Marriage	Present	Silver	South	Mark
BOOK III	Death	Future	Copper	East	Luke
BOOK IV	Reconstitution	Timeless	Iron	West	John

Motifs’—I have attempted to fill this critical gap. Useful discussions on which I have occasionally drawn are to be found in W. Y. Tindall’s *The Literary Symbol*, and especially in Professor Harry Levin’s *James Joyce*, which, though spoiled in the most recent edition by a tasteless peroration, still provides the best balanced short introduction to *Finnegans Wake*. The work hitherto published in English on the nature and function of the

TABLE III
FURTHER CORRESPONDENCES IN THE FOUR-PLUS-ONE
CYCLE

BOOK I.1-4	Earth	Melancholic	Earth	Gold	Spring	North	Matthew
BOOK I.5-8	Water	Phlegmatic	Moon	Silver	Summer	South	Mark
BOOK II	Fire	Sanguine	Venus	Copper	Autumn	East	Luke
BOOK III	Air	Choleric	Saturn	Lead	Winter	West	John
BOOK IV	Quint- essence	Perfect blend of humours	Sun	Iron- Gold	Equinox	Centre	Ass

literary *leitmotiv* is surprisingly inadequate, so that I have found it necessary to introduce my special discussion of Joyce’s motifs (Chapter Seven) by a very brief outline of the general theory of the device. The bulk of the conclusions are based on my own reading of Mann, Proust, Pound, and other exponents of the *leitmotiv*, but I have gained a great deal of insight and stimulation from Oskar Walzel’s *Das Wortkunstwerk*, Dr. Robert

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Peacock's *Das Leitmotiv bei Thomas Mann*, and E. K. Brown's *Rhythm in the Novel*. An initial difficulty was the lack of an agreed system of terminology. Throughout this work I adhere consistently to an *ad hoc* terminological convention which it would be as well to summarise here. The word '*leitmotiv*' (or, more simply, '*motif*') is used to designate a short verbal construct, characterised by certain easily recognisable patterns of rhythm, sound, form and, sometimes, sense. The *themes* are the major narrative and allegorical elements of the book, such as 'Eating the God', 'homosexuality', 'ritual murder'. A third category of recurrent material is constituted by such highly charged symbols as tea, the tree, the rainbow. These are usually quite closely associated with the themes and motifs, and have themselves frequently been called '*motifs*'. Oskar Walzel accurately described them as *leitmotivistische Symbole*¹ but, since virtually every image and symbol in *Finnegans Wake* functions '*leitmotivistically*', the qualification is redundant and I prefer to call them simply *symbols*.

During more than five years of Joyce studies I have made many valuable friendships among the dozens of people actively engaged in work on the same field. A fat file of hundreds of letters received from three first-class Joyceans—Mrs. Adaline Glasheen of Farmington, Connecticut, Mr. J. S. Atherton of Wigan, and Mr. Fritz Senn of Zürich—has been a better source of enlightenment to me than has any published work on *Finnegans Wake*. Mr. Senn in particular—a remarkably acute reader of the book—has been a patient ally in the slow work of analysing Joyce's patterns of motif and symbol; the Index of Motifs in Appendix A owes much of its bulk to the many hours that Mr. Senn devoted to it.

My wife's wide general knowledge, and her percipient reading both of this book and of *Finnegans Wake* have enabled me to make many improvements and to correct several stupid blunders.

During a year spent in Paris I was fortunate in being able to

¹ O. Walzel, 'Leitmotive in Dichtungen', *Das Wortkunstwerk*, Leipzig, 1926, pp. 152–81.

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meet many friends and acquaintances of Joyce. I am especially indebted to Miss Sylvia Beach, Mrs. Maria Jolas, Lucie Noel (Mrs. Paul Léon), and Mr. Stuart Gilbert, for their hospitality and stimulating conversation. In London I was privileged to meet and become intimate with the only man Joyce ever seems to have treated as a real friend—Mr. Frank Budgen, who in his wise maturity has conserved all the enthusiasm and ebullience of youth. I have been greatly helped by Mr. Budgen's perceptive comments and by the large body of factual information which he was able to give me.

Among other Joyce critics who have given me valuable advice and encouragement I must mention particularly Messrs. Thomas E. Connolly, David Daiches, Nathan Halper, Fred H. Higginson, J. Mitchell Morse, George Painter, Thornton Wilder, and Lawrence A. Wiggin. Essential documentary assistance was given me by Miss Anna Russell of the Lockwood Memorial Library, Buffalo, Mr. M. Pollard, Assistant Librarian at Archbishop Marsh's Library, Dublin, and Mr. Desmond Kennedy, Assistant Librarian of the National Library of Ireland. My brother-in-law, Mr. J. A. L. Watson, gave assistance which saved me hours of work and anxiety.

I am grateful to the University of Western Australia for its grant of a Hackett Studentship which made the writing of this work possible.

Finally, I must offer my warmest thanks to Mr. M. J. C. Hodgart of Pembroke College, Cambridge, for his constant friendship, for his unfailing willingness to put his wide knowledge of all Joycean matters at my disposal, and above all for the stimulus of his ever-fresh approach to the most intractable problems of Joyce scholarship.

C. H.

CHAPTER ONE

SOME ASPECTS OF
FINNEGANS WAKE

I: NEW IRISH STEW (190.09)

‘**F**our fascinating best-sellers brilliantly edited and condensed for your greater enjoyment, and all bound together in one luxurious volume.’ So runs a recent advertisement for a collection of ‘condensed books’, but it also does very well as a description of *Finnegans Wake*, unless four be too low a figure. Even the word ‘best-sellers’ is not so wide of the mark as it would have been a few years ago. The novel of which Mr. J. I. M. Stewart has written: ‘it is in the main a closed book even to most persons of substantial literary cultivation’¹ has recently been issued in a low-priced paperbound edition of 20,000 copies, and I am told that a further printing is already projected. It may be that the number and variety of the ‘condensed books’ contained in *Finnegans Wake* accounts for the growing popularity of what must by any estimate be accounted an extremely difficult work to penetrate, for once a break-through has been achieved, the reader can find in it, according to taste, a history of Ireland, a survey of English literature, a universal mythology, a naturalistic novel, an autobiography of James Augustine Joyce, a summary cosmology. Whether this impress as intriguing, pretentious, annoying, repellent, beautiful, dull or brilliant, all must agree that *Finnegans Wake* is a quite extraordinarily rich production. Joyce claimed to have discovered that he could do anything with language,² but even more impressive than his undoubted

¹ J. I. M. Stewart, *James Joyce*, London, 1957, p. 37.

² Givens, p. 13.

Some Aspects of Finnegans Wake

linguistic capacity was his remarkable power to adapt and integrate literally any raw material that came to hand. Nothing was rejected. Deletions in the MSS are minimal; additions abound. Joyce's development as a writer is characterised by a continuous and rapid movement away from paradigmatic art—the selection and recreation of a typical and powerfully symbolic unit of experience which illuminates things far beyond the bounds of its own context (that is, the technique which he called the 'epiphany')—towards the all-inclusive art of *Finnegans Wake* where, instead of choosing the most typical and illuminating example of a theme, he attempted to present every conceivable trope. In his later years Joyce seems to have adopted as his motto Voltaire's paradox that the superfluous is a very necessary thing. Caution and literary asceticism were abandoned and the utmost richness was allowed to replace the most 'scrupulous meanness'. If *Finnegans Wake* can be contained within any one artistic mode, it must be the baroque; the great themes of death and resurrection, sin and redemption, are moulded into firm cyclic outlines, while masses of ornate particulars—a closely woven network of motifs and symbols—define, develop and embellish these thematic abstractions.

The tension inherent in Joyce's use of the baroque mode, an interplay between classicism and romanticism, between the simplicity of his themes and the extreme complexity of their development, is reflected in the remarkable and often unstable duality of art-for-art's-sake and personal confession in *Finnegans Wake*. The critics have always been slow to appreciate the true quality of the personal content in Joyce's work—a fact which has led to a serious misunderstanding of the fundamental double-talk inherent in his symbolic language. Yet, if there has been misunderstanding, Joyce is himself very largely to blame. He obscured his own position—no doubt intentionally—by his constant championing of all that was not chauvinistic in literature, by his interest in late nineteenth century flamboyant, decorative style, and by making Stephen propound a self-sufficient aesthetic in *A Portrait*. Joyce's position has been obscured because these utterances have often been thought the

Some Aspects of *Finnegans Wake*

standards by which we may best judge his work. The greatest fallacy of all has been the assumption that his theories never changed, that he always thought in terms of 'lyric, epic, and dramatic', 'epiphanies', 'the thing well made'. It has variously been supposed that, in Joycean terms, *A Portrait* is lyric, *Ulysses* epic, and *Finnegans Wake* dramatic, or that all three are dramatic, that *Finnegans Wake* marks an unfortunate return to the lyric manner, and so on—the three books providing a plausible basis for neat tripartite schemes—and yet there is no evidence that by the time he was writing *A Portrait* Joyce held the views ascribed to Stephen, that he held such views in later maturity or, more important, that he considered his various books as forming any sort of aesthetic progress at all. There is, on the contrary, much evidence to suggest that Joyce was never seriously interested in anything other than the book on which he was engaged at the moment and that once he had completed a work he ceased thinking about it and even disliked it. He almost prevented the publication of *Chamber Music*,¹ and Mrs. Maria Jolas tells me that while he was busy with *Finnegans Wake* Joyce grew very unsympathetic to what he had done in *Ulysses* and talked about the book with considerable distaste: '*Ulysses? Che! Who wrote Ulysses?*'

Joyce's works are all in the nature of self-purgations. Mr. Ellmann's detailed biography has not only emphasised that everything in Joyce's books, down to the smallest matters of detail, is drawn directly from his personal experience, but has also revealed to what a remarkable extent those books are the expression of a sensibility haunted by emotional conflicts requiring the most powerful symbolic exorcism. This personal—often uncomfortably personal—art was the only kind Joyce could create or understand, and, as his letters and the partially serious theory of *Hamlet* reveal, he was never able to accept that the method of other artists could be anything but autobiographical. As soon as the personal experience had been externalized by committal to paper and by the open confession in the market-place which publication represented, the drives and

¹ Ellmann, p. 270.

Some Aspects of Finnegans Wake

conflicts temporarily evaporated and interest dissolved. Joyce, a little masochistic, inclined to sexual perversion, and in exile from a homeland he both loved and despised, could, of course, never rid himself for long of his deep-seated emotional conflicts, but whenever the need for artistic purgation arose again, fresh techniques were necessary; the same magic could not be made to work twice. On each occasion a more potent exorcism was called for, involving greater complexity, more difficult labyrinths from which to escape, and, above all, the objectification and rationalisation of more and more personal involvement. His imaginary, God-like artist was placed 'within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails' (AP 245), but this well known Dedalism by no means represents Joyce's own position. Far from indifferent, he was possessed by an almost paranoid need to answer back; he must attack and satirise in his highly sublimated way not only the personal slights of individuals but also the personal and impersonal slights of the world at large, for Joyce was never content, as some have thought and as he liked to pretend, merely to justify the Artist's ways to Man, but was obsessively concerned with his position in society at all levels.¹ The result of this constant involvement-exorcism process is that Joyce's symbols, especially those of *Finnegans Wake*, are always two-faced. In his last work Joyce left Stephen's small-scale aesthetics far behind and attempted to bring about the intimate marriage of two great and fundamentally opposed artistic unities: one of these is introverted and solipsist, continually converges on itself, is selfsustaining, has no loose ends, is a truly global whole; the other, built from exactly the same materials, is extroverted, continually moves out from its centre toward the world of men, is a mass of specific external references. Not only are Joyce's symbols taken from life but, unlike those of Mallarmé, they lead straight back to it. (This distinction between internal and external reference is not to be confused with that between public and private levels of meaning. Both

¹ The autobiographical aspect of Joyce's work is at present being treated exhaustively by Mrs. Ruth von Phul.

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faces of Joyce's symbols belong to the public world. Indeed, there is very little that is private in *Finnegans Wake*, though some of the public paths followed by Joyce will rarely have been trodden by his readers.) A large part of the excitement of *Finnegans Wake* depends on the pulsating tension between the inward-looking and outward-looking aspects of every symbol and theme in the book. Joyce could always feel easy about the inner face of his materials; he was a practised craftsman with few doubts about his ability to construct a satisfying and properly ordered aesthetic whole. But when it came to the outer face, which was to make a somewhat grating contact with the world, Joyce was less comfortable. He could never be sure that he had digested his material sufficiently to integrate the conglomeration of external reference into a socially meaningful document, but suffered constantly from intellectual uneasiness akin to those intense feelings of personal inadequacy which made him so reticent, defensive, and unapproachable. Though Joyce seldom spoke about his book's inner excellence, he needed constant reassurance of its relevance to the outside world. This relevance he tried to ensure by making its scope as wide as possible so that it might include not only all given experience but every possible permutation of experience as well. He was desperately concerned to make his difficult book intelligible to the ordinary reader; the bitter sorrow he experienced at the world's uncomprehending scorn of 'Work in Progress' was thoroughly genuine, if imperceptive, and the despair of his last two years was deepened by the almost universal lack of interest shown in the completed *Finnegans Wake*.

Joyce intended that *Finnegans Wake* should never be out of date. He was delighted when it proved prophetic, though it would be difficult for a book which opens its arms so wide not to be prophetic in some direction or other. When the Finn awoke from oppression and shot the Russian General Joyce smiled; and in her 'Out of My Census'¹ Mrs. Glasheen, taking Joyce at his word, has included Lord Haw-Haw (William Joyce) among the characters—a step of which the author would surely

¹ A. Glasheen, 'Out of My Census', *The Analyst*, no. XVII, 1959, p. 69.

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have approved. Had he lived to hear him, Joyce would almost certainly have claimed that his hated expatriate namesake *was*, in retrospect, one of the characters of *Finnegans Wake*. So general and vague is its potentially predictive content that one might find it tempting to compare *Finnegans Wake* with the resounding but woolly prophecies of the old almanackers, always certain of some measure of fulfilment—tempting, that is, if Joyce had not himself anticipated the comparison. Shem the Penman is an amalgam of Bickerstaff and his equal and opposite counterpart, Partridge. The latter, ‘killed’ by Swift yet living on as a soulless body, is of course a richly symbolic figure for Joyce—the bird-like soul of the Partridge having fled. *Finnegans Wake*—Shem’s sham riddle—is, like an almanack, both truth and falsehood, inspired but nonsensical; it is epitomised in almanack style on page 175.

From the beginning of his career Joyce was always least successful as an artist when attempting a direct approach to his subject-matter. Stephen’s defence of, and preference for, the dramatic genre springs ultimately from Joyce’s fundamental need to put himself at a considerable distance from anything about which he wanted to write with full emotional control, and the more immediate the experience the greater the necessary distance. Stephen’s bold and unsubtle proposition to Emma in *Stephen Hero* (SH 196–9) is a kind of symbolic parody of the contrasting direct approach, and proves to be a complete failure. The feeble lyricism of *Pomes Penyeach*—Joyce’s only attempt at unambiguous self-expression—forms an aesthetic counterpart to Stephen’s simple naivety and is equally unsuccessful. *Finnegans Wake*, the opposite extreme of self-assured obliquity, contains perhaps even more personal involvement than do the *Pomes*, and hence in writing it Joyce inevitably condemned himself to walk a giddy ridge separating the twin abysses of his nightmare—the incomprehensibility of total indirection and the sentimentality which always characterised his strong emotional commitments. Though for most of its length *Finnegans Wake* is delicately poised between these dangers, it is not without its weak points at which Joyce has overbalanced

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one way or the other. More disturbing than its notoriously impenetrable passages are those occasional paragraphs of unusual lucidity where Joyce seems to have capitulated all too easily to a moment of undistinguished lyricism. Such moments seem to me rather too frequent in the much-praised 'Anna Livia Plurabelle' (I.8) which, except for the bravura conclusion, I find less convincing than the excitingly perspicacious sketches of Anna's counterpart, Issy (143-8, 457-61). Sentimentality was always the greatest hazard for Joyce. By consistent use of parody and satire he managed to avoid its pitfalls most of the time, though perhaps not quite often enough in *Finnegans Wake*. One may wonder how successful he would have been in his projected last book, which was to have been characterised by a return to lucidity. I suspect that there was rather more than a bitter jibe at the adulators in Joyce's remark to Nino Frank: 'Ce serait drôle que je fasse un petit roman mondain à la Bourget . . . Ils seraient bien attrapés, hein?'¹

Despite its undoubted complexity and abundant content, I believe *Finnegans Wake* to have been somewhat extravagantly overread by a number of recent commentators. Too often its convolutions have been treated as a kind of endless verbal equivalent of the Rorschach Ink-blot Test. The limits of relevancy have been pushed further and further back and thematic analysis has been made to depend on the most tenuous of associative links. I find it impossible to believe and fruitless to suppose, for example, that we are meant to find 'Mallarmé' in every three-syllable word containing two m's, as one writer claims.² Explication of *Finnegans Wake* threatens, indeed, to get altogether out of hand. It is hardly surprising that the 'Joyce industry' as a whole suffers the scorn of the unconverted when we have the unhappy spectacle of a critic and acquaintance of Joyce's devoting almost a page to the proud elucidation of a word which does not, in fact, occur in the book.³ In the partial

¹ N. Frank, 'Souvenirs sur James Joyce', *La Table Ronde*, no. 23, 1949, p. 1686.

² D. Hayman, *Joyce et Mallarmé*, Paris, 1956, vol. II, p. 119.

³ M. and P. Colum, *Our Friend James Joyce*, London, 1959, p. 126.

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exegeses which are included in this study I have always preferred to err on the side of conservatism rather than follow up unlikely allusions. I believe that some of the published over-reading derives from an exaggerated idea of the book's perversity, which has in turn led to an excess of zeal in the wrestle with words and meanings. Joyce's methods of word-formation and thematic allusion are almost always very simple, and the book's denoted content is fairly easy to recognise. The reader of *Finnegans Wake* can usually be certain that if he exercises reasonable care he will have little trouble in picking up any major allusion to ideas and things with which he is familiar. The difficulty in understanding what went into the book lies mainly in the interpretation of allusions to unfamiliar material, for it is not always easy to know just where to look for the explanation of an obscurity. Although he wanted to be read and appreciated, Joyce also aimed at giving his audience the impression that there was always something more beyond what they had understood, something more to be striven for, and this is certainly one reason for the book's great load of allusion and reference. As Mr. J. S. Atherton has pointed out,¹ when Joyce attempted to create a microcosmic equivalent of God's macrocosm, he forced himself into the position of having to write a work which would reflect the ultimate inscrutability of the universe along with all its other characteristics, but this constant awareness on the part of the reader that he has not grasped everything can be irritating, and seems to account for some of the choleric outbursts against the book. I do not, however, want to reopen that tired old debate about whether it is all worth the effort and whether such intentional obscurity can be artistically justified. It must by now, I think, be evident to all that there are great literary treasures buried in *Finnegans Wake* and that potentially at any rate it is in the same class as *Ulysses*—which immediately puts it among the great books of the century—but whether the riches are sufficient to repay the considerable labour which must be expended to bring them to the surface must very likely always remain a matter of taste and

¹ Atherton, p. 229.

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temperament. Fortunately, like the lobsters devoured by H. C. Earwicker, the hardest part of *Finnegans Wake* is its shell. Beneath the massive superstructure of interwoven motifs there is a fundamental syntactical clarity and simplicity—so much so, indeed, that compared with the radical literary experiments of the 1920's and 30's *Finnegans Wake* is almost conventional in style. All its technical advances are developments—remarkable only in the extent to which Joyce has pushed them—of established practice. Joyce makes no attempt, for example, to break up the normal processes of word-association, nor to dispense with clause-structure, as do Stein, Jolas, or the Dadaists. This underlying conservatism is very clearly revealed in the manuscripts, where most of the first drafts, which were to be encrusted later with glittering ornamentation, prove to have been written out in the flattest communicative prose.

II: ART OF PANNING (184.24)

Joyce has been variously praised and reviled for filling his later books with literary rubbish—catch-phrases, clichés, journalese, popular songs, and the worst kind of gush from girls' weeklies. It is undeniable that he found considerable delight in such trash, and a delight that was not always critical. Some commentators have certainly been too charitable to Joyce in implying that the bad operas, windy rhetoric, and sentimental ditties were collected purely as stylistic aunt-sallies, though as usual Joyce succeeds, by his devious methods, in making functional necessity and uncritical delight go hand in hand. The primary energy which maintains the highly charged polarities of *Finnegans Wake* is generated by cycles of constantly varied repetition—'The seim anew', as Joyce puts it (215.23). The stronger the pre-established expectancy, the wider can be the variations played on a word or motif. A pun is effective only when its first term is vividly prepared for by the context. By using a vocabulary and style packed with well-worn units Joyce is able to play on what the psychologists call the reader's

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'readiness'. As with the basic style, so with the more specialised motifs: if Joyce builds them up from familiar phrases he is absolved from the need to establish familiarity with their shape in the early parts of the book (which would be out of keeping in a really cyclic work) and is immediately able to make the widest punning excursions while remaining sure of his readers' powers of recognition. The majority of the motifs listed in the Appendix are in fact proverbs, catch-phrases, and the empty verbal formulae of vulgar speech.

The essential value of the pun or portmanteau-word in *Finnegans Wake* lies not in its elusive and suggestive qualities but in its capacity to compress much meaning into little space. Too much has been written about the suggestive, connotative aspects of *Finnegans Wake* and too little about the power of Joyce's new polyhedral vocabulary to accumulate denotation. In contrast to the effect created by great suggestive works like those of Mallarmé—with which Joyce's art has almost nothing in common—the more one reads *Finnegans Wake* and learns to recognise how all the little bricks fit into the finished structure, the less suggestive the book seems. Early impressions of mystery and hypnotic incantation begin to wear away, and the technique begins to look more like a self-conscious stylistic shorthand than an appeal direct to the unconscious mind *via* the ear. The manuscripts show Joyce in the process of adding to his text not music or colour or emotive overtones, but semantemes. He was certainly not indifferent to those other things, but almost everywhere the kaleidoscopic effects of imagery in *Finnegans Wake* and the peculiar texture of the writing are achieved, as in the best of Sir Thomas Browne, by a massive concentration of pure denotation jostling around in a confined space. Again, the puns should not be judged by the usual criterion of witty effectiveness. Mr. Arland Ussher is missing the point when he complains of the 'weakness' of a pun like 'Sea vaast a pool' (338.14).¹ Sometimes Joyce writes vertically rather than horizontally, harmonically rather than contrapuntally, in which case a cluster of puns may all contain internally illuminating

¹ A. Ussher, *Three Great Irishmen*, London, 1952, p. 139.

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relationships. Such puns exist in their own right as self-sufficient little ideograms. A good example is the word 'paltipsypote' (337.24) from the 'Scene in the Public', which neatly integrates 'pal', 'tipsy' and 'pote' into the idea of 'participating' in a round of Guinness. But Joyce does not always write harmonically, and just as the harmonic relationships in a musical fugue may very well be irrelevant, so the vertical relationships of the two or more meanings within a Joycean pun are often unimportant, which can never be true of the everyday pun of humorous intent. What always matters most is that in each case the pun assure the horizontal continuity of the various 'voices' in the passage. In the example which troubles Mr. Ussher there are at least four voices, hardly related to each other (except in so far as *Finnegans Wake* ultimately relates all contexts), but all carrying the matrix of the 'Butt and Taff' episode one step further. First, there is the obvious content of the whole: 'Sevastopol', the scene of the shooting of the Russian General; next, the most apparent meaning of all parts taken as a clause: 'see a vast pool', which establishes the correspondence of the battles at Sevastopol and Dublin ('Black-Pool'), and the horrors of the Flood; there is probably an allusion to the 'apple' which brought about the original Fall and all its vast consequences (the pun we are considering is placed at the beginning of the 'Butt and Taff' episode); and, finally, the first two words contain the name of Siva, the destroyer-god who presides over the ritualistic aspects of the battle and slaughter. The pun is therefore rich in content and economic of space so that for Joyce's purposes it cannot in any sense be called weak.

To pursue the musical analogy a little further, Joyce often uses a group of puns to create a kind of drone-base or pedal-point with which to accompany the whole development of a section and so provide it with a general ambiance, each pun contributing its small quota of atmosphere. Once again there is no necessary connexion between this atmospheric function of a pun and the rest of its content. Thus the river-names in 'Anna Livia', the Norwegian vocabulary in 'The Norwegian Captain' episode (311-32), and the city-names in 'Haveth

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Childers Everywhere' (532-54), while they create a rich atmosphere, rarely have any other functional relationship to the special contexts in which they are embedded.

There is much that is funny in *Finnegans Wake*, but the humour is usually independent of the punning, which is not often used purely to tickle our sense of the grotesque or to release the belly-laugh. Indeed, after a few readings all but a very few of the puns cease to amuse. Mr. Robert Ryf finds that their continual flow ultimately creates an atmosphere of sadness, of painful jocularity,¹ but I think that for most persistent readers of *Finnegans Wake* it would be truer to say that the word-play creates, in the long run, no emotionally charged atmosphere at all. It comes to be accepted, just as the ordinary reader of an ordinary book accepts the usual conventions of language. After a few hundred pages we are so saturated with puns that nothing surprises, nothing shocks; the mind's ear takes part-writing for granted, the mind's eye is fixed in a permanent state of multiple vision.

Joyce's verbal success in *Finnegans Wake* is due in part to a simple confidence-trick. The universality of his themes and the breadth of their treatment make virtually any verbal or symbolic felicity relevant to the text so that an effect of brilliant appositeness is sometimes achieved more easily than is at once apparent. If the pieces in a jig-saw puzzle are made small enough and numerous enough, a piece of almost any shape can be made to fit—especially if the picture consists of several superimposed patterns. Joyce's eclectic method is open not only to fairly easy imitation, but also to constant extension within *Finnegans Wake* itself. Many readers feel that they could improve on trifles of the text, tightening up correspondences here and there and thickening the texture still more. Mr. Niall Montgomery has made some amusing suggestions.² *Finnegans Wake* is in fact the most outstanding example of what can be done with *objet trouvé* collage in literature. Joyce was quite unimpressed

¹ R. Ryf, *A Study of James Joyce's 'Portrait of the Artist as a Young Man'*, Ann Arbor, 1959, pp. 127-8 (on microfilm).

² N. Montgomery, 'Joyeux Quicum Ulysse . . .', *Envoy*, vol. V, no. 17, p. 42.

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by the visual arts, so that it is highly unlikely that he suffered any direct influence from twentieth-century painting techniques, but his method is often strikingly similar. Bits and pieces are picked up and incorporated into the texture with little modification, while the precise nature of each individual fragment is not always of great importance. If there is a confidence-trick, however, Joyce is fundamentally honest about it and even makes the trick itself a part of his grand design. As I have said above, he aimed at providing *Finnegans Wake* with as many external loose ends as possible in order to ensure a connexion with as much experience as possible. The fact that we can continue to pun ourselves into the game of writing it is one demonstration of Joyce's success in this direction. The Work is eternally in Progress.

Joyce said that the difficulties of his works lay not in the ideas they contain but in the means of presentation: 'In my case the thought is always simple'.¹ The truth of this broad assertion depends very much on what Joyce intends by 'thought'. If, with respect to *Finnegans Wake*, he means the overall world-view and the outlines of the mythic tales through which it is developed, then the comment is just enough. Beyond this, however, Joyce would seem to be deceiving either himself or his readers. The relationship of parts, the concatenation of metaphor and image, the details of argument in *Finnegans Wake* are often very subtle and extremely difficult to grasp fully. This is never so apparent to the reader as when he embarks on a short *explication de texte* of some more or less self-contained passage. No matter how thorough the linguistic analysis, no matter how many of the referential loose ends may be gathered together, the difficulties usually fail to disperse. A knowledge of Norwegian, for example, does not help him to understand the 'Norwegian Captain' story. He may build up a list of several hundred words from that language, a very few of which serve to orientate a sentence or give point to some otherwise apparently meaningless phrase, but nearly all of which are seen to have been used purely for mosaic decoration; the fundamental difficulties of

¹ F. Budgen, *James Joyce and the Making of Ulysses*, London, 1934, p. 291.

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understanding the personal relationships explored in the tale, the symbolic significance of the journey, the mysterious dialogue and *dénouement*, remain unresolved. Indeed it must to some extent comfort the ordinary reader to discover that this is so, to be reassured that *Finnegans Wake* is not just a crossword puzzle which he will be able to solve when he has access to a long shelf of dictionaries and can afford to burn enough midnight oil. The problems that he faces are in fact very familiar: they are those involved in learning how to make an adequate analysis and resynthesis of a symbolic language.

Joyce keeps admonishing his puzzled reader to use his ears—
✓ 'if you are looking for the bilder deep your ear on the movie-tone' (62.08)—and while it is true that he must constantly attend to prosodies and accents if the full content of the book is to be apprehended, sound and rhythm are no more than a part of the total pattern and have, I believe, been over-stressed. Most of Joyce's neologisms are more easily understood by eye than by ear. Tricks and coincidences of typography and orthography allow greater virtuosity than do their audible equivalents. Joyce is undoubtedly writing for the ear nearly all the time, but most of his attention is devoted to the appearance of the words on the page. That the greater part of the meaningful counterpoint in *Finnegans Wake* cannot be aurally communicated, is revealed by Joyce's own celebrated reading from 'Anna Livia' which, though finely orchestrated within a small compass, totally fails to convey more than one level of meaning from a representatively complex passage. In most cases a variety of pronunciations is necessary for each word, and many phrases offer several possibilities of rhythm and stress. In theory, highly controlled choral speaking by a small group would be the only satisfactory solution to the problem of how to read *Finnegans Wake* aloud, each speaker adhering to one 'voice' of the counterpoint and using the appropriate accent and stress.

For all its splendidly varied rhythms and its multitudinous parodies of all the media of aural communication, it seems difficult to justify the usual statement that *Finnegans Wake* is primarily intended to work on the auditory imagination.

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Professor Harry Levin has gone so far as to make the astonishing claim that *Finnegans Wake* 'lacks visual imagery'.¹ There are few places in it where the world of sound is not evoked, but, as in *Ulysses*, the great bulk of the imagery remains essentially visual. There never was a book more cluttered with visible symbols; the optical field is constantly crammed with every variety of stage-property, from the tiniest trifle to the most megalomaniac objects of desire. The cosmic scene is continually being reset, the characters appear in a multitude of exotic costumes, barrel-loads of knick-knacks are strewn over the floors, ships sail into view and depart as swans, trees and flowers sprout and wither in the wilderness, fireflies glitter, skyscrapers rise and fall, fires rage and the rainbow glows on the horizon. There has been rather too much easy talk about the sharpened ear of the purblind man. Such talk often seems to coincide with the superficial grasp of the text which makes it necessary for so many critics to fall back on 'suggestiveness' as a justification and explanation of Joyce's neologisms. There is, of course, an almost ceaseless background of lilting rhythm and modulating intonation in *Finnegans Wake*, but this sort of inbuilt musical setting, along the lines of which Mr. Cyril Cusack moulds his excellent recorded reading of 'Shem the Penman',² is a very different thing from aural *imagery*. Apart from the few set-pieces where Joyce is drawing bravura sound-pictures, as in the end of 'Anna Livia', the sleeping-zoo passage (244-46), or the Nightingale-song (359-60)³, almost any passage taken at random will demonstrate this emphasis on visual content. For example: 'But vicereversing thereout from those palms of perfection to anger arbour, treerack monatan, scroucelly out of scout of ocean, virid with woad, what tornaments of complementary rages rocked the divlun from his punchpoll to his tummy's shentre as he displaid all the oathword science of his visible disgrace. He was feeling so funny and floored for the cue, all

¹ H. Levin, *James Joyce*, Norfolk, Conn., 1941, p. 175.

² Available on Caedmon Literary Series, TC 1086.

³ For a detailed analysis of this delightful passage see M. J. C. Hodgart and M. P. Worthington, *Song in the Works of James Joyce*, New York, 1959, pp. 34-9.

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over which girls as he don't know whose hue. If goosseys gazious would but fain smile him a smile he would be fondling a praise he ate some nice bit of fluff. But no geste reveals the uncon-nouth. They're all odds against him, the beasties. Scratch. Start.' (227.19)

III: THE BREAKDOWN OF THE SENTENCE; SELF-PARODY

'Words. Was it their colours? . . . Or was it that, being as weak of sight as he was shy of mind, he drew less pleasure from the reflection of the glowing sensible world through the prism of a language manycoloured and richly storied than from the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose?' (AP 190)

This is one of the most justly celebrated expressions of artistic sensibility in Joyce's works. At the time of its composition Joyce was already well experienced in the writing of the type of prose described. His concern for lucid suppleness and rhythmic excellence in the short stories of *Dubliners* is noticeable from the first page. The opening paragraph of 'The Sisters' is quite remarkable for the alternation of short and long words and phrases designed to mirror the boy's hesitations, doubts, and immaturities. Even at this stage of his career Joyce is writing prose which is meant to be closely examined, not read through.¹ 'There was no hope for him this time: it was the third stroke. Night after night I had passed the house (it was vacation time) and studied the lighted square of window: and night after night I had found it lighted in the same way, faintly and evenly. If he was dead, I thought, I would see the reflection of candles on the darkened blind, for I knew that two candles must be set at the head of the corpse. He had often said to me: "I am not long for this world", and I had thought his words idle. Now I knew they were true. Every night as I gazed up at the window I said softly to myself the word paralysis. It had always sounded

¹ For an extended discussion of 'The Sisters', see M. Magalaner, *Time of Apprenticeship*, London, 1959, pp. 72 ff.

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strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism. But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work.' (D 22)

The sentence was the stylistic unit with which Joyce worked most easily in his early years. First rate paragraph writing like the example just quoted is to be found here and there in *Dubliners* and *A Portrait*, but Joyce was never a natural paragraph-writer like, say, his contemporary Paul Valéry, and his best work in this form always has something of the *tour de force* about it. For the first half of his career it was to the sentence above all that Joyce devoted his best powers. In *Ulysses*, the culmination of those years, the paragraph was virtually abandoned as a rhythmic unit, but clause-structure was brought to a very high pitch of achievement.¹ Joyce told Frank Budgen of his hard work on two sentences from an episode of *Ulysses*²:

'The words . . . are: "Perfume of embraces all him assailed. With hungered flesh obscurely, he mutely craved to adore." You can see for yourself in how many different ways they might be arranged'.

Passages like the following depend for their whole effect on such carefully controlled organisation of the elements within the individual sentences. The sequence of sentences within the paragraph is of secondary importance, as Joyce's habit of composition by interpolation suggests:

'Christfox in leather trews, hiding, a runaway in blighted tree-forks from hue and cry. Knowing no vixen, walking lonely in the chase. Women he won to him, tender people, a whore of Babylon, ladies of justices, bully tapsters' wives. Fox and geese. And in New Place a slack dishonoured body that once was comely, once as sweet, as fresh as cinnamon, now her leaves falling, all, bare, frightened of the narrow grave and unforgiven'. (U 182)

¹ For detailed analyses of sentences in *Ulysses*, see R. Hentze, *Die proteïsche Wandlung im „Ulysses“ von James Joyce*, *Die Neueren Sprachen*, no. 27, 1933, III. Teil.

² F. Budgen, *James Joyce and the Making of Ulysses*, London, 1934, p. 20.

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As soon as Joyce's sentence had reached its culmination, however, it began to break down. As his personal interests and the scope of his writing widened, Joyce's style became increasingly fragmented and detailed. *Ulysses* already shows a tendency to break away from the sentence as a rhythmic and formal unit, the most obvious departure being the use of those huge Rabelaisian catalogues in which all rhythmic progress is halted, so that the catalogues might go on marking time indefinitely. Some critics have objected that Joyce introduced unnecessary longueurs into *Ulysses* by his extraordinary love of all-inclusive lists. They sometimes look to the earlier books for a purer style, but even in *A Portrait* there are several embryonic examples of this tendency to write in lists. (AP 17, 189, 197)

The catalogues in *Ulysses* gradually assumed more and more importance as Joyce developed the book, but they are of course only one means by which sentence-structure is broken down. The interior monologue into which Joyce interpolated more and more associative elements is by its nature fragmentary; the expressionism of 'Circe' is too mercurial to allow sentences enough room in which to develop; the whole comic effect of 'Eumeus' derives from Joyce's ruthlessly allowing the sentences to destroy themselves by lack of discipline. This break away from the sentence means that 'lucid supple periodic prose' accounts for only a small proportion of the bulk of *Ulysses*; by the time Joyce reached *Finnegans Wake* he had abandoned his preoccupation with periodic prose almost entirely. The sentence in *Finnegans Wake* is hardly ever the unit of composition. Catalogues abound, and even in the more fluid passages individual sentences rarely have any great rhythmic vitality, taken as a whole. Indeed, an extraordinary number of its sentences are either the briefest of exclamatory comments, or else serpentine arguments of almost Proustian length in which all impression of rhythmic unity is lost. These longer sentences are broken up into Chinese puzzles of small parentheses which twist and turn and digress to such an extent that, although their logical meanings are usually as straightforward as the huge encrustations of modifiers will allow, it is nearly always

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impossible to contemplate the whole structure at once. Lucid rhythms have given way to clausal chain-reactions and what was originally, in the early drafts, a straight-line point-to-point statement has often grown into a pyramidal heap of clauses and phrases. For example:

'The scene was never to be forgotten for later in the century one of that little band of factferreters (then an ex civil servant retired under the sixtyfive act) rehearsed it to a cousin of the late archdeacon Coppinger in a pullman of our own trans-hibernian with one still sadder circumstance which is a prime heartskewer if ever was.' (British Museum, Add. MS 47472, ff. 122-3)

This is from the first fair copy of I.3. In the final version it becomes:

'The scene, refreshed, reroused, was never to be forgotten, the hen and crusader everintermutuomergent, for later in the century one of that puisne band of factferreters, (then an excivily (out of the custom huts) (retired), (hurt), under the sixtyfives act) in a dressy black modern style and wewere shiny tan burlingtons, (tam, homd and dicky, quopriquos and pea-jagd) rehearsed it, pippa pointing, with a dignified (copied) bow to a namecousin of the late archdeacon F. X. Preserved Coppinger (a hot fellow in his night, may the mouther of guard have mastic on him!) in a pullwoman of our first transhibernian with one still sadder circumstance which is a dirkandurk heartskewerer if ever to bring bouncing brimmers from marbled eyes.' (55.10)

The revised punctuation makes it evident that the impression of endless interpolation, far from being an undesirable concomitant of richness, is deliberately sought after. The brief qualifying and elaborating phrases have become Joyce's fundamental units, and in the long run they are usually more important for the sense than is the skeletal meaning of the sentence to which they were annexed. Poised, fluent prose-writing of the type to be found so often in *Ulysses* figures only occasionally in *Finnegans Wake*; when it does appear it usually coincides with simplicity of vocabulary and a comparatively direct approach

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to the subject-matter, while the denser the sense the more difficult Joyce chooses to make it for his reader to come to grips with the prose rhythms.

Whenever Joyce had developed an aspect of his art as far as he could take it, he seems to have felt compelled to turn on himself and parody his own achievement. It is as if he could never allow himself to be committed to anything that might be called 'his' style. One already senses a tendency to self-parody in the imitative form of *A Portrait*, where Joyce allows style to reflect Stephen's literary attitudes and theories in a very unflattering light. Not only does Joyce enjoy pillorying his personality and foibles throughout the works—Stephen, Richard, Shem—but his own writing also comes in for as much harsh treatment as he dealt out to that of anybody else. This is true not only of the sustained satire of *Finnegans Wake*, but also of much of *Ulysses*, in which the prose is continually spilling over into self-parody, so that in the most stylistically self-conscious passages the reader is never quite sure on which side of the watershed Joyce is sitting.

It seems that *Finnegans Wake* was originally intended to include a thorough parodic reworking of all the stylistic attitudes Joyce had struck in his earlier books. The 'Large Notebook' in the Lockwood Memorial Library¹ is filled mainly with notes for *Finnegans Wake*, classified under the titles of the various chapters of all his books up to and including *Ulysses*. Among them are a number of sentences of very broad and obvious parody such as the following, in which the stylistic virtues and vices of 'Sirens' are given the full treatment:

'Congedo, decided most decidedly, her steel incisive keen dugs rung trim as from him she marched, slim in decision, prim, & precisely as she marched from him for whom decisively as she decided, she arched herself from brow to heels, hips less incisively supple and slim in indecision.' (P. 621)

¹ I am grateful to Miss Anna Russell, of the Lockwood Memorial Library, Buffalo, N.Y., who made it possible for me to consult a microfilm of the 'Large Notebook', now edited and published by T. E. Connolly as *Scribble-dehobble*, Evanston, 1961.

Some Aspects of Finnegans Wake

A Portrait is parodied, rather more kindly, in the following passage which, but for the disproportion between an inherent bathos and the over-attention given to balance and consonance, might be good, straight, middle-period Joyce:

‘it expanded the bosom of George Stanislaus Dempsey to expound to a narrow classroom the expanse of the riverful lakerich mountainmottled woodwild continent of North America by him lately but not too late discovered.’ (P. 192)

This notebook is of early date (ca. 1924), and by the time Joyce had worked out the structure of *Finnegans Wake* in more detail parody of the early books seems largely to have been replaced by narcissistic self-parody within *Finnegans Wake* itself. A few phrases from the early works survive, such as the well known deflation at 53.01 of a sentence from *A Portrait* (AP 190), but on the whole Joyce seems to have come to the conclusion that it would be a much wittier and more effective proceeding progressively to parody the Work in Progress. *Finnegans Wake* is thus a kind of infinite regress of self-parody. The constant variation of the motifs ultimately gives the impression that Joyce does indeed refuse to accept any one way of saying anything. Continual restatement is a very convenient way of denying involvement without renouncing self-expression, and in fact Joyce is usually careful to dissociate himself from his more emotionally direct motif-statements by means of savage parody elsewhere in the book. Thus the gentle ‘hitherand-thithering waters of’ motif is thoroughly deflated when it is put to the lowly task of describing micturition (76.29, 462.04), while in the zoo-passage (245.22) its eloquence is mocked at with the accent of a Dublin jackeen. This is the kind of balanced, uncommitted, internally illuminated series of statements with which, for sixteen years, Joyce strove to fill *Finnegans Wake*. Grounded on a conflict of creation and self-destruction this most involuted of all books sets up attitudes and denies them in a whirl of shifting tones which was Joyce’s best answer to his need for an art-form that would be at once an intimate personal testament and a resilient autonomous world of interacting forces.

CHAPTER TWO

CYCLIC FORM

I

‘Imagine a given point in space as the primordial one; then with compasses draw a circle around this point; where the beginning and the end unite together, emanation and reabsorption meet. The circle itself is composed of innumerable smaller circles, like the rings of a bracelet . . .’ (*Isis Unveiled*, vol. I, p. 348)

‘And to find a locus for an alp get a howlth on her bayrings as a prisme O and for a second O unbox your compasses . . . With Olaf as centrum and Olaf’s lambtail for his spokesman circumscrip a cyclone.’ (287–94)

Joyce was always an arranger rather than a creator, for, like a mediaeval artist, he seems superstitiously to have feared the presumption of human attempts at creation. The mediaeval notion that the artist may organise but cannot under any circumstances create something really new is, of course, capable of universal application but it is more than usually relevant to Joyce. Mr. Atherton has shown how basic to *Finnegans Wake* is Joyce’s heretical view that the Creation itself was the true original sin,¹ and, as I have suggested above, we are gradually becoming aware that every situation, description, and scrap of dialogue in his works was remembered, rather than imaginatively ‘created’. Organising was certainly Joyce’s strong point. Although he would not venture into the unknown, he was supremely confident in the reshaping of the known; correspondence, pattern, closely controlled form—these were the only means by which Joyce knew how to give significance to the

¹ Atherton, pp. 30–1.

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diverse unconsidered trifles which he spent so much of his life snapping up. And it is important to realise that the end-product is always fusion rather than fragmentation; *Ulysses* and *Finnegans Wake* are studies not in universal break-up but in universal reconstitution.

Like so many works of late middle age, *Finnegans Wake* is given more elbow-room in which to develop than are the books which preceded it, but while this means that detail is rather less rigidly held in place than it is in *Ulysses*, 'pattern' in the broadest sense pervades the later book even more than the earlier. Literally dozens of formal patterns are superimposed upon one another and closely interwoven in the texture; some of these are immediately obvious, like the vast triptych which sprawls across the entire book and is centered on I.1, II.3, and IV, while others, like the *via crucis* around which 'Shem the Penman' is built, require close scrutiny before their shapes begin to stand out against the background. By far the most important of all the patterns in *Finnegans Wake* are those underlying the mystical systems of cyclic growth, decay, and regrowth, which have always had such a strong hold on man's imagination and which Joyce has used to keep the material of his book in an almost constant state of dynamic urgency—wheels spinning ever faster within wheels as the whole major cycle turns, about no particular centre, from the first page to the last and back again to the beginning.

There is considerable variation in the extent to which each individual chapter of *Finnegans Wake* is organised according to an internal cyclic scheme, and in general it is true to say that those chapters which were written or revised last tend to show the greatest concern with cyclic development. Such a late chapter may be subdivided again and again until complete cycles are to be found in short sentences or even in single words. It is interesting to note how even the title, with which Joyce said he was making 'experiments',¹ reflects the cyclic structure of the book: three syllables in a group are followed by a fourth, the 'Wake', just as the three long Books forming the cycle proper

¹ *Letters*, p. 252.

of *Finnegans Wake* are followed by the coda of Book IV, the Book of Waking. Similarly, the title may be read '*Fin negans Wake*', thus revealing possibilities of cyclic endlessness. Joyce defiantly explains his method at 115.06: 'why, pray, sign anything as long as every word, letter, penstroke, paperspace is a perfect signature of its own?'; in his source-study Mr. Atherton has some interesting things to say about these signatures.¹

Although Joyce decided quite early that *Finnegans Wake* was to be cyclic as a whole—the last sentence running into the first—it was not until some years after he had begun writing it, and after much of it had been crystallised into something approaching the published form, that the book's present structure was decided on. In 1926 Joyce was still speculating about what would go into it²:

'I will do a few more pieces, perhaps —| picture-history from the family album and parts of O discussing . . . *A Painful Case* and the □□-△ household etc.'

and as late as 1927 Book I was to consist of six rather than the present eight chapters.³ This initial uncertainty in respect of the overall design undoubtedly accounts for the more detailed organisation of the material in the later chapters, the most spectacular example of which is 'Shaun a'. (III.1)⁴

It is by now thoroughly well known that in *Finnegans Wake* Joyce made use of the cyclic theories of history set out in Giambattista Vico's *La Scienza Nuova*.⁵ Joyce made frequent mention of Vico both in letters and in conversation, and had Samuel Beckett write an article for *Our Exagmination* largely about the relevance of Viconian theory to the structure and philosophy of 'Work in Progress'.⁶ Since the publication of Beckett's article almost every commentator on *Finnegans Wake* has, as a matter of course, discussed the Viconian theories and

¹ Atherton, pp. 35, 53, etc.

² *Letters*, p. 242.

³ A consecutive draft of chapters 2, 3, 4, 5, 7, and 8 is in a notebook in the British Museum, Add. MS 47471 B.

⁴ For a detailed analysis, see below, pp. 57–61.

⁵ Translated into English by T. G. Bergin and M. H. Fisch, *The New Science of Giambattista Vico*, Ithaca, 1948.

⁶ S. Beckett et al., *Our Exagmination*, Paris, 1929, pp. 3–22.

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shown how they apply in general to the book. Convenient summaries of this information are to be found in the *Skeleton Key*, in A. M. Klein's 'A Shout in the Street',¹ in W. Y. Tindall's *James Joyce*² and, of course, in Beckett's somewhat skittish article. The briefest of summaries must suffice here: Vico saw the history of the Gentiles as proceeding painfully onward, and to some extent upward, in broad spirals of social and cultural development. Each complete historical cycle consisted of an uninterrupted succession of three great 'Ages'—the Divine, the Heroic, and the Human—followed by a very brief fourth Age which brought that cycle to an end and ushered in the next. The cyclic progress began with a thunderclap which frightened primitive, inarticulate man out of his bestial fornication under the open skies, caused him to conceive of the existence of a wrathful, watchful God, to utter his first terrified words—'Pa! Pa!'—and to retire modestly to the shelter of caves to initiate the history of the family and of society. The main characteristics of the three cultural Ages which subsequently developed are set out in Table IV. Following the third Age, toward the end of which man's governing power vanished in a general dissolution and neo-chaos, all fell once again into the hands of Divine providence. During this brief interregnum, usually called a *ricorso*,³ the skittles of the Heavenly game were set up afresh so that God might blast them with another terrifying thunderbolt to start a new cycle rolling. Many major and minor developmental cycles in *Finnegans Wake* follow the Viconian scheme quite closely, but, apart from the example analysed below (III.1) and my discussion of the sequence of dream-levels (Chapter Three), I shall not pursue the Viconian structure in any detail.

Vico's *Scienza Nuova* was in fact only one of several sources for the cyclic philosophy in *Finnegans Wake*. Very little attention has been given to the others because Joyce, with his notorious habit of uttering half-truths about his books, mentioned only

¹ *New Directions XIII*, 1951, pp. 327-45.

² London, 1950, pp. 70 ff.

³ See Concordance.

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TABLE IV
THE CHARACTERISTICS OF THE VICONIAN AGES

	AGE OF GODS	AGE OF HEROES	AGE OF MEN
NATURE	Poetic or creative; animistic	Heroic	Human
CUSTOMS	Religion and Piety	Choleric; punctilious	Enjoining duty
NATURAL LAW	Divine; men thought all property depended on the gods	The law of force; controlled by religion	The law of human reason
GOVERNMENT	Theocratic; the age of oracles	Aristocratic	Human; democratic
LANGUAGE	A divine mental language; expression through the religious act	Heroic blazonings	Articulate speech
WRITTEN CHARACTERS	Hieroglyphics	Heroic characters; imaginative genera	Vulgar writing
JURISPRUDENCE	Divine wisdom	Heroic; 'taking precautions by the use of certain proper words'	Human; deals with the truth of the facts themselves
AUTHORITY	Divine	Heroic	Human
REASON	Divine; understood only by God	Reason of the State	Human, individual
JUDGMENTS	Divine	Ordinary; 'observed with an extreme verbal scrupulousness'; <i>religio verborum</i>	Human; all 'extraordinary'; depending on the truth of the facts
CHARACTERISTIC INSTITUTION	Birth; baptism	Marriage	Death; burial
BALANCE OF TENSES (as interpreted by SK)	Past	Present	Future

Vico as his source. Chief among the non-Viconian cycles which help to mould the lines of *Finnegans Wake* are the world-ages of Indian philosophy and the opposed gyres of Yeats' *A Vision* and Blake's 'The Mental Traveller'.¹ Joyce's interest in eastern philosophy seems to have been aroused during his association with the colourful Dublin theosophists, with whom he mixed for a time in his youth. His brother Stanislaus wrote that theosophy was the only one of Joyce's early enthusiasms which he later considered to be a complete waste of time² but, although Joyce may well have regretted not spending his time to better advantage, these despised pursuits provided him with the raw material for a good deal of rich satire in *Ulysses* and *Finnegans Wake* and had a profound influence on the form of the latter.

Joyce's literary sources for the bulk of the theosophical allusions in *Ulysses* and *Finnegans Wake* seem to have been the turgid outpourings of H. P. Blavatsky. While Stuart Gilbert was writing his study of *Ulysses* Joyce suggested to him that he read in particular *Isis Unveiled*, on which Stephen muses scornfully (U 180). Joyce had no doubt read her other works—and especially, perhaps, *The Mahatma Letters*³—but *Isis Unveiled* appears to have been the book he knew best.⁴ An immense and bewildering grab-bag of fag-ends of philosophy, written in a naively thrilling and pugnacious tone which must have pleased Joyce's insatiable taste for the strident and absurd, it is of course hopelessly inaccurate and misleading in its pronouncements about the Indian philosophical systems. Odd contradictions and irreconcilable points of view, developed through 1400 large and rambling pages, are all represented as manifestations of the great theosophical Truth. The accuracy or ultimate value of the book were, however, as irrelevant for Joyce as they are for this study, and he might well have said of *Isis Unveiled* as he did of the *Scienza Nuova*: 'I would not pay overmuch attention to

¹ Page references are to W. B. Yeats, *A Vision* rev. edn., London, 1937; *Poetry and Prose of William Blake*, ed. G. Keynes, London, 1956, pp. 110–13.

² S. Joyce, *My Brother's Keeper*, London, 1958, p. 140.

³ Atherton, p. 236.

⁴ H. P. Blavatsky, *Isis Unveiled*, 2 vols., London, 1877.

these theories, beyond using them for all they are worth . . .¹

There is one vital point of structure distinguishing the Viconian cycles from almost all the cyclic patterns which obsessed Blavatsky, for whereas Vico's theories are based on a tripartite formula, with a short interconnecting link between cycles, nearly every Indian system uses a primarily four-part cycle, with or without a short additional fifth Age.² Since in some respects a four-part cycle suits Joyce's purposes better than does a three-part, he extends Vico's fourth age, on the analogy of the Indian cycles, and gives it a great deal more detailed attention than it receives in the *Scienza Nuova*. He still adheres to the general Viconian progress—Birth, Marriage, Death, and Reconstitution—but the *ricorso*, which in Vico is little more than a transitional flux, is given as much prominence as the other Ages and is even elevated to the supreme moment of the cycle. The new emphasis reflects both Joyce's temperament and his perception of the world in which he lived. In the twentieth century the 'abnihilisation of the etym' (353.22) had become a fact in both senses, and Joyce's environment, already highly fragmented, was made to appear even more so by Joyce himself. Not content with the insecurity of the crumbled Europe in which he had chosen to dwell, he masochistically added to his insecurity by constant restless movement; not content with the naturally accelerating flux of the English language as he found it, he helped it to crumble yet faster. But when Joyce destroyed it was always in order to rebuild, for the process of reconstitution fascinated him. He was remarkably uninterested in achievements—either his own personal and artistic achievements, or the socio-political achievements of Europe—but the flux of the moment never failed to hold his attention. In art as in life it was process rather than result that appealed to him most—how a thing comes to be, rather than what it is. Physical and spiritual gestation of all kinds delighted him. Nora's pregnancies, which to her were simple human conditions, became for him mystical events worthy of the deepest study.³ He spent a thousand hours,

¹ *Letters*, p. 241.

² See below, p. 52.

³ Ellmann, pp. 196, 306.

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according to his own reckoning, trying to reproduce the physical process linguistically in the 'Oxen of the Sun' episode of *Ulysses*,¹ and even contrived to make the whole of another book, *A Portrait*, reflect in some detail the stages of development of the human foetus.² This interest in the process of creation is yet more pronounced in *Finnegans Wake*, in which everything, as has frequently been said, is in a constant state of becoming. Joyce once said rather testily to his brother Stanislaus that style was the only thing in which he was interested,³ but 'style' is here to be understood in the widest possible sense. For the mature Joyce 'style' denoted more than a way of writing; it had become a way of life, or at least a way of interpreting life, which, for a man as temperamentally passive as Joyce, amounts to virtually the same thing. In *Ulysses* his surrogate, Stephen, mused on the world-book of signatures which he was 'here to read' (U 33); many years later the skill with which he had interpreted these signatures was put to the test in *Finnegans Wake*, to write which Joyce needed a thorough analytical grasp of the syntax, grammar, and prosody of the universe, for he had taken on no less a task than that of demonstrating cosmic 'style' in action. As Joyce was primarily concerned with the dynamic functioning of the universe, the business of germination in the muck-heap after the nadir of the cycle had been reached necessarily became the most important moment of all. Though the fourth Age is sometimes described in *Finnegans Wake* as a disintegration—'O'c'stle, n'wc'stle, tr'c'stle, crumbling!' (18.06)—it is no less frequently interpreted as a vital reorganisation of scattered forces, a resurrection which is positive rather than potential: 'hatch-as-hatch can' (614.33). Earwicker mysteriously rises from the dead in I.4, departs, and is tried in absentia; Anna Livia babbles in lively fashion in I.8; Tristan and Iseult embrace in II.4; the new generation is carefully nurtured in the cradles of III.4. Joyce has extended the fourth Age in each case by allowing it not only to prepare for, but to some extent also

¹ *Letters*, p. 141.

² Ellmann, pp. 306-9.

³ S. Joyce, *My Brother's Keeper*, London, 1958, p. 23.

to recapitulate, in dream-like anticipation, the first Age of the cycle.¹ As he says, 'The old order changeth and lasts like the first' (486.10). Earwicker's resurrection in I.4 is identical with the moment of Finnegans's rise in I.1 and the subsequent birth of the new hero; Anna reappears in I.8 in the same Allmaziful personification as in I.5; Tristan and Iseult repeat with more success the frustrated love-play of II.1; the old couple in bed in III.4 reconstitute the tableau of page 403.

All the diverse cycles find a common culmination in Book IV, whose single chapter is one of the most interesting and successful in *Finnegans Wake*. Vico was a far-seeing but rather hard-headed Christian historian; although he was sometimes bizarre there was little of the mystic in him and the impulse which he postulated for the start of a new cycle was a Divine Act requiring little discussion. For the theosophists, however, the moment of change from one major cycle to the next was filled with a mystical significance which Joyce seems to have found attractive. This brief interpolated Age was called a 'sandhi', a twilight period of junction and moment of great calm. Blavatsky sees it as the most important moment of all in the resurrection process—a period of silence and unearthliness corresponding to the stay of the departed soul in the Heaven-Tree before reincarnation. She describes a symbolic representation of the sandhi-period in a wall-painting depicting the cycles of the world²:

'There is a certain distance marked between each of the spheres, purposely marked; for, after the accomplishment of the circles through various transmigrations, the soul is allowed a time of temporary nirvana, during which space of time the atma loses all remembrance of past sorrows. The intermediate space is filled with strange beings.'

Book IV accords with this. It is immediately identified as a 'sandhi' by the triple incantation with which it begins: 'Sandhyas! Sandhyas! Sandhyas!' (593.01).³ The mystical 'Dark

¹ See below, Chapter Three.

² *Isis Unveiled*, vol. I, p. 348.

³ See SK 277-8.

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hawks' of the Heaven-Tree (215.36) return as the 'bird' of 593.04, while the succeeding pages are indeed 'filled with strange beings':

'horned . . . Cur . . . beast . . . Dane the Great . . . snout . . . byelegs . . . chuckal . . . cur . . . noxe . . . Gallus . . . ducksrun . . . gazelle . . .'

and so on (594-5); animal imagery abounds throughout. (At 221.14 the sandhi is dubbed 'the pawses'.) The characters of Book IV prattle odd languages, wear exotic dress, and perform curious ritualistic acts which stand out even against the general *bizarrerie* of the rest of *Finnegans Wake*. But, above all, this is the chapter that brings forgetfulness; Anna, as she passes out to her cold, mad father, is losing all remembrance of her past joys and sorrows. Joyce, so Mr. Budgen assures me, prized memory above all other human faculties, and the inevitable dissolution of memory into the formless sea is much the most bitter part of Anna's 'bitter ending' (627.35), for if she could be brought back to meet her lover among the rhododendrons of Howth Castle and Environs with her memories intact, she might avoid the Fall and so escape from the eternal circle in which she is condemned to run. As things stand, however, she must eventually revert to the same old way of life, like the girl in the superb little story 'Eveline', the closing scene of which is closely paralleled by the last pages of *Finnegans Wake*.

(As this important parallel with 'Eveline' does not seem to have been noticed before, I shall digress for a moment to discuss it briefly. Eveline is standing at the 'North Wall'—that is, on a wharf at the mouth of the Liffey—preparing to leave for Buenos Aires with her sailor friend. She sees the 'black mass' of the boat, bearing the same diabolical overtones as those 'therrible prongs' which rise from the sea before the helpless Anna. In its personification as the sailor, the sea calls to Eveline, but she holds back and allows love to be overcome by fear of annihilation in the unknown: 'All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her'. In the following quotation from the last page of 'Eveline', on the left, I have italicised the words and phrases echoed in

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Finnegans Wake 627.13 ff. The corresponding echoes are placed on the right:

She answered nothing. She felt her cheek pale and *cold* and, out of a *maze* of *distress*, she *prayed* to God to direct her, to *show her what was her duty*. The boat blew a long mournful *whistle* into the mist. *If she went*, tomorrow she would be on the *sea* with Frank, steaming towards Buenos Ayres. Their *passage* had been booked. Could she still draw back after all he had done for her? Her distress *awoke a nausea* in her body and she kept moving her *lips* in *silent fervent prayer*.

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

'Come!'

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

'Come!'

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

'Eveline! Evvy!'

He rushed beyond the barrier and *called* to her to follow. He was shouted at to go on, but he still *called* to her. She set her

dumbly (628.11)
my cold father (628.01);
Amazia (627.28); our cries
(627.32)
I done me best (627.13)
Whish! (628.13)
if I go all goes (627.14)
seasilt (628.04)

passing out (627.34)

seasilt saltsick (628.04)

Lps (628.15); humbly dumb-
ly, only to washup (628.11)
Ho hang! Hang ho! (627.31)
seize (627.29)
Coming, far! (628.13)
moyles and moyles of
it . . . seasilt . . . dumbly
(628.03-11)

Coming, far! (628.13)
No! (627.26)

mad feary (628.02)
seasilt (628.04); our cries
(627.32)

Avelaval (628.06)

I rush (628.04)

Far calls. (628.13)

Far calls. (628.13)

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<i>white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition. (D 44)</i>	<i>whitespread wings (628.10) A way a lone a last a loved a long the (628.15)</i>
---	---

Eveline is yet another victim of Irish paralysis; her spiritual cycle will henceforth be bounded by the appalling routine life entailed by her refusal to become a new person. Although Anna's ultimate return to drudgery may be no less certain, she submits instead to cosmic paralysis in the sea, giving herself half involuntarily, and with a tragi-comic resignation that is characteristic of the more mature book, to the spiritual annihilation which must precede rebirth.)

The period of temporary nirvana is coming to an end for Anna Livia as Book IV concludes with a new and much more successful portrait of her ('Norvena's over', 619.29). Here is no uncertainty of tone, no falsification of emotion, no embarrassingly undigested lyricism. This is the closest thing to 'interior monologue' in *Finnegans Wake* and is its most convincing piece of extended characterisation. From the stream of almost unmodified Dublin speech there emerges a moving image of guilt-ridden, neglected old age. Anna now carries an even heavier spiritual burden than she did in I.8 where, a universal sewer, she cleansed Dublin and all cities of their sins. In these last moments of consciousness she must bear the sorrow of her own guilt as well for, however brilliantly she may have vindicated her husband in her splendid Letter (615-19), she is fated to return as Eve (3.01), first to fall herself and then to undo all her good work for Earwicker by causing him to sin again as Adam.

In the lesser cycles the sandhi often appears as 'silence', an important single-word motif running through the whole book and always appearing at the end of a chapter.¹ As the *Skeleton Key* points out,² this silent pause also represents the 'Yawning Gap' of the Eddas, whose function is analogous to that of the Indian sandhi. Joyce evidently wants us to imagine that something of the nature of the purging events in Book IV occurs

¹ See below, Chapter Three, II.

² SK 45.

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between every pair of major events or cycles in *Finnegans Wake* which are separated by the 'silence' motif. Following each of these motif-statements there is a rejuvenation of style and tone; the symbolic content is simplified and informed by a youthful energy.

A further detail of Joyce's pattern of cycles was almost certainly derived from theosophy, and probably from Blavatsky in particular. This is the important number-motif, '432'. The *Skeleton Key* appears to attribute it to Joyce's reading of the Eddas,¹ but a much obvious source for the figure is to be found in the temporal calculations associated with the eastern world-cycles, and especially those of the Hindus. Blavatsky attaches great importance to the figure, and in the first chapter of *Isis Unveiled* discusses in considerable detail the system of cycles which is based on it. The imposing Grand Period, or 'Kalpa', as explained by her, may be summarised as follows²:

1st-order cycle—

1st (Kṛta-)Yuga	1,728,000 yrs
2nd (Trêtya-)Yuga	1,296,000 yrs
3rd (Dvapara-)Yuga	864,000 yrs
4th (Kali-)Yuga	432,000 yrs
<hr/>	
4,320,000 yrs = one Maha-Yuga	

2nd-order cycle—

71 Maha-Yugas	306,720,000 yrs
+ one sandhi	1,728,000 yrs
<hr/>	
308,448,000 yrs = one Manvantara	

3rd-order cycle—

14 Manvantaras	4,318,272,000 yrs
+ one sandhi	1,728,000 yrs
<hr/>	
4,320,000,000 yrs = one Kalpa, or Mahamanvantara	

¹ SK 45.

² *Isis Unveiled*, vol. I, pp. 30 ff.

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We are at present said to be in the Kali-Yuga of the twenty-eighth Maha-Yuga of the seventh Manvantara. A talking clock parodies this piece of information and tells us what point we have reached in the 'Grand Period' of *Finnegans Wake* by the beginning of Book IV:

'Upon the thuds trokes truck, chim, it will be exactlyso fewer hours by so many minutes of the ope of the diurn of the sennight of the maaned of the yere of the age of the madamanvantora.' (598.30)

There are passing allusions to the Yugas in the Sanskrit-saturated context of the opening of Book IV, while the Manvantara and Mahamanvantara turn up at 20.17 and 297.30. The figures 432 or 4320 appear at least nine times¹ and are always associated with the pattern of the cycles. In II.2 Joyce permutes and combines them in a long series of heady calculations which mock at Blavatsky²:

'They are never erring, perpetually recurring numbers, unveiling to him who studies the secrets of Nature, a truly divine system, an *intelligent* plan in cosmogony, which results in natural cosmic divisions of times, seasons, invisible influences, astronomical phenomena, with their action and reaction on terrestrial and even moral nature; on birth, death, and growth, on health and disease.'

At this point it would be as well to demonstrate how Joyce puts some of the above cyclic ideas to work in organising an individual chapter. The following is an analysis of III.1, the first and most immediately accessible of Shaun's 'four watches of the night'. Its structure, mainly Viconian but incorporating a silent sandhi, is the prototype for many other chapters.

PRELUDE

The opening paragraphs form a short prelude which recalls the four-paragraph overture at the beginning of *Finnegans Wake*.

¹ See Concordance.

² H. P. Blavatsky, *The Secret Doctrine*, 2 vols., Point Loma, Calif., 1909, vol. II, p. 73.

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CYCLE I

- Age i (403.18–405.03): Description of Shaun as ‘a picture primitive’; he does not speak (first Viconian Age).
- Age ii (405.04–407.09): Shaun has become a Hero—‘Bel of Beaus Walk’; there is an allusion to the heroic slaying of the Jabberwock and an entertaining Rabelaisian description of Shaun’s heroic eating habits.
- Age iii (407.10–414.14): Introduced by ‘Overture and beginners’; this is the beginning of the Human Age, in which the gods can appear only in dramatic representation on a stage; Shaun has become a popular representative—‘vote of the Irish’; the word ‘Amen’ brings to an end the group of three Ages forming the main part of this first Viconian cycle.
- Age iv (414.14–414.18): A short *ricorso* brings us back to the theocratic Age with the introduction to the Fable.

THUNDER (414.19)

CYCLE II

- Age i (414.22–419.10): ‘The Ondt and the Gracehoper’ (Fable is a characteristic of Vico’s first Age); theocracy is well to the fore since a large number of Greek and Egyptian gods preside over this section; it concludes with ‘Allmen’.
- Age ii (419.11–421.14): The question ‘Now?’ leads us into a fresh ‘explosion’, this time of the ‘Letter’, which is an excellent

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example of 'extreme verbal scrupulousness' and of 'taking precautions by the use of certain proper words'; the section ends at 'Stop'.

Age iii (421.15-424.13): Vico's 'vulgar speech'—the 'slanguage' of Shem—is both used and discussed; the section ends with 'Ex. Ex. Ex.'

Age iv (424.14-424.20): A *ricorso* raises the question of why Shaun reviles Shem. As this is one of the most basic questions in the book, a discussion of it must entail a rehearsal of the whole cycle, beginning with the thunderbolt.

THUNDER (424.20)

CYCLE III

Age i (424.23-425.03): Shaun holds forth from his 'Kingdom of Heaven'.

Age ii (425.04-426.04): Begins with 'Still'; Shaun descends from Heaven, is incarnated—'muttermelk of his blood donor beginning to work'—and then speaks as a prophet (Mohammed with 'immenuensoes').

Age iii (426.05-427.08): Begins with a transition of Shaun from prophet to common man—'pugiliser . . . broke down . . . overpowered by himself with love of the tearsilver . . . slob of the world . . . loads of feeling in him . . . freshfallen calef'; the section ends as Shaun vanishes in death: 'vanished . . . Ah, mean!'

Age iv (427.09-427.14): *Ricorso* as quiet interlude or nocturne, leading into the

SILENCE (427.15-16)

Cyclic Form

The silent pause which opens Cycle IV is particularly interesting:

'And the lamp went out as it couldn't glow on burning, yep the lmp wnt out for it couldn't stay alight'.

Shaun's 'belted lamp', which lights him through the obscurities of the midnight dream, is extinguished as he 'dies'. (This important symbolic lamp seems to owe something to the lights said to be used by spirits to guide them on their way back to their old homes.¹) Joyce amusingly illustrates the extinguishing of the light in the 'silencing' of the words 'lamp' and 'went' (by the excision of their vowels). The rhythm of the sentence is based on that of the song 'Casey Jones',² which has already appeared in *Finnegans Wake*, toward the end of the television episode (349.35); it is significant that this earlier occurrence of the song is in the immediate vicinity of an amusing passage describing the momentary black-out of the television screen, when Joyce uses the same device of excising the vowels (349.26)³. The residual word 'lmp' has a further and more profound significance in this context, however, for 'LMP' is the commonly accepted gynaecological abbreviation for 'last menstrual period'. Thus the transition from the old age to the new is shifted from the level of words and mechanics to that of humanity—a 'cycle' is over, a birth is to come. This intimate feminine touch is a forewarning of the last sad occasion on which Anna Livia will flow out to sea, prior to the rebirth of the god.

CYCLE IV, PROPER (427.17-428.27)

After the Silence with which it began, Cycle IV brings III.1 to a conclusion with a prayer, apparently said *secreto*, to Shaun the god-figure, who is to be resurrected in the next chapter. A

¹ Sir James Frazer, *The Golden Bough*, abridged edn., London, 1954, p. 374.

² See M. J. C. Hodgart and M. P. Worthington, *Song in the Works of James Joyce*, New York, 1959, p. 177.

³ For some comments on the use of synaesthesia in *Finnegans Wake*, see below, p. 151.

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number of phrases in this *ricorso* serve to tie together the beginning and end of the chapter: Shaun, passing from nirvana to rebirth, is identified as the spectre we saw in the Prelude—‘Spickspookspokesman of our spectresque silentiousness’—and there is an allusion to the opening litany of bells—‘twelve o’clock scholars’. A long series of further correspondences between this beautiful passage and Book IV gear the minor cycle of the chapter even more closely to the great cycle of *Finnegans Wake*. Some of these correspondences are set out below:

III.1

thou art passing hence . . .
loth to leave

soo ooft
afflictedly fond Fuinn feels

we miss your smile

Sireland calls you
yougander, only once more

Moylendsea
the rain for fresh remit-
tances

IV

they are becoming lothed to
me . . . I’m loothing them
that’s here and all I lothe
. . . I am passing out
(627.17-34)

So oft (620.15)
First we feel. Then we fall
(627.11)

They’ll never see. Nor know.
Nor miss me (627.35)

Far calls (628.13)
Onetwo moremens more . . .
Finn, again! (628.05, 14)

moyles and moyles of it (628.03)
let her rain for my time is come
(627.12)

On an earlier occasion Anna Livia was seen to wear ‘tram-tokens in her hair’ (194.31), and Shaun also, we now learn, is covered in ‘trampthickets’. It is apparent that Joyce is establishing a general correspondence not only between Book IV and the end of III.1 but more particularly between Shaun himself and Anna, who represent the opposed principles of youth and age, male and female, extrovert and introvert: ‘when the natural morning of your nocturne blankmerges into the national morning of golden sunup’.

II: COUNTERPOINT (482.34)

Blavatsky is careful to point out in *Isis Unveiled* that no one system of cycles is necessarily held to embrace all of mankind at the same time and that several cycles of differing length and character may be functioning contemporaneously in divergent cultures.¹ The kind of cyclic counterpoint here implied is basic to the structure of *Finnegans Wake*. It has already been noticed that within the three Viconian Ages of Books I, II, and III, Joyce allows four four-chapter cycles to develop.² A detail which does not yet seem to have been noticed, however, is the implicit identification of these four cycles with the four classical elements:

MAJOR VICONIAN CYCLES

LESSER CYCLES

Book I (Birth)	{	1. I.1-4: Male cycle; HCE; earth
		2. I.5-8: Female cycle; ALP; water
Book II (Marriage)	3.	II—Male and female; battles; fire
Book III (Death)	4.	III—Male cycle; Shaun as Earwicker's spirit; air

Together with the sandhi of Book IV, the Lesser Cycles clearly make up a four-plus-one quasi-Indian progress which Joyce has counterpointed against the three-plus-one Viconian scheme. By squeezing four cycles into three Joyce is, so to speak, superimposing a square on a triangle and so constructing Aristotle's symbol for the body and soul unified in a single being. The implication seems to be that in *Finnegans Wake* we may find a complete and balanced cosmos in which spirit informs and

¹ *Isis Unveiled*, vol. I, pp. 6, 294.

² W. Y. Tindall, *James Joyce*, London, 1950, p. 72; F. H. Higginson, *James Joyce's Revisions of Finnegans Wake*, Ann Arbor, 1954 (on microfilm), p. 92.

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enhances the gross matter represented by the four elements; Joyce could hardly have made a more ambitious symbolic claim for his book.

Throughout *Finnegans Wake*, in fact, it is very often possible to group a series of symbols, phrases, or people into either a three-part or a four-part configuration, depending on our point of view. There are three children, but Isolde has a double, making a fourth; the four evangelists each have a house, but one of them is invisible since it is no more than a point in space (367.27). Nobody ever appears 'to have the same time of beard' (77.12), which is to say that every man's cycle is his own. While speaking of the relationship between the Four and Yawn, in a later chapter, Joyce points out that in their case 'the meet of their noght was worth two of his morning' (475.21). Because of this constant mobility of forms and times the search for an absolute is in everybody's mind throughout the book and is the special concern of the ubiquitous Old Men who are involved in trying to find a common denominator for their four different points of view; but the only absolute they ever discover is the absolute uncertainty from which they began, the wholly relative nature of all the cycles. Blavatsky reminds us that it was the practice of the priests of virtually all the mystic creeds over which she enthuses to reserve for themselves alone the facts concerning the true and secret cycle functioning within, or parallel to, the more obvious cycles of which vulgar minds were allowed to have knowledge.¹ This Secret Cycle always differed from the others in subtle details of great mystical significance. Returning to the magical number '432', she writes²:

'[a previous commentator] justly believed that the cycle of the Indian system, of 432,000, is the true key to the Secret Cycle. But his failure in trying to decipher it was made apparent, for as it pertained to the mystery of the creation, this cycle was the most inviolable of all'.

Joyce embeds some highly disguised information about such a Secret Cycle in the very mathematically oriented tenth chapter

¹ *Isis Unveiled*, vol. I, pp. 32, 293-4.

² *Isis Unveiled*, vol. I, p. 32.

(II.2). He parodies Blavatsky's '432' and leads from there on to the world of modern physics:

' . . . by ribbon development, from contact bridge to lease lapse, only two millium two humbered and eighty thausing nine humbered and sixty radiolumin lines to the wustworts of a Finntown's generous poet's office.' (265.24)

That is to say, from thunderclap to sandhi a cycle of 2,280,960 units. The mystery (the key to the Secret Cycle) lies in the nature of the quasi-scientific units; no one could be expected to derive the significance of the figure unaided, but fortunately the manuscripts provide the necessary clue. In British Museum Add. MS 47488, f. 246 we read:

$$\begin{array}{r}
 5,280 \\
 3 \\
 \hline
 15,840 \\
 12 \\
 \hline
 190,080 \\
 12 \\
 \hline
 2,280,960
 \end{array}$$

Now $3 \times 12 \times 12 = 432$, and $5,280 =$ feet in a mile. The nature of the cycle is thus revealed: it is a space-time unit, a four-dimensional cycle of 432 mile-years, measuring a non-Euclidian world of four-dimensional events. The importance of this at first apparently peripheral piece of symbolism lies in the space-time concept. The Four, whose geometrical positions outline the frame which encloses the book,¹ are themselves the 'fourdimmansions'—the synoptic gossellers corresponding to the three space dimensions, and Johnny, always late, to time (367.20 ff.). With Einstein and Minkowski at his back Joyce was able to surpass even the ancient mystics in complexity and tortuousness. Like the mathematical world-model of Minkowski, the great cycle of *Finnegans Wake* cannot be properly

¹ Joyce represented *Finnegans Wake* itself by the symbol \square ; see *Letters*, p. 252.

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understood unless the distance between 'events' is measured in terms of both space and time.

'What subtler timeplace of the weald . . . than then when ructions ended, than here where race began.' (80.12)

It is by such up-to-date methods rather than by means of the sterile aesthetics of Stephen Dedalus that Joyce finally managed to place himself above and behind his handiwork, scanning an artificial universe free of time's arrow, able to apprehend time spatially.¹

Parallel cycles represent the first of two different types of structural counterpoint in *Finnegans Wake*—a simple syncopation of movement in the same general direction. Clearly the use of this kind of counterpoint makes for great flexibility of design and might even with some justice be called an excuse for looseness, but in fact a certain random element of unpredictability was necessary to *Finnegans Wake* if it was adequately to reflect the new world of physics of which Joyce was trying to build up a faithful verbal analogue. Throughout his career Joyce usually solved the technical problems of imitative form by the most literal application of its principles, as every reader of *Ulysses* is aware. In *Finnegans Wake* he was particularly concerned to reproduce relativity and the uncertainty principle. The latter functions in the book exactly as it does in the physical world. The large cyclic blocks of the constituent material are both clearly defined and predictable, but the smaller the structural units we consider, the more difficult it is to know how they will function. When adding brief new motifs Joyce sometimes went so far as to relinquish all control over their position in the text, and hence over the details of their effects²; the old determinism of *Ulysses* has been replaced by a scale of probability.

The theory of relativity is even more suited to Joyce's purposes than is the useful uncertainty principle. That values and points of view should be entirely relative within the world of a book was nothing new by 1939, nor even by 1900, but in *Finnegans Wake* Joyce has pushed relativity to the extreme and

¹ The nature of *Wake*-time is discussed in the next section of this chapter.

² See below, p. 179.

made it a basic aesthetic and structural law. Everything differs as 'clocks from keys', as Joyce says (77.11), alluding, I think, to the 'clocks and measuring-rods' so beloved of expositors of Einsteinian theory. There is in fact no absolute position whatever in *Finnegans Wake* and if we choose to consider it mainly from the naturalistic frame of reference it can only be because in so doing we get the most familiar picture; from whichever standpoint we may examine the Joycean phenomena, all other possible frames of reference, no matter how irreconcilable or unpalatable, must be taken into account as valid alternatives. Opposed points of view do not cancel out but are made to coexist in equilibrium, for Joyce meant *Finnegans Wake* to be as congenial to the Shauns of this world as to the Shems. If, as saint, modern man has grown puny like Kevin, he has achieved a compensatory greatness as artist and sage; if, as artist or sage, his mind is grubby, as bourgeois his body is clean. Just as those theoretical trains hurtling along at half the speed of light have differing lengths and masses according to the standpoints from which one measures them, so Shem and Shaun and all their paired correlatives, spiralling around their orbits, find that each seems puny to the other yet mighty to himself.

The second type of counterpoint is much more difficult to bring off but altogether richer in possibilities. This involves the use of opposing cycles centred, so to speak, in the same substance, but moving in contrary directions, always preserving an overall balance of motion. This other type of structural counterpoint is no more original in Joyce than is the first. Indeed he has taken it over virtually unchanged from Yeats and Blake—from *A Vision* and 'The Mental Traveller' in particular¹:

'a being racing into the future passes a being racing into the past, two foot-prints perpetually obliterating one another, toe to heel, heel to toe.'

Around a central section, Book II, Joyce builds two opposing

¹ *A Vision*, p. 210; Joyce read *A Vision* in both the first and second (revised) editions, published in 1926 and 1937 respectively. See Ellmann, p. 608; T. E. Connolly, *The Personal Library of James Joyce*, 2nd edn., Buffalo, 1957, p. 42; cf. also Joyce's comment to Eugene Jolas, regretting that 'Yeats did not put all this into a creative work', Givens, p. 15.

cycles consisting of Books I and III. In these two Books there is established a pattern of correspondences of the major events of each, those in Book III occurring in reverse order and having inverse characteristics.¹ Whereas Book I begins with a rather obvious birth (28-9) and ends with a symbolic death (215-16), Book III begins with death (403) and ends with a birth (590); 'roads'² and the meeting with the King (I.2) reappear in III.4, the trial of I.3-4 in III.3, the Letter of I.5 in III.1, and the fables of I.6 earlier in III.1. In his correspondence Joyce implicitly referred to this pattern³:

'I wanted it [I.6.11] as ballast and the whole piece [I.6] is to balance \wedge abcd [Book III] more accurately . . . \wedge *doctor* is a bit husky beside the more melodious Shaun of the third part . . .'

'I had a rather strange dream the other night. I was looking at a Turk seated in a bazaar. He had a framework on his knees and on one side he had a jumble of all shades of red and yellow skeins and on the other a jumble of greens and blues of all shades. He was picking from right and left very calmly and weaving away. It is evidently a split rainbow and also Parts I and III.'

To Frank Budgen he described the process of composing *Finnegans Wake*⁴:

'I am boring through a mountain from two sides. The question is, how to meet in the middle.'

This inverse relationship explains what Joyce meant by his statement that Book III is 'a description of a postman travelling backwards in the night through the events already narrated'.⁵ The dream-visions of Book III are a mirror-image of the legends of Book I, while both dreams and legends are rationalised in the underlying naturalism of Book II, on to which they converge. On this ground-plan Joyce builds up a dynamic set of relationships between youth and age which reproduce the outline of the 'Mental Traveller' situation. The pattern is

¹ Cf. Bradley's man 'who traverses the same history with ourselves, but in the opposite direction', F. H. Bradley, *Appearance and Reality*, London, 1893, p. 217.

² *Letters*, p. 232.

³ *Letters*, pp. 258, 261.

⁴ Givens, p. 24.

⁵ *Letters*, p. 214.

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clearest toward the end of Book IV but pervades the whole of *Finnegans Wake* as a general line of development. Shaun is being rejuvenated; during Book III he moves toward the dawn of creation, and his final appearance in Book IV as the 'child Kevin' concludes a long and complicated process by which he retreats through clouds of glory to the moment of his own birth and the conception which preceded it: 'wurming along gradually for our savings backtowards motherwaters' (84.30). Contemporaneous with Shaun's hopeful rejuvenation is Anna's despairing progress towards her old crone's *Liebestod* at the end of *Finnegans Wake*. She, the passive element, moves with time's arrow (with which, as the principle of flux, she is in any case to be identified); Shaun, the active, moves against it. As an inverted form of that 'youth who daily farther from the East/ Must travel' (suggested by Wordsworthian echoes at 429.17), he literally grows younger as Book III progresses. In III.1 his twin brother Shem is old enough to be 'CelebrAted' (421.21); in III.2 Shaun has become the young lover, Jaun; in III.3 he is likened to 'some chubby boybold of an angel' (474.15); during III.4 he appears most of the time as an infant in the nursery. It does not seem to have been noticed that at the end of III.4 we have worked, 'through the grand tryomphal arch', right back to the birth, which is described with many details at 589-90. We are, in fact, 'eskiping the clockback' (579.05).¹ At 472.16 the Ass alludes directly to Shaun's journey backward to annihilation: 'we follow receding on your photophoric pilgrimage to your antipodes in the past'. Immediately after his reappearance for a moment in Book IV as the newborn baby,² he retires *via* the vagina—'amiddle of meeting waters', which is to say *inter urinas et faeces*—into the womb—'the ventrifugal principality' (605.17)—surrounds himself with amniotic fluid in ever-decreasing volumes and crouches like a foetus until, a diminishing embryo, he disappears with a flash and an exclamation—'Yee! . . . extinguish'; a moment later he re-enters as the two simple seeds from which he was composed,

¹ Cf. also 585.31.

² At this point Shaun is also playing the part of Christ immediately after the Resurrection; see Chapter Four.

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represented by that opposed yet amalgamating couple, Berkeley and Patrick. The paragraph following the 'Kevin' episode is tinged with suitably copulatory imagery.

This is all primarily applied Blake, and the analogy with 'The Mental Traveller' also holds with respect to the other characters in *Finnegans Wake*. Earwicker, approaching the end his useful career in II.1, enters at the conclusion of that chapter as:

An aged Shadow . . .

Wand'ring round an Earthly Cot

and subsequently reappears (II.3) as the Host, who:

. . . feeds the Beggar & the Poor

And the wayfaring Traveller

The loves of Blake's 'Female Babe' who springs from the hearth (Issy) and the 'Man she loves' (Tristan, II.4), 'drive out the aged Host' who tries to win a Maiden (his incestuous love for his daughter), and though from this love of old man and maid all social and physical disaster springs, it is, in *Finnegans Wake* as in 'The Mental Traveller', the only means whereby Earwickers may be rejuvenated as Shauns. Joyce's Babe, Kevin—'The child, a natural child'—is kidnapped (595.34), as is Blake's Babe, and must then be nailed down upon the Rock of the Church by the Prankquean 'with the nail of a top' (22.15) as the seven-times circumscribed Saint so that Anna, the 'weeping woman old', may turn full circle back to her youth as a rainbow-girl. Closely allied to this use of Blake is Joyce's special application of Yeats' description of the soul's *post mortem* progress through an inverted form of dream-life (the *Dreaming Back*, *Return* and *Shiftings*), but as this concerns the complex dream-structure of the book I have delayed a discussion of it until the next chapter.

III: WHAT IS THE TI. .? (501.05)

From the initiating spermatic flood of creation, 'riverrun', to the soft syllable 'the'—the most common in the English

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language¹—on which it comes to its whimpering end, the great mass of *Finnegans Wake* represents eternity; at the opposite extreme it seems to represent the fleeting, infinitesimal moment during which it used to be thought that even the longest dream took place:

'be it a day or a year or even supposing, it should eventually turn out to be a serial number of goodness gracious alone knows how many days or years.' (118.08; and cf. 194.06 ff)

Within these macro- and microcosmic limits *Finnegans Wake* functions at a number of symbolic levels, each based on its own particular time-period. As the main temporal cycles have not hitherto been properly understood, I shall sketch them in here, as briefly as possible, before going on to analyse the related dream-cycles. At the naturalistic level, corresponding to 'Bloomsday', *Finnegans Wake* is the detailed account of a single day's activities; at the next remove it depicts a typical week of human existence; and, next in importance to the archetypal daily cycle, the book runs through a full liturgical year. There are many other time-schemes, of course, but these three are the most important.

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 an 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 the 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 a Friday, not, as Mr. Edmund Wilson has it, a Saturday² (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 public-houses in Joyce's day closed at

¹ G. Dewey, *Relativ frequency of English speech sounds*, Cambridge, Mass., 1923, pp. 46, 123, 126.

² E. Wilson, 'The Dream of H. C. Earwicker', *The Wound and the Bow*, London, 1952, p. 219.

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10 p.m. on Saturday nights, whereas, as I point out below, Earwicker's establishment closes at 11 p.m. (370), which was the normal closing time for Monday–Friday.¹ Joyce had not forgotten about Dublin's Saturday night early-closing, since he alludes to it at 390.06.

At this point it is usual to say that *Finnegans Wake* is a night-piece, balancing Joyce's day-book, *Ulysses*. *Finnegans Wake* is indeed a night-book in that it is supposed to be taking place in the mind of a 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 dusk and midnight; Book III lasts from midnight to dawn; Book IV is the moment of sunrise. The plot of the novel can be understood only if this temporal pattern is kept clearly in mind. As with the general cyclic organisation, Joyce seems to have arrived at a clear conception of the time-scheme only after most of Book I had been completed. Books II, III, and IV therefore show much greater detail of temporal organisation, but, with this reservation, the overall scheme is fairly clear.

Book I opens with the morning's drinking in the public house (6.14). The whole book, says Anna in her Letter, begins at the magical hour of 11.32 a.m.: 'Femelles will be preadaminant as from twentyeight to twelve' (617.23), which seems to mean that Eve will precede Adam as from 11.32 a.m. This she does in the first line of *Finnegans Wake*: 'riverrun, past Eve and Adam's . . .' At the end of Book I night falls as the six o'clock angelus is ringing (213.18–216.06). The cycle of daily activity is over and the two night cycles are to come.

Book II begins at about 8.30 p.m. with the pantomime, but a certain amount of working-back is necessary in order to establish this. The second chapter of the Book ends as the

¹ I am indebted to Mr. Desmond Kennedy, Assistant Librarian of the National Library of Ireland, for this information.

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children are sent to bed on the stroke of 10 p.m. (308); it has lasted just one hour, since at the end of II.1 they were heard praying for 'sleep in hour's time' (259.04). This first chapter therefore ends at 9 p.m. and, since the 'Mime' is called a 'thirty minutes war' (246.03), the dramatic action must begin (222.22) at 8.30 p.m., a normal hour for the start of a theatrical performance. The long chapter II.3 begins at 10 p.m. and lasts 'for one watthour' (310.25) until 'time jings pleas' at 11 p.m., when all the customers are sent home scowling. Earwicker falls drunk on the floor and, between 11 p.m. and midnight, is subject to the hallucinations of *delirium tremens*, in which he sees his bar-room transformed into the bridal-ship of Tristan and Isolde. By midnight he is safe in bed and about to fall asleep (403) so that some time must elapse between the end of II.4 and the beginning of III.1 to allow him to go upstairs to the bedroom (in the manner described at 556-7), change, and drowse off. It is therefore highly likely that Book II is to be considered as ending at 11.32 p.m., just half way round the twenty-four hour cycle.

Book III begins with the chimes of midnight, and the hour is stated at intervals throughout the Book until it ends, apparently at 4.32 a.m. Shaun hears the clock strike 2 a.m. at 449.25; 'the first quaint skreek of the gloaming' is seen at 474.21; at 586.23 the time is more precisely stated than anywhere else in *Finnegans Wake*:

'at such a point of time as this is . . . (half back from three gangs multaplussed on a twentylot add allto a fiver with the deuce or roamer's numbers ell a fee and do little ones).'

That is to say: '3.30, plus 20 minutes, plus 5 minutes, plus 2 minutes—the minute-hand being therefore two minutes past the Roman XI (*elf*, in German) on the clockface: 3.57 a.m.' (Messrs. Roamers are well known watchmakers. That 3.30 should be defined as 'half *back* from three' is attributable to the general reversibility of time in this Book.) The '57' may be arrived at by means of two other calculations which are hidden in the text to provide a further example of the principle that

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any given fact in *Finnegans Wake* may be approached in a variety of ways:

$$2.5 \times 20 + 5 + 2 = 57$$

And, in Roman:

$$L + V + II = LVII$$

A dozen lines later three more minutes have elapsed and four o'clock rings out through a pair of bell-like spondees¹: 'Fauore! Fearhoure!'. The dawn, a fearful hour for the spirits of Book III, is breaking through the mists of sleep. We are still four pages from the end of the chapter and hence we may assume that the cycle of Book III finishes at the crucial hour of 4.32 a.m. (The chimes heard at 590.11 are very likely those of 4.30 a.m.)

Once again there is a pause between Books. Book IV begins and ends at 6 a.m. It is a timeless moment which yet contains all the seeds of the book. In the yearly frame of reference *Finnegans Wake* begins and ends at the vernal equinox, so that in Book IV the sun rises at 6 a.m. exactly. The sun is in fact rising as Book IV opens (593-4) and is still rising as it ends. All the substance of the chapter is in a state of momentary change-over from one cycle to the next and is here 'frozen' in the act. Book IV is indeed the most important of a number of 'stills' in 'this allnights newseryreel' (489.35). The sun-god, Earwicker, is drowsily stepping out of bed on the first page, but his wife has not yet coaxed him awake by 619.25; he is just peeping over the horizon at 594.21 ff., sending a beam of light through the druids' circle and on to the altar; at 597.25 ff. he is still in the same position, while the dawn angelus (6 a.m.) is expected at any moment at 604.10. There is an amusing forewarning some fifty pages earlier, in III.4, that Book IV will end at exactly six o'clock. The court of twelve corrupt jurymen condemn Earwicker to 'three months' (558)—that is, to the three months of life which are represented by 'his' cycle (I.1-4; see below). This sentence, they say, is to be carried out 'at six

¹ Throughout *Finnegans Wake* the spondee is associated with Shaun, the trochee with Anna or Issy, and, significantly, the pyrrhic with effete Shem; see note in British Museum Add. MS 47473, f. 137.

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o'clock shark'. A very literal-minded pun is intended here, for the particular 'sentence' that is 'carried out' is in fact the last sentence of *Finnegans Wake*, borne out to sea with Anna Livia and leading back into Book I to begin Earwicker's cycle. The better to establish the link between this judgment passage and the description of Anna's flowing out into the bay, Joyce includes a little marine imagery: 'shark', 'yeastwind'.

The 'week of the wakes' (608.30) is worked out in less detail, but a skeleton framework is laid down. The Temptation (the meeting with the 'Cad' or 'Assailant') takes place on a Wednesday (58.29, 62.28, 376.11, 565.05); this leads to the Fall on Thursday (5.13, 6.14, 491.27, 514.22) and to the Friday Wake for the dead (the twenty-four hour cycle that I have outlined above, where the whole of this weekly cycle is repeated in miniature); the spiritual Resurrection takes place on Sunday (593.01 ff.) and the body is buried, a little late, on the following Tuesday (617.20). After this everything is cleared away, by eight o'clock (617.27), ready for the cycle to begin over again on Wednesday morning.

The important yearly cycle is the simplest of all. *Finnegans Wake* begins at Easter, at 'about the first equinox in the cholonder' (347.02); it ends at dawn on the following Easter Day, just before the Resurrection. Each of the four cycles in Books I–III apparently lasts for three months: I.1–4 represents Spring; the fertile I.5–8 in which Anna rises 'hire in her aisne aestumation' (204.02) is Summer, ending at 'milkidmass' (215.21), the autumnal equinox; II is Autumn, ending at Christmas (at 380.29 it is Thanksgiving Day); III is Winter ('white fogbow', 403.06), beginning with the entry of the Son and ending with the Good Friday death (590). Book IV is the moment of transition from Holy Saturday to Easter Morning. The four poles of Joyce's liturgical year are thus the equinoxes and the solstices, as they were in ancient times.¹ The constant allusions to the twenty-nine February-girls suggest that the particular year in question is a leap-year, but I have not been able to determine which date Joyce had in mind if, as we may

¹ Cf. the four cycles on pp. 13–14.

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suppose, he gave *Finnegans Wake* a year to correspond with the 1904 of *Ulysses*.

All the complex time-schemes of *Finnegans Wake* are ultimately resolved in a mystical 'Eternal Now'. The Eternal Now, the *nunc stans*, is a very old idea involving the mysterious simultaneity, in the eyes of the Absolute, of all that in ordinary experience is called past, present and future. The idea in one form or another was very much in the air in Joyce's lifetime, after the rediscovery at about the turn of the century of the importance of time and its problems. Such passages as the following were not uncommon in the literature¹:

'All parts of time are parts of an eternal "now", and . . . we cannot fix any limits to the present or exclude from it any part of what we wrongly call "the past" and "the future"'.

There have been many variants of this basic concept, but all involve the proposition that events which seem to be 'spaced' in a temporal succession are present simultaneously—or, rather, out of time altogether—in the Eternal Now. That the historical cycles of *Finnegans Wake* are to be considered as evolved from the unhistorical Timeless is suggested many times: 'one continuous present . . . history' (185.36); 'If there is a future in every past that is present . . .' (496.35)

Of the several symbols which have been used in attempts to render the concept intelligible, the most familiar must be that developed by T. S. Eliot in 'Burnt Norton' and the other Quartets: 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 same 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 corresponding with the central point. Towards this point of eternity the rest of the book's content is constantly

¹ J. C. Wordsworth, 'Time as Succession', *Mind*, vol. XXVI, 1917, p. 328.

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impelled by the centripetal forces of death, dissolution and atonement. The central passage is, of course, Book IV: 'There's now with now's then in tense continuant' (598.28); 'in a more or less settled state of equonomic ecolube equalobe equilab equilibrium'. (599.17)

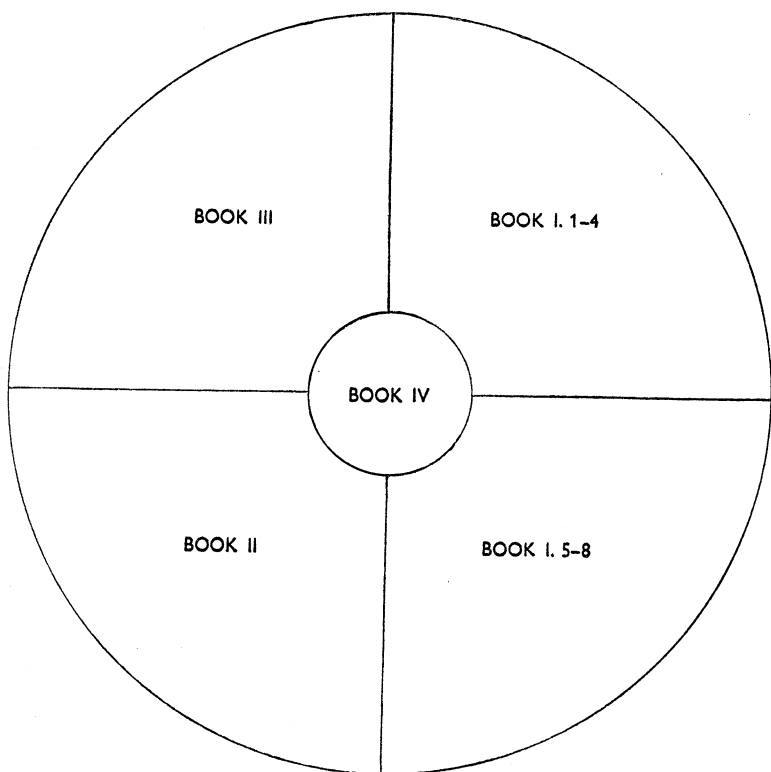


FIGURE I

'through landsvague and vain, after many mandelays' (577.23)

The timeless nature of Book IV is perhaps most clearly expressed in the St. Kevin episode. At Glendalough Kevin retires:

'centripetally . . . midway across the subject lake surface to its supream epicentric lake Ysle, whereof its lake is the ventrifugal principality.' (605.15)

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St. Kevin's hermitage, as described by Joyce in these pages, is a very effective symbol of renunciation and spiritual stillness. At the mid-point of the universe—the 'no placelike no timelike absolent' (609.02)—Kevin, at one with Brahman, gives himself over to memoryless meditation: 'memory *extempore*' (606.08)—*ex tempore* since no memory of the past can exist in an Eternal Now.

The symbol of the circular universe with its timeless centre is also found in the figure of the Buddhist *mandala* which is of such importance to Jung.¹ This is the symbol \oplus which, in the MSS, Joyce gave the highly important ninth question in I.6. His use of it to designate a passage dealing with the structure of *Finnegans Wake* suggests that in one structural sense the whole of the book forms a *mandala*, as in Figure 1, opposite, in which the four four-part cycles make the Wheel of Fortune, while Book IV lies at the 'hub'.

A consequence of cosmic simultaneity is the potential immanence of eternity in any one point of time, and hence the seeds of any part of history may be present in any 'event'. Cause and effect must also vanish with the disappearance of temporal sequence, and so here we find further rationalisation for the monadal principle underlying Joyce's World Ages and for the frequent scattering of the book's impulsive forces in an apparently arbitrary disarray. These structural principles are discussed at greater length in Chapters Six and Seven.

¹ See, for example, C. G. Jung, *Modern Man in Search of a Soul*, New York, 1933, p. 188. See also Chapter Five, below.

CHAPTER THREE

THE DREAM-STRUCTURE

I: DRAUMCONDRA'S DREAM- COUNTRY (293.F1)

Attempts to identify the Dreamer of *Finnegans Wake* have met with little success. In his splendidly courageous early analysis, 'The Dream of H. C. Earwicker',¹ Mr. Edmund Wilson made the unwarranted assumption that Earwicker himself is the Dreamer and as a consequence of the widespread influence of this otherwise perceptive essay, structural criticism of *Finnegans Wake* has been befogged for over twenty years. Wilson's untenable position has been explicitly or tacitly accepted by the majority of other critics who have considered the matter, including such eminent Joyceans as Messrs. Harry Levin, Hugh Kenner, and William Troy.² Their interpretation may be fairly summarised by the following extracts from Wilson³:

'It is a Saturday night in summer, after a disorderly evening in the pub. Somebody—probably Earwicker himself—has been prevailed upon to sing a song; later, when it is closing time, he had to put a man outside, who abused him and threw stones at the window. There has also been a thunderstorm. Earwicker has been drinking off and on all day and has perhaps gone to bed a little drunk. At any rate his night is troubled. At first he

¹ First published in June and July, 1939, and reprinted with some revisions and corrections in *The Wound and the Bow*, London, 1952, pp. 218-43.

² *James Joyce*, Norfolk, Conn., 1941, pp. 140 ff; *Dublin's Joyce*, London, 1955, pp. 284-5; 'Notes on *Finnegans Wake*', in Givens, p. 311 (respectively).

³ 'The Dream of H. C. Earwicker', pp. 219-20.

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dreams about the day before, with a bad conscience and a sense of humiliation: then, as the night darkens and he sinks more deeply into sleep, he has to labour through a nightmare oppression.

'He and his wife are sleeping together; but he has no longer any interest in her as a woman. He is preoccupied now with his children . . .

' . . . the story . . . depends for its dramatic effect on our not finding out till almost the end—pages 555–590, in which Earwicker partially wakes up—that the flights of erotic fantasy and the horrors of guilt of his dream have been inspired by his feelings for his children'.

This reading can be quickly dismissed by an appeal to the literal narrative, for there is nothing whatever in the text to suggest that Books I and II are a dream of the protagonist whose sleep begins at 403.17; my analysis of the dream-levels (below) will show in greater detail how inconsistent is this interpretation with the available evidence.

Mr. Joseph Campbell, one of the authors of the *Skeleton Key*, holds a somewhat modified view. Although he believes Earwicker to be the Dreamer, he does not think of *Finnegans Wake* as a 'stream of unconsciousness', to use Harry Levin's phrase, but rather as a kind of scholarly running commentary by an anonymous pedant on a dream in progress, interrupted now and then by personal digressions, querulous asides, snippets from other dreams, and even by an objective description of the Dreamer momentarily awake in III.4.¹

Mrs. Ruth von Phul, who has treated the dream-situation at greatest length, was the first to offer a reasoned argument in favour of the Dreamer's being somebody other than Earwicker. She attempts to show that Jerry is the Dreamer, but bases much of her argument on an inaccurate analysis of III.4 and on a number of assumptions, all of which seem to me to be demonstrably wrong.² There is not sufficient space here for a detailed

¹ J. Campbell, 'Finnegan the Wake', in Givens, pp. 384–5.

² R. von Phul, 'Who Sleeps at *Finnegans Wake*?' *The James Joyce Review*, vol. I, no. 2, 1957, pp. 27–38.

refutation of Mrs. von Phul's ten-page article, but her case disappears if a few of her most important premises are disproved. First, she holds that:

'Jerry is the only character in the book possessing both the artist's insight and the almost encyclopedic learning needed to evolve a dream of such fantastic richness'¹

whereas both here and in *Ulysses* (where Joyce makes Bloom hallucinate a wealth of material of which he can have no conscious knowledge) Joyce is clearly allowing his Dreamers, whoever they may be, to draw on the whole quasi-Jungian collective unconscious for the substance of their fantasies. Second, she, in common with the authors of the *Skeleton Key*, makes the odd error of assuming that Jerry sees his father's erection, whereas the text specifically states that neither twin opens his eyes at all during the scene in question:

'The two princes of the tower royal, daulphin and deevlin, to lie how they are without to see. The dame dowager's duffgerent to present wappon, blade drawn to the full and about wheel without to be seen of them'. (566.19)

The frightened child is in fact the daughter, Isobel (566.28 ff), who, when she notices the father's member, becomes aware of 'penis-envy', fearing that her body is incomplete or that she is an emasculated boy:

'What have you therefore? . . . I fear lest we have lost ours (non grant it!) respecting these wildly parts'. (566.30; Isobel is conversing with her 'looking-glass girl'.)

This is, of course, one of the most common of infantile experiences. Third, Mrs. von Phul identifies the Donkey through the motif 'Ah ho!' which is, however, the characteristic sigh not of the Donkey but of the second Old Man, Mark.² Lastly, Mrs. von Phul finds it significant that Shem is described as:

'reminiscensitive, at bandstand finale on grand carriero, dreaming largesse of lifesighs over early lived offs' (230.26) whereas in fact nearly every character in *Finnegans Wake* is depicted as dreaming at some time or other.

¹ 'Who Sleeps at *Finnegans Wake*?', p. 28.

² See 13.26; see also Appendix A.

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In a Letter to Mr. J. S. Atherton Miss Weaver wrote¹: 'In particular their [the authors of the *Skeleton Key*] ascription of the whole thing to a dream of HCE seems to me nonsensical . . . My view is that Mr. Joyce did not intend the book to be looked upon as the dream of any one character, but that he regarded the dream form with its shiftings and changes and chances as a convenient device, allowing the freest scope to introduce any material he wished—and suited to a night-piece.' This is a healthy corrective but it does seem, nevertheless, that Joyce thought of *Finnegans Wake* as a *single* integrated dream rather than as the series of dream-episodes that Miss Weaver's letter might imply. Usually the first to give hints to his acquaintances about abstruse difficulties in his works, Joyce seems to have paid little attention to this matter of the Dreamer. If he had said nothing at all about it we might be justified in leaving the question where Miss Weaver chose to leave it, but on at least one occasion he made a pronouncement of relevance. Mrs. Adaline Glasheen reports that Dr. O'Brien, a friend of Joyce, told her in conversation that Joyce had told him 'that *Finnegans Wake* was "about" Finn lying dying by the river Liffey with the history of Ireland and the world cycling through his mind'.² There is no reason to doubt the accuracy of the report, which would seem to establish the important point that Joyce thought of *Finnegans Wake* as a unified dream-whole centred on a single mind. Though Dr. O'Brien's claim can represent no more than a part of the truth, there seems to be a little internal evidence to support it. If my reading of the ninth question of I.6 is correct, it consists of a discussion of the nature of the dream-situation in *Finnegans Wake* and represents the Dreamer's most honest and directly introverted consideration of his present dreaming state. There are three consecutive four-part cycles in I.6, forming a microcosm of Books I–III. The male protagonists in the first question of each of these cycles (questions 1, 5, and 9) are all dream-representations of Finn–Earwicker at different stages of his career: first, the youthful vigour of Finn's allotted

¹ Atherton, p. 17.

² A. Glasheen, 'Out of My Census', *The Analyst*, no. XVII, 1959, p. 23.

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two hundred years of full power (equivalent to the Earwicker of Book I); second, Finn in the decline and decrepitude of his last thirty years (the windy but effete Earwicker of Book II); finally, the moment of death, the 'auctual futule preteriting unstant' (143.07) of transition from one world to the next, a state 'of suspensive exanimation' (the ritually murdered Earwicker falling asleep in Book III). In this last stage, Finn, depicted as a 'man from the city' (Dublin), is represented as dreaming of his scapegoat-surrogate, HCE, and of his family and affairs. Joyce's identification of Finn as the Dreamer would seem to corroborate this reading.

Whatever our conclusions about the identity of the Dreamer, and no matter how many varied caricatures of him we may find projected into the dream, it is clear that he must always be considered as essentially external to the book, and should be left there. Speculation about the 'real person' behind the guises of the dream-surrogates or about the function of the dream in relation to the unresolved stresses of this hypothetical mind is fruitless, for the tensions and psychological problems in *Finnegans Wake* concern the dream-figures living within the book itself. The dream explores all these personalities at leisure and moves freely among them, considering them from within and without; the characterisation is thorough and makes no appeal to the psychological peg on which the whole is hung. It must be emphasised that Joyce was not writing anything remotely like a psychoanalytical case-history. Indeed, he despised psychoanalysis and used only so much of its techniques and *Weltanschauung* as he found useful.¹ The dream-framework is employed because it is a convenient device for the exploration of personality and because it offers a flexible range of means by which to 'order and . . . present a given material'.² Like the anonymous narrator of more conventional 'third-person' novels, the Dreamer is omniscient; we are involved in his dream as we are involved in any narrative; in each case the narrator's identity

¹ F. Budgen, 'Further Recollections of James Joyce', *Partisan Review*, Fall, 1956, p. 536.

² F. Budgen, 'Further Recollections of James Joyce', *Partisan Review*, Fall, 1956, p. 533.

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is almost entirely irrelevant. Like Stephen's Artist-God, Joyce's Dreamer has been 'refined out of existence'.

One of the principal difficulties in the way of an adequate understanding of the dream-structure has been a curious and persistent error of interpretation of the events in III.4. It is reasonably clear from the description on pages 559-60 that the protagonist of the film or stage sequences which make up the chapter, the old man called Porter, is yet another incarnation of HCE, and probably an incarnation from a past century: 'You can ken that they come of a rarely old family by their costumance' (560.32). Since Porter is awake during the early hours of the morning, and since he and his bedroom are described with considerable realistic detail, supporters of the theory that Earwicker is the Dreamer have usually made the unnecessary assumption that the dream is broken at this point. However, if Earwicker (or Porter) is the Dreamer, and if he has been dreaming about his waking self in Books I and II, there is clearly no reason to suppose that his further appearance in the waking state in III.4 brings us any closer to real consciousness than do the scenes in the preceding Books. The assumption that the Dreamer was awake entailed the conclusion that the continued use of dream-language and dream-technique throughout the chapter was intended to represent the fuddled state of the mind at such an early hour in the morning. This is the express position of the *Skeleton Key*¹ and, however aesthetically displeasing, it is at least consistent with Mr. Campbell's treatment of the whole book as a sympathetic commentary on the dream. There are, however, specific indications in *Finnegans Wake* that the dream is continuous from start to finish. In the study-chapter, for example, the children tell us that 'we drames our dreams tell Bappy returns. And Sein annews' (277.18), which seems to mean that we continue dreaming until Anna (the river Seine) is renewed at her source, when we shall have 'rearrived' at 'Bappy', or HCE, on page 3.

Mr. M. J. C. Hodgart seems to have been the first to refute the *Skeleton Key*'s assertion that the Dreamer wakes for a while in

¹ SK 27-8, 265-75.

III.4 but, not being primarily concerned with this question in the context in which he mentioned it, he offered no alternative interpretation of the way in which this highly individual and important chapter fits into the structure of the book.¹ Along with most other critics, Mr. Kenner, for example, adheres to the by now almost traditional view.² Among later commentators, only Mrs. von Phul and Mrs. Glasheen seem to have any serious doubts that in III.4 we are nearer the waking consciousness.³ I believe, indeed, that, far from representing the waking state, this chapter takes place at the deepest level of dreaming.

Joyce probably worked out several quasi-geometrical schemes of dream-correspondences in writing *Finnegans Wake*, although no schematic diagram has survived among the incomplete manuscripts at the British Museum or Yale. It is well known that Joyce used such schemata in developing the structure of his books. An interesting diagram for the 'Oxen of the Sun' episode of *Ulysses* is extant and has been reproduced photographically in a dissertation by A. W. Litz⁴ and of course the skeleton plan for the organisation of all eighteen chapters is commonly printed in exegeses of *Ulysses*.⁵ The following analyses of the dream-structure of *Finnegans Wake*, together with my conjectural reconstruction of a dream-diagram (see below), are offered not as a final solution to the problem, but merely as one interpretation which seems to accord with more of the facts than any other that has been suggested to date. It is more than likely that there are several other dream-structures, both horizontal and vertical, counterpointed against the simple outline below, for, as I have said, no one way of looking at anything in *Finnegans Wake* can ever be a complete explanation.

There seem, in fact, to be three principal dream layers in the book. We drop from one to another, penetrating ever deeper

¹ M. J. C. Hodgart, 'Shakespeare and "Finnegans Wake"', *The Cambridge Journal*, September, 1953, p. 736.

² H. Kenner, *Dublin's Joyce*, London, 1955, pp. 341-2.

³ *Census*, pp. xxii-xxiii.

⁴ *The Evolution of James Joyce's Style and Technique from 1918 to 1932*, Oxford, 1954 (on microfilm), facing p. 60.

⁵ For the most complete version, see M. Magalaner (ed.), *A James Joyce Miscellany, second series*, Carbondale, Ill., 1959, facing p. 48.

into the unconscious in a progress recalling the descent through the levels of the *Inferno*; 'There are sordidly tales within tales, you clearly understand that', Joyce warns us at 522.05. The first of these dream-levels is simply the Dreamer's dream about everything that occurs in the book from 'riverrun' to 'the'. He never wakes and we are never outside his dreaming mind. Apart from the inevitable epicycles (see below) the narrative remains on this simple level throughout the first two Books, which are written from an objective view-point and treat the Earwicker family essentially from without. During these Books a consecutive tale of a day's activities from late morning to midnight is counterpointed against huge mythic patterns. Earwicker goes about his customary rounds as hotel-keeper; the drinkers at the Wake, having like good Dubliners begun their carousing before noon on the day of mourning, tell stories first of matters closely connected with the late Tim and then, as the rounds of drink spiral on, they give freer rein to their imaginations, allowing us to overhear the stories and legends which fill in the vast temporal and spatial backgrounds of *Finnegans Wake*. The dream drifts on the tide of stories further and further from the literal Wake situation to take in all the other members of the family and the surrounding countryside as well, and concludes with a gradual return to the reality of the pub on the evening of the First Day. We have participated fully and at close quarters in the libations of the first hour (I.1) but it is not until the last licensed hour of the day (II.3) that we are permitted another visit of any length to the bar-room, which this time we approach *via* the children's playground just outside (II.1) and the nursery immediately above (II.2). Having started from the public-house in I.1 we have now returned to it at the end of a single alcoholic dream-cycle which includes the first two Books of *Finnegans Wake* and is counterpointed against the several other major cycles contained within them. Yet however far we are allowed to roam in imagination, we are quietly reminded by occasional phrases, dropped here and there in the text, that the tipping never ceases: 'Everything's going on the same or so it appeals to all of us, in the old holmsted here' (26.25); '*But the*

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Mountstill frowns on the Millstream while their Madsons leap his Bier' (175.21); 'At Tam Fanagan's weak yat his still's going strang' (276.21).

By the end of the 'Scene in the Local' (II.3), Earwicker, acting out the prelude to Vico's Age of Death, falls intoxicated on the floor and, in an alcoholic delirium, sees his tap-room as the ship of Tristan and Isolde (II.4). The ship sails 'From Liff away. For Nattenlander'. This hallucination brings Book II to an end and serves as a transition to the next Book, where for a moment (the scene having shifted) we see Earwicker lying in bed (403); he listens to the chimes of midnight rung out by the bells of the nearby church-tower which sound to him like a divided chorus of twelve-voices and give him a last unpleasant reminder of the twelve customers who caused so much trouble before closing-time. Soon he falls asleep ('Switch out!', 403.17), after the light of consciousness has faded from white to black through a series of spectral colours. He at once begins to dream about the tale told of Shaun by the Donkey. That the Shaun of Book III is Earwicker's dream-creation is established by the concluding words of Book II: 'to john for a john, johnajams, led it be'. We have dropped to the second dream-level and begun the second dream-cycle: the Dreamer's dream about Earwicker's dream. Joyce has projected us into the old man's mind, causing us to leave a comparatively objective world for a wholly subjective one. The descent to this dream-level is reflected physically in Earwicker's ascent of the stairs to the more rarified atmosphere of the bedroom—a typically Joycean mirror-image correspondence. (I shall have more to say about the mirror-image idea in this connexion.) Following his bent for complexities of superstructure, Joyce obscures the issue a little by allowing the Donkey's narrative to be the report of a dream he had once had, but although this may imply, on the widest structural plane, an interlocking system of yet more dream-cycles, it does not represent, for the purpose of this analysis, a descent to a still lower level of dreaming, since the Donkey is consciously reporting his experience.

Earwicker's dream of Shaun proceeds uninterrupted at the

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second level until the end of III.3, when Shaun himself apparently falls asleep. Earwicker's re-entry on the scene in II.3 for the first time since his appearance in the early chapters of Book I indicated that a cycle was drawing to a close. Whenever a major character reappears after a long absence in *Finnegans Wake* we must look for the end of a cycle and the beginning of the process of reconstitution which ushers in the next. Earwicker, at whom we were allowed to gaze for an instant at the beginning of this second dream-cycle (403), is conjured up in his own person once more at its end (532-54), mirrored in the mind of the yawning medium. Shaun has gradually grown more lethargic in his progress from vigorous fable-telling and self-justification (III.1) through long-winded sermonising (III.2) to a state of supine hypnosis (III.3). Earwicker's dream-work then seems to send his dream-son to sleep ('Down with them! . . . Let sleepth', 554-5) because the intimate revelations about the Father have finally grown altogether too embarrassing and psychologically dangerous (532-54). Joyce is perhaps parodying Morton Prince's *The Dissociation of a Personality* in which Prince describes how the various personalities occupying the mind of Miss Beauchamp were 'put to sleep' when they became too troublesome.¹ Shaun himself now dreams, and the revelations about the Father start once again, becoming, indeed, even franker. At this new remove, so tortuously reached, which places the narrative at a considerable psychological distance from the mind of the sleeping Earwicker, the 'Censor' can safely allow the dreaming to continue. In respect of the evasions of guilt, at least, Joyce seems to have followed the general outline of psychoanalytic theory. This was, of course, just what he wanted here.

We are now in the third, doubly subjective, dream-cycle, and at the third and lowest dream-level: the Dreamer's dream about Earwicker's dream about Shaun's dream. The evidence on

¹ A. Glasheen, '*Finnegans Wake* and the Girls from Boston, Mass.', *Hudson Review*, vol. VII, 1954; M. Prince, *The Dissociation of a Personality*, 2nd edn., New York, 1908. See also F. J. Hoffmann, 'Infroyce', in Givens, pp. 390-435, and L. Albert, *Joyce and the New Psychology*, Ann Arbor, 1957 (on microfilm).

which this interpretation of III.4 is based is much more tenuous than that which I offered for the first two dream-levels, but the more often I have read the chapter the more convinced I have become that such is the basic situation. A number of key factors must be considered together. To begin with, Joyce always spoke of III.4 as 'Shaun d'—a title for which more justification is needed than the trivial fact that Shaun appears in a few places in it as an infant in a cot. The explanation of the title seems, in fact, to lie in the identity of the narrator. We owe chapters III.1 and III.2 (and possibly also III.3) to Johnny's loquacious Ass, but the Ass is clearly not responsible for III.4. In this case the narrator is almost certainly Shaun himself. Occasionally he converses with Shem, as on 560-61 and 587-8, where he repeatedly addresses him by his English name, 'Jimmy'. At 560.35 he indentifies himself through the comment 'I stone us I'm hable', for Shaun is the Stone and the Stoner of St. Stephen, as he is also Abel. Further identification is provided by his referring to Earwicker and his wife as 'Mr of our fathers' and 'our moddereen ru' (558.29), and by his implied association with Isobel:

'because of the way the night that first we met she is bound to be, methinks, and not in vain, the darling of my heart'. (556.12) He also mentions his drinking of Isobel's urine, which is Shaun's characteristic form of communion with the BVM¹:

'How very sweet of her and what an excessively lovecharming missynname to forsake, now that I come to drink of it filtred, a gracecup full of bitterness'. (561.12)

This, then, is Shaun's chapter because he is responsible for narrating it. That the narrator is also asleep seems to be established by the opening words of the chapter:

'What was thaas? Fog was whaas? Too mult sleepth. Let sleepth'. (555.01)

After these sleepy mumblings of a misty hillside figure who is fast dissolving away, the tone and pace of the writing change rapidly, indicating just such a shift of focus as we should expect when making a transition from one state of consciousness to

¹ See below, p. 207.

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another. Until someone can produce convincing evidence to the contrary, therefore, I shall treat III.4 as Shaun's dream.

As III.3 comes to an end with Earwicker's confessions in the magnificent 'Haveth Childers Everywhere' episode, the body of the slumbering Shaun, exposed on the mound, finally melts into a picture of the Irish landscape with the Porter's bedroom at its centre of gravity. By disappearing into the earth Shaun achieves oneness with both Father and Mother.¹ The Four, who had been continually approaching the centre of the human cross on the mound in the previous chapter,¹ are now rigid and stationary as the four posts of the bed. In the middle of the bed—located at Shaun's navel—are Earwicker and his wife. In this instance the Son is seen to be father not only of the Man but of his consort as well. Like Stephen, who rings up Adam by means of a daisy-chain of umbilical cords (the 'Hullo Eve Cenograph', 488.23), we make direct contact with the older generation *via* Shaun's *axis*. Here is a bedded axle-tree indeed. Although Shaun is travelling away to the west in Book III, we follow him in his journey and learn to know him more intimately as the Book develops. At the beginning of the Book we had already plunged below the surface of one mind to enter Earwicker's unconscious, and here once again in III.4 we pass through the 'mind-barrier' to emerge in the world of Shaun's dream, just as Alice passed through her glass to enter a new and strikingly different dream-world. As so often in *Finnegans Wake*, the technique is essentially cinematographic: we move visually closer to the recumbent figure, there is a fade-out, and we are transported to the context of his thoughts. The second dream cycle is closed as we come full circle back to our starting-point: the old couple in their grave-like bed. This is yet another sense in which Shaun moves backwards through the night. If, in Viconian terms, Book III in general is the Age of the Future, then III.4, in which we see the parents finally supplanted, must surely be the Future Perfect: Shaun will be; the Earwickers will have been.

This profound sleep of the heir during III.4 is alluded to in

¹ See Chapter Five.

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Book IV: 'a successive generation has been in the deep deep deeps of Deepereras' (595.27). As always, Shaun's mind is centred primarily on the Father, who dominates this chapter. Despite the fact that we are here at the deepest level of the dream, the chapter is characterised by its considerable sexual frankness and realistic clarity. Dawn is about to break after these crucial scenes and so it may be that Joyce is conforming not only to the proverb about the darkest hour, but also to the Freudian principle that a dream is both most fundamental and most lucid towards its end. The most memorable revelation vouchsafed us here is that of Earwicker's fleshy hindquarters. Shaun on his mound is looking up to a Moses'-eye view of the Father-Creator, and of course this chapter forms part four of the general cycle of Book III, represented by the direction west, which Paracelsus associated with the human buttocks.¹ These reasons are perhaps sufficient to explain the dominance in III.4 of that particular part of the human anatomy, but it must be remembered that Shaun's dream is also Earwicker's, and it is possible that there is a further and rather more *recherché* reason for the old man's broad view of himself from the rear through his son's eyes. Book III is a circular excursion through space-time, and it had become common knowledge during Joyce's lifetime that a long straight view in front, circling the four-dimensional hypersphere of a re-entrant universe, might theoretically give a man a sight of himself from behind. This idea seems to be implied in two passages from III.4:

'the only wise in a muck's world to look on itself from beforehand; mirrorminded curiositease' (576.22)

'down the gullies of the eras we may catch ourselves looking forward to what will in no time be staring you larrikins on the postface in that multimirror megaron of returningties, whirled without end to end'. (582.18)

As I have already indicated, Joyce dabbled in modern physics, where he found this little scientific joke from which to construct another of the book's many epicycles.

Passing into Earwicker's mind on page 403 was equivalent

¹ *Census*, p. 42.

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to passing into an inverted mirror-world,¹ and to enter Shaun's mind we have had to pass through a second mirror. This double-mirror imagery is present in the quotations above; two mirrors are normally needed for a man to see his buttocks in practice. The idea of passing through a mirror into the new environment of a past or future epoch was not new to Joyce in *Finnegans Wake* for he had already made extensive use of it in *Ulysses* in association with the motif 'looking back in a retrospective arrangement', etc.² In the 'Oxen of the Sun' Bloom sees himself, as if in a double-inverted reflection, as a schoolboy:

'No longer is Leopold, as he sits there, ruminating, chewing the cud of reminiscence, that staid agent of publicity and holder of a modest substance in the funds. He is young Leopold, as in a retrospective arrangement, a mirror within a mirror (hey presto!), he beholdeth himself. That young figure of then is seen, precociously manly, walking on a nipping morning from the old house in Clambrassil street to the high school . . . (alas, a thing now of the past!) . . . But hey, presto, the mirror is breathed on and the young knighterrant recedes, shrivels, to a tiny speck within the mist'. (U 394)

And also:

'Looking back now in a retrospective kind of arrangement, all seemed a kind of dream. And the coming back was the worst thing you ever did because it went without saying you would feel out of place as things always moved with the times'. (U 613)
'Rudolph Bloom (deceased) narrated to his son Leopold Bloom (aged 6) a retrospective arrangement of migrations and settlements . . .' (U 685)

Earwicker seems to be engaged in the same kind of dreaming reminiscence, though on a grander scale.

In Viconian terms Book III is the Cycle of the Future, as the *Skeleton Key* explains:

'The principal figure of this dream is Shaun, envisioned as a great man of the future, carrying forward the mighty tradition

¹ See also below, p. 99.

² R. Kain, *Fabulous Voyager*, revised edn., New York, 1959, p. 283.

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of his ancestors and winning with blithest ease the battles lost by his father'. (SK 211)

In so far as Earwicker's son is to succeed him, this reading is valid enough, but at a somewhat more literal and certainly more important level the situation is quite the reverse, for if Father and Son are one, Shaun is Earwicker's past as well as his future. In *Ulysses* Stephen, holding 'to the now, the here' as he muses on man's spiritual continuity, calls the future 'the sister of the past' (U 183). Earwicker is dreaming back into his much glorified past, starting with his present deathlike state (403) and working back to his birth: 'Yet they wend it back, qual his leif' (580.13). In following his career back to its origins in his incarnation as the Son, Earwicker is engaged in the Yeatsian processes of *Dreaming Back*, *Return*, and *The Shiftings* (293.03, 295.10, 295.15, 560.04) which in *A Vision* are said to follow immediately on death, preceding the desired spiritual 'Marriage' with the Deity and allowing the soul to trace its progress, in the reverse direction, right back to birth¹:

'In the *Dreaming Back* the *Spirit* is compelled to live over and over again the events that had most moved it; there can be nothing new, but the old events stand forth in a light which is dim or bright according to the intensity of the passion that accompanied them . . . After its imprisonment by some event in the *Dreaming Back*, the *Spirit* relives that event in the *Return* and turns it into knowledge, and then falls into the *Dreaming Back* once more. The *Spirit* finds the concrete events in the *Passionate Body* but the names and words of the drama it must obtain, the *Faculties* having gone when the *Husk* and *Passionate Body* disappeared, from some incarnate Mind, and this it is able to do because all spirits inhabit our consciousness, or, as Swedenborg said, are the *Dramatis Personae* of our dreams . . . The more complete the *Dreaming Back* the more complete the *Return* and the more happy or fortunate the next incarnation. After each event of the *Dreaming Back* the *Spirit* explores not merely the causes but the consequences of that event . . . [And, in the *Shiftings*:] . . . In so far as the man did good without

¹ *A Vision*, pp. 226-30.

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knowing evil, his nature is reversed until that knowledge is obtained. The *Spirit* lives . . . "The best possible life in the worst possible surroundings" or the contrary of this; yet there is no suffering: "For in a state of equilibrium there is neither emotion nor sensation"'.¹

The *Skeleton Key*'s reference to the contrast between Earwicker's failures and Shaun's successes is illuminated by the *Shiftings*, while the oscillations between fantasy and naturalism in Book III find a rationalisation in the cycles of *Dreaming Back* and *Return*. The whole of Book III, including the regress in III.4 when Shaun begins his own epicyclic *Dreaming Back*, is then, in these terms, a mystical pilgrimage of Earwicker's spirit, seeking salvation through self-knowledge, working back toward an account of his own genesis.

Joyce makes this *Dreaming Back* function at the universal as well as the personal level, so that the history of mankind is traced back to the Flood by the end of III.4 (589-90). (I have already noted that in this chapter the Earwickers seem to belong to a past generation.¹) The idea of allowing the psychic process to expand in this way to the racial level seems to have had its origin in a brief but interesting note in the Large Notebook²:

'dream thoughts are wake thoughts of centuries ago: unconscious memory: great recurrence: race memories'

The first part of the note has been scored through by Joyce, which usually indicates that the material so marked has been used somewhere in *Finnegans Wake*.

Such a nest of dreams within dreams as I have been describing might of course go on for ever, like the infinite regress of time-planes in J. W. Dunne's *The Serial Universe*,³ and there is no doubt more than a hint of cosmic solipsism about this concatenation of dream-personages, all evolved from a single

¹ See above, p. 83.

² In the section entitled 'Scylla and Charybdis'; see above, p. 42.

³ The concept of the serial universe is a constant theme in *Finnegans Wake*: ' . . . solarsystemised, seriocosmically, in a more and more almightily expanding universe' (263.24); 'serial dreams of faire women' (532.33); see also 28.26, 118.10, 320.33, 512.02, 522.12.

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mind. It seems to have been Joyce's main purpose, however, to use the dream-sequences as a further illustration of the Viconian three-part cycle, this time arranged so as to be everywhere out of step with the principal cycle consisting of Books I, II, and III. Thus, after the 'Tiers, tiers and tiers' of dreams in these three Books, we return ('Rounds'), as always in Book IV, to the first level (590.30). The Dreamer is of course still asleep, but Earwicker's fantastic dream-night is over: 'Guld modning'. His twenty-four hour cycle is almost complete and in his company we have progressed from 'wan warning' (6.07) to another; dawn breaks on a new day. Just as the Providence of Vico's *ricorso* leads to yet another restatement of history, so the fourth dream-cycle, which has already brought us back to the first dream-level of Book I, reintroduces the Golden Age which makes fresh hope possible.

According to the molecular principle on which *Finnegans Wake* is built, each minor cycle must in some way reflect this major succession of dream-cycles. There are, in fact, subsidiary dream-levels within the four-chapter cycles, and even within individual chapters. The fourth chapter of each minor cycle is a dream-creation of someone who falls asleep in the preceding chapter. Thus Earwicker, in the mythical context of the stories told of him in 'his' cycle, I.1-4, sleeps after the end of I.3, dreams of himself as Shaun (or King) during I.4, (75.05, 79.28, 81.16, 89.03), and so relives his trial before the public; Shem hands over to his dream-creature Anna Livia in I.8; Earwicker dreams at II.4, Shaun at III.4, and so on in cycles of diminishing scope.

In Figure II, following, I have attempted to reconstruct such a schematic diagram as Joyce might have used in marking out his dream-cycles. The figure is an endless line beginning at 'riverrun' near the top, completing one cycle (I-II.3), then making a gliding transition (II.4) to the next level (III.1-3), following this by a sudden drop to the third level, and just as suddenly moving back to level I with Book IV. The last cycle, making a great containing sweep around the whole diagram ('appoint, that's all', 367.30), leads to the final 'the' and so back

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to 'riverrun'. The diagram parodies mystical 'spirals of movement' like those in Swedenborg's *Principia*¹ with which Joyce may very well have been familiar. (The schema could also be

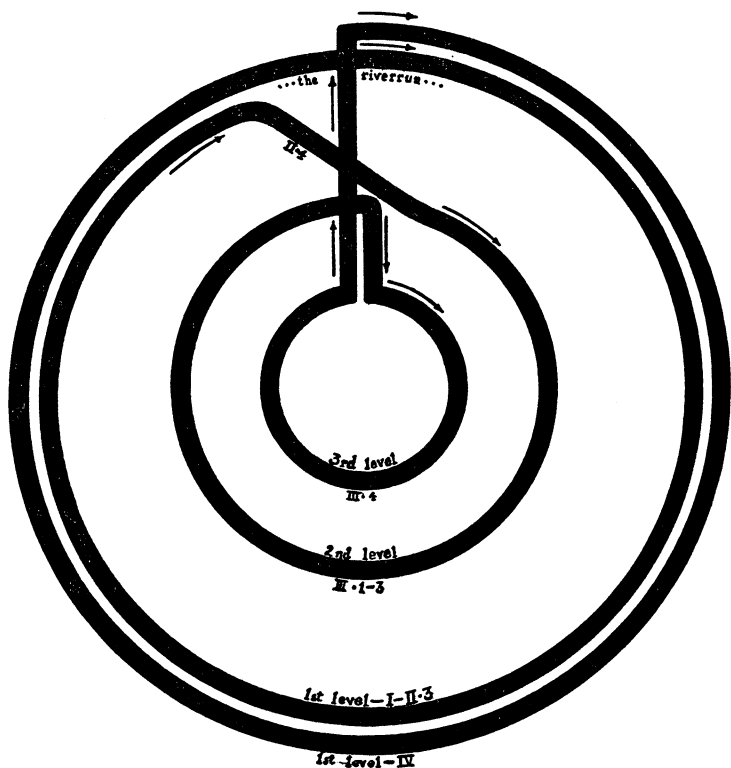


FIGURE II

‘A conansdream of lodascircles’

drawn, though less clearly, as a spiralling line on one of the cones of a Yeatsian gyre. Book IV would then appear as coincident apex and base on the gyre.²)

¹ Trans. by the Rev. J. Clowes, London, 1848, p. 106.

² See above, Chapter Two, III.

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II: AWMAM (193.30)

In *Ulysses* Joyce had already made use of the holy syllable of the Upanishads, AUM (or OM, as it may also be written), and both the word and the philosophy which it is said to subsume play quite an important part in *Finnegans Wake*. Joyce was evidently fully aware of its supposed significance, about which he might have learned from a great many translations of and commentaries upon the Upanishads (including Blavatsky), and almost certainly by word of mouth from the Dublin theosophists. (AUM is specifically associated with Russell in *Ulysses*, U 484.) OM, the 'Urlaut', figures prominently in the notes to Heinrich Zimmer's *Maya der Indische Mythos*,¹ which were made for Joyce by a reader. These notes are reproduced in Mr. Thomas Connolly's *The Personal Library of James Joyce* (where 'Urlaut' is misprinted 'Umlaut'²).

To the Brahmans AUM is of immense importance and hundreds of pages have been filled with discussions of it. A short summary of the most relevant points will have to suffice here.³ A tremendously sacred formula which is to be intoned mentally rather than aloud, it is a symbol of the whole visible and invisible universe—'what has become, what is becoming, what will become.' It is considered to be made up of four great constituent parts, the first three represented by the sounds A, U, and M, and the last by the edge of the eternal silent void following on the closure of the M, the point at which the last overtone of the syllable dies away into *laya* (dissolution), the boundary between a faint hollow echo and true silence. In one place in the Upanishads⁴ the *laya* is paradoxically described as having a sound like a peal of thunder, so that here again Joyce

¹ Berlin, 1936.

² 2nd edn., Buffalo, 1957; misprint confirmed in a letter to me from Mr. Connolly.

³ For my discussion of AUM I have used P. Deussen, *The Philosophy of the Upanishads*, trans. by A. S. Geden, Edinburgh, 1906; R. E. Hume, *The Thirteen Principal Upanishads*, Oxford, 1921; S. Radhakrishnan, *The Philosophy of the Upanishads*, London, 1924; S. C. Vasu, 'The Upanishads', *The Sacred Books of the Hindus*, vol. I, Allahabad, 1909; see also S. Gilbert, *James Joyce's Ulysses*, London, 1952, p. 189.

⁴ 'Hamsa Upanishad', 4; see Deussen, *op. cit.*, p. 391.

finds authority for identifying two of his most salient opposites—the greatest of all noises which begins the cycles and the absence of all sound in which they end—an identity to which he frequently alludes: ‘earopean end meets Ind’ (598.15); ‘science of sonorous silence’ (230.22); ‘crossing their sleep by the shocking silence’ (393.35). Like many another magic formula, AUM is a microcosm which exactly reproduces the mysteries and phenomena of the macrocosm, the four parts corresponding to the four classical Indian Ages and the first three to virtually every trinity in Brahman philosophy. Meditation on the microcosmic syllable brings with it an understanding of the macrocosm and of the mystery of Being. Although fleeting and evanescent, AUM is potential even when the eternal surrounding Silence reigns, and so it may be said to exist at all times.

The four constituent parts of the word represent the four state of consciousness:

A	The Waking State
U	Sleep, disturbed by Dreams
M	Deep Sleep
SILENCE, or ECHO	Called ‘Turiya’ (‘the Fourth’); a higher plane of consciousness—a state in which the ‘adept’ can apprehend the Real Self and the true nature of Being. This higher state is said in a sense to comprehend the other three.

That Joyce was aware of these categories of consciousness very early in his career seems to be indicated by a sentence from *A Portrait* which names the last three and implies the first:

‘Faintly, under the heavy night, through the silence of the city which has turned from dreams to dreamless sleep as a weary lover whom no caresses move, the sound of hoofs upon the road’. (AP 286)

The four states represent the ‘four portions of the Self’ (also called the ‘four feet of Vishnu’):

Waking State: The ‘common-to-all-men’ (the sound ‘A’ is considered to be the primal sound, common to all others);

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typified by extroversion ('outwardly cognitive') and concerned with gross matter. It corresponds to the material cosmos.

Dreams: "The brilliant one"; typified by introversion ("inwardly cognitive"); "enjoys" subtle objects; "feeds on" dream memories, which are luminous, subtle, and magically entrancing. According to some commentaries it is fraught with terror, suffering, delusory forms, and incessant change. In this state the soul is free to wander. It corresponds to the Soul of the World.

Deep Sleep: "The all-knowing"; a "cognition mass"; unified; "enjoying" bliss; the "inner controller"; the source of all; the beginning and the end of beings. This is a state of torpor, typified sometimes by somnambulism. It corresponds to the principle of Self-consciousness.

Fourth: "The transcendental"; the "peaceful"; the "joyous"; the "destroyer of false knowledge"; the "cause of the cessation of all sorrows"; the Real Self (Atman); timeless, beyond the beginning and the end of beings; symbolised by a single point and by infinity; either completely silent or the last echo of AUM. It corresponds to perfect bliss.

The 'adept' can pass from one state to the next at will, and, as with the Indian Ages of the World, all four states are held to be of equal importance. They form, moreover, a truly recurrent cycle, since after the deep sleep of the third state, the 'Fourth' is held to represent a fresh awakening on the 'Astral Plane', which the adept can then treat as the first (or Waking) state of a higher cycle and so proceed once more through all four states to reach the 'Mental Plane'. Repeating the process yet again, he may reach the 'Buddhic Plane'. This progress is symbolised by 'the lotus flower of the heart,' which is said to grow bright at the meditation on 'A', to open at the 'U', and to ring gently at 'M'; during the 'Fourth' it ceases to move. It is very likely that Joyce is alluding to this flower-symbolism in his description of the Indian lotus at 598.11¹:

'Now day, slow day, from delicate to divine, divases. Padma,

¹ For the meaning of the Sanskrit words in this quotation, see J. Campbell, 'Finnegan the Wake', in Givens, pp. 371-2.

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brighter and sweetster, this flower that bells, it is our hour or risings. Tickle, tickle. Lotus spray. Till herenext. Adya'.

The letters A, U, and M are said to form a cyclic phonetic progression—from the primal sound of the deep back A, through the mid-point U, to the closure M ('the beginning and the end of speech')—and hence these three sounds are further interpreted as a symbol of the creation, manifestation, and dissolution of a universe (governed by the gods Brahma, Vishnu, and Siva, respectively).

The several appearances of the words OM, AUM, in *Finnegans Wake*, and the thematic use of the important 'Silence', make it seem highly likely that Joyce moulded his succession of dream-levels very largely on the AUM states. Several times the whole cycle of the book is defined in terms of AUM, as when Shaun holds somnolent converse with one of the Four:

'—Dream. Ona nonday I sleep. I dreamt of a somday. Of a wonday I shall wake. Ah! May he have now of here fearfilled me! Sinflowed, O sinflowed! Fia! Fia! Befurcht christ!'

'—I have your tristich now; it recurs three times the same differently . . .' (481.07)

Furthermore, just as the whole of *Finnegans Wake* is a dream, so each part of AUM is a dream-state—even 'Waking', because in that state, according to the celebrated commentator on the Upanishads, Shankara, 'a waking of one's own real self does not occur, and a false reality is contemplated, as in a dream.'¹ Indeed, in the dreams of the early states the images of reality are held to be both optically and spiritually inverted, while it is not until we reach the 'Fourth' that rectification and clarification occur: 'it is just about to rolywholyover'. (597.03)

A general correspondence can be traced between the AUM states and the dream-levels of *Finnegans Wake*, as I have analysed them above:

A

Books I and II may be said to deal with the "Waking State" not only because of the pun involved in the fact that they treat of

¹ Quoted in P. Deussen, *The Philosophy of the Upanishads*, Edinburgh, 1906, p. 301.

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the "Wake" proper, but also because the principal dream-character, Earwicker, is awake during the period they cover. They deal with universal types and situations ("common-to-all-men") and are largely concerned with outward appearances. Within the framework of the dream these two Books tell a more or less consecutive tale of objective reality, and so in a sense they may be called extroverted. "A" is the creation: Book I is the exposition of *Finnegans Wake*, the creation first of Man and then of his spouse; Man turns the tables on God in Book II where, in the guise of the Artist-Mathematician, he himself creates the universe (Shem parodies Plato's *Timaeus* and fabricates the World-Soul¹).

U

Earwicker's dream in III.1-3 represents the second state. In it the soul "is conscious through the mind of the impressions which remain of the former state".² Shaun is the youth of the aged HCE, returning to tantalise him as he sleeps with bright, Yeatsian dream-visions of his eclipsed vigour and lost opportunities. Shaun, apparently extroverted in the earlier Books (although he usually protests his mental health a little too energetically to be wholly convincing), belies his extroversion in III.3 by pouring forth from his unconscious mind seventy-five pages of race memory, at times overwhelming his questioners with floods of near-hysteria when a short answer is required, and at others revealing inhibitions of psychotic proportions. Variousy mesmerised, hypnotised, functioning as a medium, or simply bemused, Shaun's condition establishes a concern with mental states. Terror and suffering characterise much of the substance of this cycle, especially in III.3. "Luminosity" is provided by Shaun's symbolic lamp. "U" is the manifestation of a universe: in III.1-3 Shaun, symbolising the product of Man's usurpation of God's creative prerogative—Christ-child and World-Soul—is shown forth to Joyce's four Magi.

¹ See Chapter Five.

² Dr. E. Roer (trans.), 'The Mandukya Upanishad', *Bibliotheca Indica*, vol. XV, 1853, p. 165.

M

The drop to a deeper level of dreaming in III.4 brings us to the third AUM state of Deep Sleep. With Earwicker now in a thorough alcoholic stupor, the consciousness whose dream we are exploring is that of the dream-figure, Shaun. 'M' is the Knower: Shaun, that which was manifested at the 'U' level, has now changed sides to become the witness of dissolution. Gaining knowledge through the dream-experience, he sees 'the beginning and the end of beings' in the old and infertile couple and their children stirring in the womblike cots. As the *Skeleton Key* puts it: 'a manifestation immediately implies a knower of the manifestation and this Knower is the Son' (pp. 161-2). Shaun, though asleep, continues his barrel-journey along the Liffey, thus exemplifying the 'somnambulism' typical of this state. Earwicker's vision of himself, *via* Shaun's dream, demonstrates the principle of Self-consciousness. The weary couple symbolise the running-down of the universe, the dissolution which is 'M', and yet out of dissolution a new world is to spring. From the aged HCE's body arises an erect member: 'The deep-sleep state, the Cognitional, . . . verily, indeed, erects this whole world'.

SILENCE: Book IV is the interpolated period of Silence. The essential, timeless figures of this Book, and especially Anna Livia in her last monologue, may fairly be said to express the Real Self of *Finnegans Wake*, "beyond the beginning and the end of beings". The phrases "atman as evars" (596.24) and "adamant evar" (626.03) contain the Sanskrit expression *atma eva*, meaning "becoming even the Self" and implying the renunciation of all wrong ideas about the Self which is a prerequisite of the attainment of the "Fourth". To confirm that we have indeed reached a knowledge of Atman here, Joyce introduces the great formula of Vedantic Truth, at least as important as AUM: *tat tvam asi*, which means "that art thou" and signifies an apprehension of the identity of Atman and Brahman—of the individual soul and the World-Soul—which is held to be the ultimate truth. The phrase is included in translation at 601.11: "From thee to thee, thoo art it thoo,

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that thouest there", and it is this same process of spiritual apprehension which is so irreverently described at 394.32 (part IV of a lesser cycle):

'in the pancosmic urge the allimmanence of that which Itself is Itself Alone (hear, O hear, Caller Errin!) exteriorises on this ourherenow plane in disunited solod, likeward and gushious bodies with (science, say!) perilwhitened passionpanting pugno-plangent intuitions of reunited selfdom (murky whey, abstrew adim!) in the higherdimissionalselfless Allself, theemeeng Narsty meetheeng Idoless . . . ' Earwicker wakes into the golden dawn of a new cycle where false knowledge may be destroyed and where there is some hope that his shaky family relations will improve. His consciousness is triumphantly proclaimed to be that of Everyman: "Eireweeker to the wohld bludyn world. O rally, O rally, O rally!" (593.02)

By continued meditation on AUM, the adept's body is said by a process of gradual refinement to become composed in turn of earth, water, fire, air, and ether.¹ It will be remembered that this is the ascending order in which Joyce develops the elements in the lesser cycles of *Finnegans Wake*,² if Book IV is equated with the ether, which would be quite consistent with its character.

AUM is ubiquitous in the epicycles, a few examples of which may be quoted to demonstrate the various ways in which Joyce makes use of the motif. The four states are listed at 64.03, the first three in inverse order, since the 'boots' of the Mullingar Pub is being awakened and brought back to mundane reality: 'said war' prised safe in bed [deep sleep] as he dreamed [dreams] that he'd wealthes in mormon halls when wokenp [waking state] by a fourth [the "Fourth"] loud snore out of his land of byelo [the lower plane]'

Later (342.17) the sentence 'They are at the turn of the fourth of the hurdles' seems to imply that entering the city of Dublin ('Ford-of-Hurdles-Town') is equivalent to entering the 'Fourth', that a knowledge of Dublin amounts to an apprehension of Brahman.

¹ P. Deussen, *The Philosophy of the Upanishads*, Edinburgh, 1906, p. 395.

² See above, p. 62.

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On page 308 AUM is combined with the Irish word for 'one' (ΔΟΝ) to give 'Aun', the first term of the mystic decade with which Joyce ends II.2. AUM represents what is called the 'Creative Triad', one of three such triads which, according to Blavatsky,¹ emanate from the Ultimate Being, Swayambhouva (equivalent to the Kabbalistic En-Soph), the other two being the 'Initial Triad' and the 'Manifested Triad'. All three are compounded in the Supreme Deity, and these nine emanations, plus Swayambhouva himself, make up a decade similar to that of the Sephiroth which Joyce is parodying on page 308. His use of AUM, itself a trinity, as the first term of his triad implies that this first term is itself potentially divisible into three parts, and so the process of cyclic subdivision is continued. A detailed discussion of Joyce's three triads and of their relation to the Sephiroth may be found in the *Skeleton Key*.²

Justus concludes his denunciation of Shem with the yawning religious formula: '*Insomnia, somnia somniorum. Awmaum*'. (193.29). No doubt without realising what he is doing, Shaun is intoning the holy syllable. Not only is AUM clearly present in '*Awmaum*', but the words '*Insomnia, somnia somniorum*' would seem to represent respectively the Waking State, Sleep (with Dreams), and Deep Sleep. Further, '*Awmaum*' may also include the word *maunam*, meaning 'silence'—here the fourth element surrounding and containing AUM—so that the whole phrase is equivalent to AUM plus its concomitant Silence two or three times over. This typical condensation forms the silent pause marking the end of the major cycle of chapter I.7.

The Gripes impertinently asks the Mookse to try to explain the mysteries of the universe to him (154.05), including in the question allusions both to the Female Unity, Anna Livia, and to the Male Trinity, AUM: 'allinall about awn and liseias?' The Mookse, of course, knows nothing of all this and will have to be told in II.2 by Dolph, who knew the answers anyway.

Earwicker claims, in his apology, to have been so devout as to pronounce the holy recipe thrice: 'I have been reciping om

¹ *Isis Unveiled*, 2 vols., London, 1877, vol. II, pp. 39-40.

² SK 161 ff.

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ominous letters', but, as usual, his uncontrollable tongue betrays him. When he finally wakes, OM again appears, in the context of the eastern philosophy which pervades the opening of Book IV:

'Verb umprincipiant through the transitive spaces . . . make sunlike sylp om this warful dune's battam'. (594.02-111)

OM is a symbol for the sun¹, which here shines out over the yawning gap of the Eddas as Earwicker uses Sunlight Soap to wash his craggy buttocks—the 'awful Dane's bottom'.

That Joyce should base such important structural patterns as the dream-cycles on so little-known a model as the syllable AUM will of course occasion no surprise. It is hardly more recondite than Vico's theories and, when understood, serves to give valuable new dimensions to the relativity of *Finnegans Wake*. The interplay between individuality and universality in the AUM states re-emphasises the importance of subjectivity and ambiguity in the book and ultimately allows the symbolism of Book IV to expand toward cosmic proportions, so making that final chapter the apotheosis of the spirit of mankind that Joyce intended it to be.

III: SERIAL DREAMS (532.33)

Joyce calls on many minor dream-sources in *Finnegans Wake* in addition to AUM. Two of the most fertile of these are stories from the *Thousand and One Nights*. 'The Sleeper Awakened' is one of the best known of all the tales and exists in many versions, being particularly popular in the east in dramatised form. It relates the experience of one Abu al-Hasan who, from mistrust of friendship, would entertain only strangers in his house. One evening, inevitably, he met and took home with him for the evening the Calif Haroun in disguise. When pressed by the Calif to express a wish for something in return for his hospitality, al-Hasan replied that he wished only to be able to change places with Haroun for a day in order to rid the city of a crapulous sheikh. Haroun, amused at the suggestion, contrived to drug

¹ R. E. Hume, *The Thirteen Principal Upanishads*, Oxford, 1921, p. 425.

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al-Hasan and have him taken to the palace bedchamber. There he was put to bed in the Calif's nightclothes and the whole palace company ordered to treat al-Hasan in the morning exactly as if he were the Calif himself. When awakened, al-Hasan found himself in the centre of a complete court levee, everybody addressing him as the Calif Haroun. At first al Hasan thought himself still asleep and dreaming, but the constant insistence of the assembled company convinced him at last he was indeed Haroun himself. After a day of giving judgement and making royal decrees, during which the unwanted sheikh was disposed of, al-Hasan was led to the pleasures of the harim. There he sat in succession in four different halls, each full of good things and each attended by seven girls of varying skin-colour who were dressed in all the hues of the rainbow. After al-Hasan had been thoroughly gratified in the last of the halls, one of the girls drugged him again, on orders from the Calif, and he was taken back to his own home. When he awoke there he still believed himself to be the Calif and was not convinced of his true identity until after a spell in a madhouse. Following his release al-Hasan once again met Haroun in his merchant disguise who, sorry that his jest have caused such suffering, persuaded al-Hasan to entertain him once more in his house. There the Calif drugged the young man again and had him placed in the royal bed as before. Al-Hasan awoke next morning to find himself ceremoniously treated as Calif. Most delightful of all for him was the presence of the twenty-eight colourful girls who sang and danced in chorus, linking hands around the bed while al-Hasan 'threw the bed coverings one way and the cushions another, cast his nightcap into the air, leaped from the bed, tore off all his clothes and threw himself among the girls, his zabb well forward and his bottom bare; jumping, twisting, contorting and shaking his belly, zabb and bottom, all in a storm of growing laughter'. The Calif, hidden behind a curtain, was so amused that he began to hiccup and called out in delight: 'Abu al-Hasan, O Abu al-Hasan, have you sworn to kill me?' At this the dance stopped, silence fell. Al-Hasan realised his error and the now satisfied Calif rewarded him with a palace,

honours, and one of the girls as wife. After a time of rejoicing, however, it occurred to al-Hasan that the Calif had, through oversight, omitted to provide him with a pension. Forbidden by discretion to ask directly for money, al-Hasan hit upon a plan. He pretended to be dead, and had his wife, Sugarcane, lay him out in the prescribed manner in the middle of the room, wrapped in a winding-sheet, with his turban over his face and his feet towards the Kaaba. Sugarcane then went to the royal palace with loud lamentations over the death of her husband and was comforted by the Queen, Zubaidah, who gave her a rich sum of money to provide for al-Hasan's funeral. Sugarcane returned to al-Hasan, called to him: 'Rise up now from among the dead, O father of jest!' and together they rejoiced over the money. The jest was then repeated, with Sugarcane feigning death and al-Hasan receiving condolence and money from the Calif. Zubaidah and the Calif met, each to console the other for the loss of a favourite and, finding that their stories did not agree, sent Masrur to al-Hasan's palace to discover which of the two was in fact dead. Al-Hasan decided that the Calif should first of all be given the advantage, and had Sugarcane again feign death. Masrur reported what he had seen to Haroun and Zubaidah, but the Queen was not convinced of Masrur's truthfulness and sent her nurse for corroboration. This time al-Hasan pretended to be dead. As the reports still differed, the Calif and the Queen went together, only to find both al-Hasan and Sugarcane stretched out as if dead. The dispute now turned on the point of who had died first, and the Calif declared that he would give ten thousand dinars to the man who could tell him the truth of the matter. Al-Hasan then called out from beneath the shroud that he should receive the money, as he could tell the Calif that it was he who had died second, from grief. At this seeming speech from the dead the women screamed but the Calif guessed the truth and realised his error in not providing al-Hasan with a pension. A prompt and handsome payment was accordingly made, together with an extra sum to celebrate the rising from the dead.

Both parts of this farcical story fit in perfectly with the design

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of *Finnegans Wake*. Abu the Beautiful is a type of Shaun, the Son who aspires to the condition of the Father. After a sleep he awakens on a new plane, having symbolically become the Father. Like Shaun, he is attended by twenty-eight rainbow-girls who offer him all the satisfactions of the flesh. They, like the twenty-eight girls in *Finnegans Wake*, dance in a ring around al-Hasan, whose phallic prancing reminds us that Shaun is a maypole. The oscillations from one world to another are reflected in the many oscillations of locale and fortune in *Finnegans Wake*:

‘all-a-dreams perhapsing under lucksloop at last are through . . . It is a sot of a swigswag, systomy dystomy . . .’ (597.20)
The mock deaths and resurrections of the second part are perhaps even more relevant. The alternate ‘deaths’ of male and female parallel the swinging male-female polarity of the book, while al-Hasan’s speech from under the shroud recalls the outburst of the revived Finnegan on his bier.

Apart from the broad correspondences mentioned above, there are at least two detailed allusions to the story to confirm that Joyce made use of it. At 597.26 it is named, in a context full of allusions to the *Thousand and One Nights*: ‘sleeper awakening’, while the sets of seven serving-maids on their rich carpets are described at 126.19: ‘had sevenal successive coloured serebanmaids on the same big white drawingroom horthrug’.

The other story from the *Thousand and One Nights* which Joyce seems to have used for the dream-structure is ‘The Two Lives of Sultan Mahmud’. This is the tale of a Sultan who, though possessed of a splendid palace in a splendid capital, had periods of acute depression when he envied the lot of the simple people. One day when he was more than usually dejected he was visited by a wise man from the west who took him to a room in the palace whose four windows looked to the four points of the compass. Opening each window in succession the wise man caused the Sultan to hallucinate four separate disasters in his realm. Immediately afterwards Mahmud was led to a fountain basin which stood in the middle of the room. When he looked into the water the old man roughly forced his face down below

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the surface. At that very instant the Sultan found himself no longer in his palace, but shipwrecked in a foreign land where he was transformed into an ass and forced to work for five years at a mill before he was able to regain the shape of a man. Still in the strange land of his 'other life', he was being forced by a frivolous law to marry a frightful hag when, with a tremendous effort, his 'real self' freed his head from the fountain. To his surprise he discovered that only a few moments had elapsed since the old man had forced his face below the surface. As he was now convinced of his good fortune at being a Sultan and no longer likely to wish for the simple life, the wise man disappeared.

This moral tale seems to be one source of a parenthesis at 4.21:

'one yeastyday he sternely struxk his tete in a tub for to watsch the future of his fates but ere he swiftly stook it out again, by the might of mozes, the very water was eviparated and all the guenneses had met their exodus so that ought to show you what a pentschanjeuchy chap he was!'

It is also a further source for the use of time compression and expansion in the book. A lifetime may be dreamed in an instant; the whole universe may be nothing but the passing fancy of a God washing his face in the morning, or the drunken illusion of a Finnegan whose head is splashed with whisky.

CHAPTER FOUR

SPATIAL CYCLES:

I—THE CIRCLE

I

One cannot help noticing that rather more than half of the lines run north-south . . . while the others go west-east . . . for, tiny tot though it looks when schtschupnistling alongside other incunabula, it has its cardinal points for all that . . . It is seriously believed by some that the intention may have been geodetic . . . ' (114.02)

Writing of a special kind of spatial form in the novel, Mr. Forster, in a well known passage in his *Aspects of the Novel*¹, describes the pattern of two books as like 'an hour-glass' and a 'grand chain' respectively. Perhaps as some kind of compensation for his purblindness, Joyce is constantly concerned in his later books with the problems of suggesting similar structures apprehendable by the visual imagination. Wyndham Lewis chided Joyce for being time-centred rather than space-centred² and there is a sense in which his argument is valid,³ but, as Joyce asked Frank Budgen, 'is it more than ten per cent of the truth?'⁴ In so far as he consistently organises his creations according to almost visible spatial patterns, Joyce is surely one of the most spatially conscious of writers. Indeed, so prominent is the spatial, static aspect of Joyce's art that it provoked a very

¹ London, 1949, Chapter VIII.

² *Time and Western Man*, London, 1927, pp. 91-130.

³ See S. K. Kumar, 'Space-Time Polarity in *Finnegans Wake*', *Modern Philology*, vol. LIV, no. 4, May, 1957, pp. 230-3.

⁴ F. Budgen, 'Further Recollections of James Joyce', *Partisan Review*, Fall, 1956, p. 539.

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intelligent attack by Mr. Joseph Frank in his 'Spatial Form in the Modern Novel'¹. In *A Portrait*, as Mr. Ellmann has cleverly shown², the pattern achieved is that of a developing embryo—a central point involved in layer after layer of ever more refined material; in *Ulysses*, as everyone now takes for granted, the pattern is that of the labyrinthine city, on the plan of which line after line is traced until the minature Odyssey is complete; in *Finnegans Wake*, as we should expect of an essentially archetypal book, though all these patterns and more are subsumed, the underlying structure is simpler, even if surface details sometimes tend to obscure it. The two main spatial configurations governing its shape are those which have always had pre-eminence in western symbology—the circle and the cross, together with their combination in a three-dimensional figure consisting of two circles intersecting on the surface of a sphere.³ The importance that Joyce attached to these structural symbols may be judged from the fact that he assigned the mandala symbol \oplus to the key passage in I.6 dealing with the pattern of cycles in *Finnegans Wake* (question 9).⁴ The intersecting circles are of course also represented in the two-dimensional diagram on page 293.

Joyce's obsessive concern with his native city has been discussed at length by almost all his critics. Yet while he chose never to go outside Dublin for his setting and principal material, he leaned more and more toward universality of theme as his art matured. The Dublin of *Ulysses* is already bursting at the seams, so stuffed is it with extra-Hibernian material. Howth has mysteriously absorbed Gibraltar, the Bay of Dublin the Mediterranean Sea, and so on. But the two views that Joyce takes of his Dublin—the naturalistic and the symbolic—are never entirely fused in *Ulysses* and Joyce frequently allows the symbolic overtones to fade away, leaving the city exposed in its natural unadorned squalor. The technique of juxtaposing

¹ In J. W. Aldridge (ed.), *Critiques and Essays on Modern Fiction*, New York, 1952, pp. 43–56.

² Ellmann, pp. 306–9.

³ See Figure III, below.

⁴ British Museum Add. MS 47473, f. 132.

Spatial Cycles: I—The Circle

Dublin and the Mediterranean is little more than allegory. In *Finnegans Wake*, however, where so many problems of communication and balance are resolved, Joyce manages very cleverly to have his cake and eat it too. Having discovered a formula for the literary philosopher's stone which would allow him to transmute anything into a perfectly integrated element of his novel, he was now able to include the whole universe within the confines of Dublin's hurdles without creating any feeling of strain, and above all without the constant implication of metaphor and allegory which some readers have found so tiring in *Ulysses*. The 'real world' of Dublin is no longer acting out a half-obscured tale of heroics; the city and its life have become no more and no less important than any of the other elements in the book, from which they are almost entirely undifferentiated. If *Finnegans Wake* is considered—as Joyce obviously wanted us to consider it—as a self-sustaining and self-explanatory entity, the naturalistic elements simply fall into place as further steps on the Scale of Nature that Joyce is attempting to erect. At the naturalistic level the cycles of physical movement which I discuss in this chapter appear as no more than the daily round of activities in a bar-room. Within this world neither Shem nor Shaun does any travelling at all outside Chapelizod, but at higher symbolic levels the 'circumcentric megacycles' of their respective journeys take in, first the whole of Ireland¹—'from the antidulbniun onto the serostaatarean' (310.07)—then Europe, the globe, and finally the heavenly spheres.

While there are important extra-terrestrial dimensions to *Finnegans Wake*, some of which I discuss in the next chapter (the sphere of being extends right out to the 'primeum nobilees', 356.11), Joyce keeps his feet firmly on the earth most of the time since, as an Artist emulating God, he must devote most of his attention to purely sublunary matters, leaving the rest of the universe as a rather pleasing adjunct. The 'intention may have been geodetic' indeed. *Finnegans Wake* is laid out like a map of the globe—'a chart expanded' (593.19)—for geography is as important to Joyce as history. Over eight hundred rivers are

¹ See Appendix B.

Spatial Cycles: I—The Circle

named, as well as every continent, almost every country, most of the States of the U.S. and all the counties of Great Britain and Ireland. We move from Book to Book as across continents, making sentimental journeys and pilgrimages to individual lands within them as Joyce develops his macrocosmic equivalent of 'The Purple Ireland'. Although the whole of the earth's surface is implicit in the book's scope, there are, as is usual in Joyce's schemes, key points of special symbolic and structural significance. Joyce's various European homes have an important mosaic function of course, and are traced in some detail in I.7, but the major spatial cycles—apart from the endless gyrations within Dublin itself—are made to pass through Dublin and the United States on the one hand and Dublin and Australasia on the other (especially, in the latter, New South Wales, Tasmania, and New Zealand). Several *leitmotifs* serve to establish this simple spatial pattern, the most important being the Letter and the Telegram,¹ together with a group of songs having to do with the United States and travelling to it, such as 'Off to Philadelphia in the Morning', 'Yankee Doodle Dandy', 'Star-Spangled Banner'.²

Not only is the scheme of *Finnegans Wake* itself cyclic, but the inhabitants of this re-entrant world themselves spin in a crazy, tiring whirl around circular paths of endeavour, always with new hope, always frustrated, maintained by the wan satisfaction that, like Bruce's spider (596.15), they will always be able to try again. Their cycling is as much literal and physical as metaphorical and spiritual. Earwicker pedals wearily around the four sides of the rhomboid Garden of Eden,³ Anna revolves within the broken curve of the Liffey's course, the rainbow-girls circle withershins about Shaun (470.36), Shem pirouettes in sinistroyric spirals (300.26)—while in the next frame of reference both Shem and Shaun circumnavigate the globe, forerunners of Mr. Beckett's one-legged wanderer in *The Unnamable*: 'the old semetomyplace and jupetbackagain' (114.18). Their orbits, like

¹ See Appendix A.

² See M. J. C. Hodgart and M. P. Worthington, *Song in the Works of James Joyce*, New York, 1959.

³ See Chapter Five.

Spatial Cycles: I—The Circle

those of Plato's Same and Other,¹ are inclined to each other. Shaun follows an east-west trajectory, while Shem prefers to travel north-south, passing through the antipodes. Of all the spatial cycles in the book, these are the two which are most clearly established, and the two to which all the others may most readily be referred for illumination. Their importance lies not only in their correspondence to the cycles of spiritual exile and return (always a primary theme in Joyce), but also in a remarkably heavy load of further symbolic significance that Joyce makes them carry.

The reluctance of the critics to admit that in *Ulysses* Joyce was writing more than supercharged naturalism long delayed an adequate understanding of his themes, and even now there exists no good treatment of the cosmic level of events in the 'Ithaca' chapter. The 'symbol' for the chapter is 'comets'² and these heavenly bodies are simply Bloom and Stephen. Joyce himself wrote of 'Ithaca'³:

'I am writing *Ithaca* in the form of a mathematical catechism. All events are resolved into their cosmic, physical, psychical etc. equivalents, e.g. Bloom jumping down the area, drawing water from the tap, the micturating in the garden, the cone of incense, lighted candle and statue so that the reader will know everything and know it in the baldest and coldest way, but Bloom and Stephen thereby become heavenly bodies, wanderers like the stars at which they gaze.'

Bloom and Stephen have in fact been 'put into orbit'; their trajectories are spiral, like the spirals of motion to which I referred in the previous chapter⁴: Bloom spirals away from his home and back to it, ending at the very centre of the whorl of creation in a black dot⁵; Stephen's orbit is the reverse—first

¹ See Chapter Five.

² M. Magalaner (ed.), *A James Joyce Miscellany, second series*, Carbondale, Ill., 1959, facing p. 48.

³ *Letters*, pp. 159-60.

⁴ See above, p. 95.

⁵ This dot should follow the word 'Where?' on p. 698 of the English edition, but is omitted through typographical error. It is of some importance, since it represents the microcosmic counterpart of the chapter's macrocosmic level. Bloom has literally been reduced to a tiny smudge of carbon. 'Here is Bloom', says Joyce, in answer to our question. 'Ultimately he is no more than printer's ink on my page'. Thus, finally, is the Flesh made Word.

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spiralling in toward 7 Eccles Street and then away from it. This level of 'Ithaca' opens up many opportunities for further discussion for which, however, I have no space here. The orbits of Shem and Shaun are more nearly circular, because in *Finnegans Wake* there is no centre on to which a true spiral might be made to converge. I shall try to show how these two spatial cycles illustrate the broad principles of the Shem-Shaun dichotomy.

II: SHAUN'S CYCLE

Although it is Shem who writes the Letter and sets the whole literary world in a whirl, it is Shaun who must deliver it; the tasks are shared. Shaun is the means of communication, a social catalyst who plays the intermediary between the two worlds of writer and reader without being involved in either or understanding the significance of his own menial but very necessary task. Like the Tsar in *Stephen Hero*, Shaun is a 'besotted Christ' (SH 112), a holy idiot and scapegoat-Mediator incapable of grasping even the truth about himself. As a 'deliverer of softmissives' it is his job to voyage 'round the world in forty mails' (237.14). His travels take him along one arm of the cross of the cardinal points of the compass, symbolised by the Christian cross and the Church which is built in its image. The representative of a worn-out Age, Shaun moves westward to the bottom end of this cross where, a sun-god sinking below the horizon, he will rejoin the mute earth from which he sprang. Shaun's movement from east to west, from the head of the cross to its foot, is of course a spatial representation of his movement away from Christ, for though he is God's representative in the guise of the Parish Priest of Book III, he is, like Father Flynn in 'The Sisters', a priest of the broken chalice, well on the way toward that paralysis of the soul which is simply a spiritual variant of Osvalt's 'softening of the brain'. Shaun's decline is symbolised by his insensate prostration as 'Yawn' in III.3. He denounces his brother as 'my shemblable! My freer!' (489.28) but in fact it is he himself who *dans un bâillement avalerait le monde*: in III.3 he spews it forth again in scarcely recognisable form, to

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the dismay of the inquisitorial spiritualists. Shaun travels backwards and so faces the east—looking toward the expected resurrection and observing the forms of Christianity even in burial. But as he passes out through Galway and travels on to Boston and Philadelphia across the 'cold mad feary' sea, he reappears, miraculously reconstituted as the New Hero, the youthful, turbaned Earwicker who enters Dublin Bay from the east, from 'Asia Major' (29). Shaun's spirit crosses the Styx-date-line in his journey around the globe and, having collected the all-important Letter from Boston, Mass.—symbol of the Holy Ghost—he turns up again, 'After rounding his world of ancient days' (623.36), renewed in vigour by its life-giving power, thinly disguised and prepared to begin again his fertilising trip up the Liffey, travelling in a direction opposite to that of the female principle so as to keep the cycles rolling. The very first page of *Finnegans Wake* tells us that the Hero arrives from North America *via* Europe—that is, from the east—while in her soliloquy Anna dreams of how she and Earwicker will sit on Howth looking out toward the rising sun of the next generation to 'watch would the letter you're wanting be coming may be' (623.29). In Book III Shaun, now no longer the vigorous invader in his phallic sharp-prowed ship, but a rapidly leaking barrel, appears to be floating eastward down-river toward the mouth, but his progress, like that of his namesake Sean climbing the wall in Boucicault's *Arrah na Pogue*¹ is an optical illusion. He faces the east but in fact travels westward, upstream, to both youth (the upper river) and death (the setting sun) at the same time: '. . . most easterly (but all goes west!)' (85.15). Once more, apparent progress in one direction generates a reaction in the other, and once again the characters must suffer the heartbreaking cancellation of all their effort which is the most tragic thing in Joyce's great tragi-comedy.²

Shaun will eventually reach the New World but, like Joyce's own son Giorgio (who made two trips there), he will always be disappointed and return. Nevertheless, in spite of constant

¹ Atherton, p. 161.

² Cf. the counterpoint of West and East in Tables II and III, p. 19.

disillusionment the United States is the only Promised Land that *Finnegans Wake* can offer and it even comes to symbolise a second-grade Heaven. In its function as the Promised Land the U.S. will never be reached by Earwicker-Moses, but only by the next generation, Shaun; as Heaven it can never be reached by Shaun in the flesh, but only in the spirit, after his death and resurrection as the wandering ghost of Book III. In the United States he will make his pilgrimage to the Dublin of the New World, capital of Laurens County in his eponymous state of Georgia (3.08) and, 'that which is above being as that which is below', he will find there a glorified form of his Father presiding over a glorified Mullingar Pub and sit on his right hand: 'sin righthand son' (289.10). At 431.11 Shaun is described to the rhythm of 'Old Folks at Home', implying that he is equally at home in both worlds. In Joyce's version, however, the Son of Man can find no rest; having reached the haven of the New World he must descend to suffer again as the liturgical year relentlessly begins once more.

III: SHEM'S CYCLE

While Shaun's east-west journey is quasi-horizontal, Shem's displacement is in the vertical north-south direction.¹ Shem is the thinker, the artist who plumbs the depths and loses his soul in the process. A Mover, he is yet not an Unmoved Mover: as there is no stationary absolute in Joyce's world any more than in Einstein's, the godlike Artist of the idealistic Stephen finds himself obeying Laws of Motion like anybody else, moving with equal and (in a sense) opposite velocity to that which he imparts to his creation. This is of course no more than a deflated mechanistic model of the romantic notion that the artist must damn himself in order to impel his work into the region of glory. As Stephen says, alluding to his apostasy and artistic mission: 'I am not afraid to make a mistake, even a great

¹ See Figure III, following; this diagram may be compared with those used to illustrate exegeses of Plato's *Timaeus*. See, for example, F. M. Cornford, *Plato's Cosmology*, London, 1937, p. 73 and frontispiece. See also Chapter Five, I, below.

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mistake, a lifelong mistake, and perhaps as long as eternity too' (AP 281). A Miltonic Satan, though less attractive, Shem finds his Pandemonium in the hot and hellish antipodes of Australia —'down under', as it is popularly called.¹

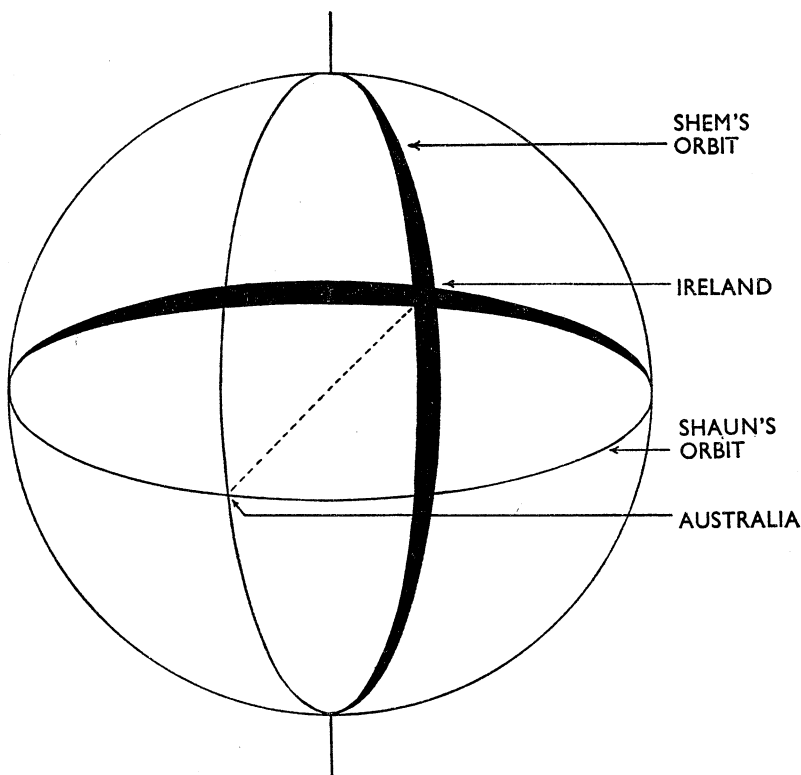


FIGURE III

'the map of the souls' groupography rose in relief'

Shem's and Shaun's cycles intersect in the first place in Dublin, where a conflict between the two always takes place, just as Christ and Satan find common ground on earth, midway between Heaven and Hell. This pattern is roughly reflected in

¹ Milton's Satan also circumnavigates the globe; see *Paradise Lost*, IX, 55 ff.

Joyce's own experience. His several trips back to Dublin after his initial flight always brought him into conflict with the Shaun-figures of that city, and a number of those Shauns, notably Byrne and Gogarty, did in fact go to the United States. The hierarchy of worlds in *Finnegans Wake* is now seen to be complete: the three united 'states' of God (Trinity) in the Heaven of America; Patrick's Purgatory and the earthly mean in Ireland; and a torrid austral Hell.

Australia's antipodal position, its hot climate (which Joyce would have detested) and its early reputation as the rough, tough, inhuman land of the convict and pioneering days—the explorer William Dampier called it a 'Land of sin, sand and sore eyes'—all made it an ideal symbol of the Kingdom of the Dead. Moreover, large numbers of Shem's antecedents had experience of it. Many an Irishman was transported there during the early days of colonisation when it was, in the eyes of Europe, little more than a vast prison. Irishmen seeking freedom from tyranny fled to the United States; those less fortunate men who were caught in insurrection might be banished 'down under', frequently to serve a life sentence. Joyce, who had read and heard in his youth of the experiences of the Fenians, and of Mitchell and Davitt, was fully aware of this Irish image of the colony. The United States was also a land of exile, but the exile was voluntary. There was hope, there was a wealthy, a well established, and above all a sympathetic new civilisation. And during the second half of the nineteenth century there was Fenianism. The contrast is pat enough, and Joyce made good use of it in *Finnegans Wake*.

The facts of life, as we know, played into Joyce's hands with astonishing frequency: in addition to the general aura of death and damnation associated with 'New Holland' there was the original name of the island-state of Tasmania—'van Diemen's Land'—which so easily and so inevitably becomes 'van Demon's Land' (56.21). This is Shem's spiritual home; it is from here, as a Goldsmithian Traveller ('some lazy skald or maundering pote'—the Devil is traditionally a wanderer), that he comes to Ireland, 'Inn the days of the Bygning', just as Satan made his

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way from Hell to tempt Eve. According to certain 'toughnecks' quoted by Shaun (169.02), Shem is in fact a black Australian 'aboriginal'. If he was there from the beginning, he is evidently a Manichean co-eternal Satan, which is a sorry thing for Shaun's vanity to have to admit. His unwillingness to reform is deplored at 374.27:

'The find of his kind! An artist, sir! And dirt cheap at a sovereign a skull! He knows his Finsbury Follies backwoods so you batter see to your regent refutation. Ascare winde is rifting again about nice boys going native'.

For good measure, van Diemen's Land is surrounded by demonic imagery in one of the three sets of three answers that Glugg (Shem) gives the tantalising girls in II.1: 'monbreamstone . . . Hellfeuersteyn . . . Van Diemen's coral pearl'. (225.22)

This allegiance of Shem's to the underworld of Australia is repeatedly established. He is not only an occult 'alshemist' but also a fraudulent astrologer. At 64.23 the three musketeers are advised to 'leave Australia to Jerry the Astrologer'—partly, perhaps, because there are rather more visible stars in the southern hemisphere. As the 'plain clothes priest W. P.' (86.34)¹ his address is given as 'Nullnull, Medical Square'. Along with suggestions here of medicine-men there is probably, in the word 'Nullnull', an allusion to the 'nulla-nulla', the Australian aborigine's slim club; Shem's lifewand would seem to have been transformed into a lethal bludgeon.² He is identified at 228.33 and 341.06 with John Mitchell, exiled in Australia, and author of *Jail Journal*, while as the wandering poet he appears at 347.27 in the disguise of the popular troubadour of the Australian outback, Andrew Barton Paterson, universally known as 'Banjo Paterson' ('banjopeddlars').

The occasional plagues of grasshoppers in Australia may have suggested the allusion to Tasmania in Shaun's tale of 'The Ondt and the Gracehoper'. When Shem, the

¹ 'W.P.' is an inversion—certainly intended as diabolic—of 'P.W.', the abbreviation for 'Parnell Witness' which is used throughout John MacDonald's *Daily News Diary* of the Parnell Commission. MacDonald's book was a major source for *Finnegans Wake*; see Atherton, pp. 100 ff.

² Cf. '. . . rages rocked the divlun from his punchpoll . . .' (227.21).

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Gracehoper, has eaten the little he has saved and is going mad with hunger, he begins once again to travel in tight circles (416.27) until he grows so distraught as to wonder if perhaps he has epilepsy (that is, he wonders if he is possessed of the Devil):

‘He took a round stroll and he took a stroll round and he took a round strollagain till the grillies in his head and the leivnits in his hair made him thought he had the Tossmania.’

A further allusion immediately afterwards to his gyrating activities reinforces, with its mention of Hell and damnation, the demonic character of Shem’s antipodal home:

‘Had he twicycled the sees of the deed and trestraversed their revermer? Was he come to hevre with his engiles or gone to hull with the poop?’

Nearby New Zealand (‘New Z-land’) is the true nadir of Shem’s cycle through the letters of the alphabet, but extremes must be made to meet, so that in Book IV New Zealand appears reconstituted as ‘Newer Aland’ (601.35), from which Shem begins a fresh cycle around the verbigracious globe. (At 156.29 Shem is alluded to as Macaulay’s ‘brokenarched traveller from Nuzuland’, come to take his Satanic artist’s-eye view of destruction.) The magician has on page 601 transmogrified himself into a wallaby—‘The austrologer Wallaby by Tolan, who farshook our showrs from Newer Aland’—a form in which he is apparently able to make Ireland tremble even from the distant antipodes. He rearrives in this same shape early in *Finnegans Wake* (165.20) in a generally Australian context, where the bleary-eyed zoologist sees serpentine Daliesque ‘congorool teals’ crawling through the bush.

The contrast between the geographical contraries, Australia and Ireland, is again established at 78.26, where the two sides of the globe are renamed ‘New South Ireland’ and ‘Old Ulster’, while the equally important opposition of Australia and the United States is developed in Earwicker’s speech at 543.03 where they figure as the two extremes between which common man, HCE, is situated—half-way up the Scale of Nature and sharing something of both ends:

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‘with a slog to square leg I sent my boundary to Botany Bay and I ran up a score and four of mes while the Yanks were huckling the Empire’.

Botany Bay, the prison settlement, is at the ends of the earth; the United States is the ‘Empyrean’. The theme is taken up yet again at 569.17, where Canberra and New York are specified as the poles.

Shaun’s orbit, on which lie Dublin, Eire, and Dublin, Ga., though approximately ‘horizontal’ (that is, east–west) at the Dublin meridian, is sufficiently inclined to the equator to take him into the southern hemisphere at his farthest distance from Ireland ‘around the back of the globe’, and Joyce represents the secondary crossing of the brothers’ ways as taking place each time in Australia (see Figure III). Shem repeatedly circles up and down throughout *Finnegans Wake* but since slow-footed Shaun is the S**un he manages only one visit per revolution of the book, with whose diurnal motion his cycle is synchronised.¹ The daily sinking and reappearance of the sun is of course symbolically identical with the yearly death and resurrection of the god. Shaun is made to visit Shem’s New South Welsh domain in Book IV, between the cycles of the liturgical year of *Finnegans Wake*, between the death of the god and his rebirth. The Christian hierarchy is thus maintained—Christ may appear in all three worlds, but Shem never visits the United States, for, like the Devil, he can rise no higher than the Purgatorial earth. As the effeminate, Christlike Kevin (‘Kristlike Kvinne’, 267.L3), Shaun visits the Kingdom of the Dead on page 601, harrows it, and has a tussle with the Devil in the form of his argument with Shem during the Berkeley–Patrick dialogue. Kevin is certainly to be identified with the saintly Kevin Izod O’Doherty who appears elsewhere in *Finnegans Wake*. O’Doherty was charged with treason and banished to Tasmania but later returned to Dublin, where he was completely pardoned. The parallel with Christ’s crucifixion, descent into Hell, and Resurrection is obvious and Joyce has quietly put it to use. In

¹ Cf. U 50: ‘set off at dawn, travel round in front of the sun, steal a day’s march on him. Keep it up for ever never grow a day older technically.’

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Tasmania O'Doherty met Mitchell (identified by Joyce with Shem) so that on page 601 Shaun's appearance at Botany Bay prison-settlement as O'Doherty already foreshadows the meeting of Mick and Nick (611). Throughout *Finnegans Wake* the symbols of coffin and prison are identified with each other and with Hell. In I.4 it is never clear whether we are to consider Earwicker as buried, imprisoned, or damned. Significantly, then, the imprisoned O'Doherty's first name is elsewhere modulated to 'coffin' (231.14). For good measure, another celebrated prison, Sing Sing, is thrown into the context (601.18), with the ironic suggestion that Shaun's ideal Heaven (the United States) may be spiritually as suffocating as Hell itself. As 'DeV', Shaun will later try to realise his misguided ideal in Eire, only to make Purgatory even more hellish. In *Stephen Hero* Cranly and Stephen discuss the latter's defection from the Church:

'... even if I am wrong at least I shall not have to endure Father Butt's company for eternity'. (SH 141)

Mention of Set (601.18) thickens the underworld-coffin atmosphere, since it was he who, aided by seventy-two companions, took the measure of Osiris' body by stealth and induced him to lie like a Trappist in a coffin tailored to fit,¹ which they immediately fastened down and hurled into the Nile.² Shaun is clearly identified as Osiris several times in *Finnegans Wake*, notably on page 470, while the coffin floating down the river is identical with Shaun's barrel which drifts through Book III.

A poor ghost in the cellarage, Shem keeps sending up telegrams from his 'obscene coalhole' (194.18). Just as the Letter from America is closely associated with Shaun the Post, so the Telegram from Australia is specifically associated with Shem who, like the Devil, is inventive and more up-to-the-minute than his conservative-minded counterpart. (That it is in any case Shem, playing the part of the Holy Ghost, who writes the Letter

¹ Cf. the discussion of the Trappists in 'The Dead', D 158.

² Sir James Frazer, *The Golden Bough*, abridged edn., London. 1954, p. 363.

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as well as the Telegram is a further example of Joyce's tortuously jocular irreverence and the subtlety of Shem's methods.) Both Letter and Telegram are addressed to the Godhead, although the Letter is addressed in particular to God the Father ('Reverend', 'Majesty'), and the Telegram to God the Son. Since both consist of the polyglot verbiage of the Holy Ghost, the Deity is here once again addressing himself, in a somewhat roundabout way, as in Kabbalistic theology.

The Telegram, which, including fragmentary recalls, appears about a dozen times in various forms,¹ is always an appeal for assistance of some kind, sent by Shem when absent on his frequent trips 'down under'. As so often, the Devil tries to implicate Christ in his schemes. The Telegram first appears in rather fragmentary form at 42.09. That Shem is its author is here indicated simply by the word 'ex-ex-executive', which foreshadows the epithet 'Exexex COMMUNICATED' applied to Shem at 172.10 (half a page prior to a further important occurrence of the motif). In this first case the request, like Joyce's innumerable importunings of the unfortunate Stanislaus, is simply for financial aid:

'I want money. Pleasend'.

The description of the message as 'like a lady's postscript' hints at the ultimate identity of the opposites, Telegram and Letter.

The above version of the motif occurs in the context of that long chain of garbled stories which culminate in the scurrilous ballad about Earwicker. On the occasion of its second appearance, the Telegram manages to insinuate itself into the analogous programme of popular comments on Earwicker's subsequent reputation, collected by the roving reporter in I.3:

"'Caligula'" (Mr. Danl Magrath, bookmaker, wellknown to Eastrailian poorusers of the Sydney Parade Ballotin) was, as usual, antipodal with his: striving todie, hopening tomellow, Ware Splash. Cobbler' (60.26)

This time the place of origin is more clearly stated: Sydney,

¹ See Appendix A; for general remarks on the use of *leitmotiv* in *Finnegans Wake* see Chapter Seven.

Spatial Cycles: I—The Circle

New South Wales,¹ one of Shem's favourite residences. Satan is never at a loss for an appropriate *alias* and profession, and on this occasion as a mad and tyrannical bookmaker he uses his traditional association with games of chance. The significance of the pseudonym 'Little Boots' may owe something to the symbolic gift of boots made by Mulligan (Shaun) to Stephen,² while Shem seems to be identified here, as elsewhere, with that unfortunate Devil whom Sir John Shorne conjured into a boot.³ The name 'Cobbler' includes the popular Australian slang word 'cobber', for the Devil always pretends, of course, to be his victim's most devoted friend.⁴ (It may be that that other sham prophet and astrologer, Partridge (who was a cobbler) is skulking somewhere in the background.) The text of the Telegram is indeed antipodal, since it contrasts the attitudes of desperate souls in the Australian Hell (striving to die) with those in the Irish Purgatory (hoping to mellow). Further, Shem is always procrastinating; his efforts, like Joyce's madcap schemes for making money,⁵ are always on the point of bearing fruit; he is always hoping to open his shop tomorrow.

No further telegraphing goes on until a very explicit statement of the message breaks into 'Shem the Penman':

'With the foreign devil's leave the fraid born fraud diddled even death. *Anzi*, cabled (but shaking the worth out of his maulth: Guardacosta leprelo? Szasas Kraicz!) from his Nearapoblican asylum to his jonathan for a brother: Here tokay, gone tomory, we're spluched, do something, Fireless. And had answer: Inconvenient, David'. (172.20)

There is a hint that Shem may not really be the Devil himself, but only his envoy—that even his Satanic nature may be partly a sham. To a true Kabbalist the genuine co-eternal Satan is as ineffable as the unmanifest godhead so that any apprehensible Satan-figure must be something less than reality.

¹ Sydney Parade is also a Dublin street.

² U 34, 46, etc.

³ See E. C. Brewer, *Dictionary of Phrase and Fable*, London, 1903, under 'Shorne', and see also 284.F2, 374.19, 454.07, 489.23, 556.36.

⁴ Cf. ' . . . like is boesen fienn' (345.33).

⁵ See, for example, Ellmann, pp. 159-61.

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On this third occasion the events of 'today' and 'tomorrow' have been reversed. Today there is life, wine, and the key to the universe ('here tokay'); 'tomorrow we die'. Shem's distress seems to stem from the fact that he has committed himself to a woman ('we're spliced'), for a woman is held to be the only match for the Devil. He is playing the part of David whom, because of his voyeurism, perfidiousness, and artistry, Joyce always associates with Satan. Shem's appeal to Stanislaus-Shaun to come to him foreshadows the visit which is to take place in Book IV. For the moment, Shem, down but not out, refuses, much to Shaun's annoyance, to accept the saffron-cakes, symbols of death: 'he refused to saffrocake himself with a sod' (172.20).¹ The Telegram has grown longer and more pathetic but Shaun's reaction is no more encouraging; in his usual self-righteous and belligerent mood he dismisses the appeal with a sneer. At the biographical level Joyce is being unfair to his brother who, both before and after joining Joyce in Trieste, was extraordinarily forbearing and generous.

The Telegram turns up for the fourth time in the generally wireless-saturated context of the 'Norwegian Captain' episode:

'Cablen: Clifftop. Shelvling tobay oppelong tomeadow. Ware cobbles. Posh'. (315.32)

It has generally been assumed that the Norwegian Captain is Earwicker, but it often seems more likely that he is an incarnation of Earwicker's anti-self, the Manservant (identified with the Cad) who, like Shem, is always associated with the Norwegian language. Like Shem, too, the Captain is damned and condemned to sail his ship around the world until the Day of Judgment (329). In this version the Telegram precedes one of the Captain's momentary landings. Today he is in Hell (*helvete*, in Norwegian); tomorrow he hopes to reach the Elysian Meadows of annihilation and release. That the longed-for Heaven is in the United States is further suggested by the allusion to 'Hoppalong Cassidy'.

The complete texts of both Telegram and Letter appear only

¹ E. A. Budge, *The Book of the Dead*, 3 vols., London, 1901, p. 109.

Spatial Cycles: I—The Circle

in their final statements. The last Telegram is very amusing. This is included in a passage which deals in some detail with Shem's Australian home (488-9). Shaun, now speaking in his natural voice through his metamorphosed other self, Yawn, is curious to have news of his brother and 'cobber' who is 'some-place' in the land of dead bones and gaping mouths—'ostralian'—and who is now quite clearly identified as the sender of the Telegram:

'my allaboy brother, Negoist Cabler, of this city . . . who is sender of the Hullo Eve Cenograph in prose and worse every Allso's night'.

Then follows all the preliminary information regarding time and place of origin, etc.:

'High Brazil Brandan's Deferred, midden Erse clare language, Noughtnoughtnought nein. Assass. Dublire, per Neuropaths. Punk'.

The message, to which Shaun is now prepared to give much more attention, was sent from Shem's house, 'Nixnixundnix',¹ at nine minutes past midnight (00.09)² on a Saturday ('Assass'.—the Devil's own day) for Dublin, *via* Europe, and, although its import remains rather enigmatic, it is now stated in comparatively plain English:

'Starving today plays punk opening tomorrow two plays punk wire splosh how two plays punk Cabler'.

Clearly there are still some lingering overtones of the book-maker's sporting version of the message, while the request for correct punctuation ('Please point') is taken over from the Letter (124.04, etc.), where it represents Joyce's appeals for accuracy to his harassed printers. Here again is an indication of the identity of the two communications. Embedded in the Telegram is a reminder from Shem that two can play at the sham game of resurrection, that Shem the Manichean Devil is ultimately no more vulnerable than the divine Shaun: 'how two plays punk'. Shem is threatening to return from the Valley

¹ See Concordance.

² In Joycean terms this time is identical with the date—1169—of one of the catastrophes quoted by the Four in II.4 (389.13, 391.02).

Spatial Cycles: I—The Circle

of Death in the guise of a Messiah, an idea which deeply disturbs Shaun, who has chosen that role for himself alone. He wants Shem to stay in the Underworld and not achieve the Glory of a Crucifixion:

'Oremus poor fraternibus that he may yet escape the gallows and still remain ours faithfully departed'. (489.06)

The distinction Mick-Nick may never be essentially valid in *Finnegans Wake*, but Shaun at least would like to keep up appearances.

Joyce's trips to Switzerland are blown up, in this wider frame of reference, to become the lewd 'coglonial expancian' (488.31) of the cloacal British¹ which takes the convicted Shem as far afield as the sweltering heat of Australia: 'swiltersland'. Shaun is beset with doubts as to Shem's exact whereabouts. He fears that he may in fact have returned already, boomerang-like, from his damnation in Tasmania (489.09) or from the diabolical mines of New South Wales (489.13). In any case, he hopes that he is still 'sameplace in the antipathies of austrasia . . .', safe and damned. The boot symbol from 60.26, associated with Shaun's conjuring trick as Sir John Shorne, reappears here: 'In his hands a boot' (489.23; Sir John is usually depicted holding a boot in his hand). The whole passage echoes the speculation in Book I about the disappearance and possible return of Earwicker. Finally, Shaun, always ambivalent in his attitude to his brother, speaks of him with that curious mixture of half-feigned, half-longing love with which Joyce so cleverly captures the state of mind of the imperfect Christian trying with only partial success to love his sinning neighbour as himself; though Shem is doubly damned in the combined roles of David and Michael Davitt, Shaun admits that he is held in deep affection in two ports 'down under'—Sydney and Albany. Mrs. Glasheen's note on Davitt sums up Shem's gyrations: 'He was always in and out of prison, always coming and going to Australia'.²

Never despairing of his ultimate redemption, as Joyce always

¹ Cf. U 122.

² *Census*, p. 31.

Spatial Cycles: I—The Circle

hoped for ultimate recognition in his own country, Shem, still at home in Sydney, tells us in the final fading allusion to the Telegram that he is awaiting news of the Great Day:

‘Thus faraclacks the friarbird. Listening, Syd!’ (595.33)

The friarbird (an Australian bird) is here doing service for the cock whose crowing ushers the sun up from ‘down under’ to begin a new Age.

CHAPTER FIVE

SPATIAL CYCLES:

II—THE CROSS

I: SUCH CROSSING IS ANTICHRISTIAN OF COURSE (114.11)

Just as the minor cycles of *Finnegans Wake* are typified in and defined by the great cycle of the whole book, so the many cross-symbols are all variants of a pair of great archetypal crosses stretching across the total structure. These are the two meeting points of the radically opposed orbits of Shem and Shaun which I have been discussing in the previous chapter. As with the circles, so with the crosses: Joyce is not content simply to suggest the abstract idea of nodal points at which contraries meet, but makes every effort to lay out the evolving material in a structural pattern which will reproduce the spatial image as closely as possible in terms of the physical disposition of the pages of the book.

The source on which Joyce calls most particularly is Plato's *Timaeus* but in fact the Yeatsian context of the most obvious allusions to it suggests that Joyce actually came to the *Timaeus* through *A Vision*. Whatever his direct source may have been, Joyce treated the Platonic theme as he did Vico and Blavatsky and used the theories for all he was worth. The description in the *Timaeus* of the creation of the World-Soul, if not the archetype of this particular mystic symbol in western literature, is at least one of its most important early appearances¹:
'Next he cleft the structure . . . lengthwise into two halves, and

¹ Plato, *The Timaeus*, ed. with notes by R. D. Archer-Hind, London, 1888, pp. 111-13.

Spatial Cycles: II—The Cross

laying the two so as to meet in the centre in the shape of the letter X, he bent them into a circle and joined them, causing them to meet themselves and each other at a point opposite to that of their original contact: and he comprehended them in the motion that revolves uniformly on the same axis, and one of the circles he made exterior and one interior. The exterior motion he named the motion of the Same, the interior that of the Other. And the circle of the Same he made revolve to the right by way of the side, that of the Other to the left by way of the diagonal'. (36 B, C)

It is clear that *Finnegans Wake* is woven out of two such strands of World-Soul, represented by the Shem-Shaun polarity. There are two extremes to the function of this polarity, between which the line of development swings to and fro: when their orbits are in close proximity they war with each other and—at a moment of exact equilibrium—even manage to amalgamate, while at the other extreme there is total incomprehension and a failure to communicate, symbolised by the point of farthest separation of the orbits. The two structural meeting-points are at the coincident beginning and end, I.1 and IV, and at the centre, II.3—that is, diametrically opposed on the sphere of development. The strands spread out from the initial point of contact—the conversation of Mutt and Jeff, who have just met—widen throughout Book I and converge until they meet once more during the Butt and Taff episode, at the end of which they momentarily fuse, only to cross over and separate again during Book III before the final meeting (identical with the first) when Muta and Juva converse. 'Mutt and Jeff' and 'Muta and Juva' are the same event looked at from opposite sides; the book begins and ends at one of the two nodal points, while, when Joyce has cut the circles and stretched them out flat, the other nodal point falls exactly in the centre of the fabric. Represented in this way, the basic structure of *Finnegans Wake* thus looks rather like a figure 8 on its side, which forms the 'zeroic couplet' (284.11) ∞ , or the symbol for 'infinity'.

The divergence of the orbits in the first half of the book (which, it will be noted, coincides with the first dream-cycle) reaches

Spatial Cycles: II—The Cross

its extreme at the end of the 'Anna Livia' chapter (I.8), where the river has grown so broad that all communication across it from bank to bank has become impossible. The two washer-women, forms of Shem and Shaun, stand isolated as the mute tree and stone; this is the 'Night!' of the soul, a total failure to connect. The two were already so distant in the previous chapter (I.7) as to be reduced to the unsatisfactory procedure of hurling abuse from side to side; the communication is still still no more than verbal during the children's singing-games in the chapter following I.8. Only in II.2 are they close enough to come to blows, while the really cataclysmic conflict does not arise until II.3. This, the longest chapter in *Finnegans Wake*, is the most important of all, the nodal point of the major themes, a clearing-house and focus for motifs. Only Book IV and the opening pages, preparing the way for a new cycle, can compare with II.3 in this respect. In many respects this chapter forms a parallel with the 'Circe' chapter of *Ulysses*. They both develop a strong situation which is phantasmagoric, horrific, and bestial in nature; each ends with a riotous exodus late at night; each leads to a vision of lost youth. The crucial visions in Circe's glass have their equivalent in the images on the Earwickers' television-screen, and even the symbolic fusing of two faces into that of Shakespeare (U 536) is exactly paralleled by the fusion of the faces of Butt and Taff into that of HCE (349). But above all, each is the central expressionistic development of themes, on to which Joyce made his material converge and toward which he himself worked during the process of composition. The last part of *Ulysses* was drafted before 'Circe' was completed, and, except for the short coda formed by Book IV, chapter II.3 was the last part of *Finnegans Wake* to be written.¹

During the first half-cycle, until the central meeting, Shem's strand is in the ascendancy. Book I is characterised by an excess of 'Shemness' over 'Shaunness'. The 'Cad' or 'Assailant' gets the better of his victims; the Letter is written, discussed,

¹ *Letters*, p. 141; A. W. Litz, 'The Making of *Finnegans Wake*', M. Magalaner, (ed.), *A James Joyce Miscellany, second series*, Carbondale, Ill., 1959, p. 222.

Spatial Cycles: II—The Cross

and taken very seriously; Shem obviously wins a moral victory in I.7; Anna Livia, who favours Shem, is mistress of all. In Book III the victories are all Shaun's. The two have crossed over and changed places, as they do in II.2, which is the clearest single-chapter epitome of this overall structure and which contains most of the direct allusions to the Platonic model.

The central passage of II.2—where the marginal notes are allowed to dissolve into the main body of the text before their reappearance with exchange of tone—corresponds to the central point of contact on the sphere of development; here, in a single six-page sentence with neither initial capital nor final stop, Joyce bewilderingly fuses and confuses the personalities of the superior and inferior sons who represent in this instance the superior and inferior elements of spiritual and profane love: Patrick's love for Ireland and for his God, and Tristram's for himself and for Iseult. Throughout the book Patrick and Tristram are made to correspond, since each comes twice to Ireland and each has a mission to fulfil on the occasion of the second visit, but in the middle of II.2 they have become inextricably mixed. That in disposing his materials in this way Joyce had the *Timaeus* in mind is made clear by the inclusion of a whole shower of allusions to it. At 288.03, in particular, the creator-artist is said to be 'doublecrossing twofold thruths'—the epical forged cheque which he foists on the world is rendered doubly 'Not Negotiable', a hermetically sealed entity, like Plato's outline of a 'taylorised world' of 'celestine circles' (356.10; 191.15). The double-crossing theme is ubiquitous. At 60.33 a Restoration Lord and his Lady cross and turn twice in one of those dances that link Age to Age in *Finnegans Wake*:¹ 'Dauran's lord ("Sniffpox") and Moirgan's lady ("Flatterfun") took sides and crossed and bowed to each other's views and recrossed themselves.'

Shaun reminds us of the theme at 305.L1: '*The Twofold Truth and the Conjunctive Appetites of Oppositional Orexes*', and of course the World-Soul is depicted geometrically in the two circles of

¹ See below, Chapter Eight, I.

Spatial Cycles: II—The Cross

the figure on page 293. The circles, 'the wonderlost for world hips' (363.23) are defined as 'that most improving of round-shows', Anna's '*Westend*' (292.05). To ensure that his intention shall be quite unambiguous, Joyce makes undistorted use of the terminology of the *Timaeus* at 300.20, where Shem and Shaun are called the 'Other' and the 'Same' respectively, while the 'Other', as in Plato, is made to move to the left 'with his sinister cyclopes'. These are the 'twinnt Platonic yearlings' (292.30) whose mutual rotation is described as 'spirals' wobbles pursuing their rovinghamilton selves'.

Plato's description continues:

'And he gave supremacy to the motion of the same and uniform, for he left that single and undivided; but the inner circle he cleft into seven unequal circles in the proportion of the double and triple intervals severally, each being three in number; and he appointed that the circles should move in opposite directions, three at the same speed, the other four differing in speed from the three and among themselves, yet moving in a due ratio'. (36 C, D)

Traditionally 'right' stood in the column of superior things, 'left' in the column of the inferior.¹ Shem is the illegitimate underdog. His association with the left-turning part of the cosmic gyres is taken up again at 462.34: 'quingisecular cycles . . . showman's sinister', while the whole theme of the Same and Other, the rational and the irrational, the spiritual and the corporeal, is developed still further in Book IV, during the Berkeley-Patrick discussion (611-12). The seven bands of the Other (Shem-Berkeley) are represented by the seven colours of the spectrum, while the unity of the Same, the 'undivided reawlity' of 292.31 returns as the white light of 'Same Patholic' (611.10). Just as the Other, or differentiated band of the World-Soul, revolves within the Same, so the circle of colours is contained within white light, while the rainbow's 'inferiority' is compensated for by the fact that it is the 'inside true inwardness of reality' (611.21). But, in any case, with a more penetrating view the opposition of white light to rainbow

¹ F. M. Cornford, *Plato's Cosmology*, London, 1937, p. 74.

Spatial Cycles: II—The Cross

disappears, and their puzzling identity gives rise to the 'farst wriggle from the ubivence, whereom is man, that old offender, *nother* man, wheile he is *asame*' (356.12; my italics).

II: DECUSSAVIT EUM IN UNIVERSO

(Justin Martyr)

Plato calls his 'World-Soul' the 'Son of the Father' and tends to treat it anthropomorphically; Joyce, who can always be relied upon to go much further than his models, identifies his all-too-human Son of the Father, Shaun, with the World-Soul, thus allowing him to subsume even his opposite, Shem, with whom he ultimately comes to be identified, just as white light subsumes the spectrum. In a tremendously creative hour—the rich and extraordinary chapter III.3—Joyce develops the theme of Shaun as the hitherto 'uncreated conscience of the race'. If any chapter can be singled out for its powerfully seminal qualities then surely this is it. It has too often been supposed that Joyce champions only Shem, while he reviles Shaun, but the text will not support such a reading. The mature Joyce had come a long way since his Dedalian Artist *v.* Bourgeois days, and he saw much good in common, stupid, handsome, boastful Shaun. When laid out on the orangemound—his 'corruptive mund' (300.24)—in the form of a cross (474-5),¹ 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. (Justin Martyr held that Christ was symbolised in the 'decussation' itself—the meeting of the spiritual and the corporeal, of time and eternity.) Shaun is himself the peel off the old Orangeman, Earwicker, who, in Part III of the opening prelude, had been 'laid to rust upon the green since devlinsfirst loved livvy' (3.23). The four neo-evangelists stand one at each extremity of this vegetating human quincunx and gradually approach its centre, the *axis mundi*, his 'neverstop navel', from which types and forms of everyone and

¹ Cf. 'crossknoll' (552.23).

Spatial Cycles: II—The Cross

everything in *Finnegans Wake* are to spring. The multiplication sign made by Shaun's orange-peel figure on the knoll is ultimately identical with the most fertile of all crosses in *Finnegans Wake* which gleams on Anna's gold-bronze belly:

'with antifouling butterscatch and turfentide and serpenthyme and with leafmould she ushered round prunella isles and eslats dun, quincecunct, allover her little mary. Peeld gold of wax-work her jellybelly and her grains of incense anguille bronze.'
(206.33)

One of the most obvious symbolic crosses in *Finnegans Wake* is that which Joyce assigns to the Four Old Men (119.28). This, a quincunx, is defined by five points (as its name implies), the fifth of which—the central point—represents the Donkey on whom they all four ride (557.02). The Donkey is the 'carryfour . . . their happyass cloudious', or the crossroads on which they converge (581.22). He is also, among other forms, the trump card placed at the centre of the bridge-table and therefore more important than any of the four suits (476.17). It is well known that the Donkey is always closely associated with Johnny (a form of Shaun) who, at the beginning of III.3, is himself identified as 'a crossroads puzzler' (475.03). On page 602, as Mrs. Glasheen points out,¹ the Donkey and Shaun are merged. It is therefore apparent that the figure on whom the Four are converging in III.3 is to be identified with the mysterious Donkey as well as with Shaun.²

With its constant Protean shifts of tone and scene, III.3 is probably the most complex and tortuous chapter of all, even more so than the difficult 'Scene in the Public' (II.3) which, unlike this chapter, revolves around a strong central dramatic situation. The way to the midpoint of the cross is a wearying one, for the paths are those of a maze: 'as hour gave way to mazing hour' (477.27). The Old Artificer stood Joyce in good stead in more ways than one when the time came to write *Finnegans Wake*. While for many years the rabblement hissed and accused him of having wrought for material gain and notoriety the obscene

¹ *Census*, p. 42.

² Cf. the counterpoint of John and the Ass in Tables II and III, above.

Spatial Cycles: II—The Cross

wooden cow of *Ulysses*,¹ Joyce was patiently putting together the all but impenetrable labyrinth of *Finnegans Wake*. The term 'labyrinth' has been applied to the book with tiresome regularity, but there is rather more to the comparison than Joyce's celebrated identification of himself with Daedalus might at first suggest, for Daedalus' maze, the archetype of all works of art for Joyce (as *Finnegans Wake* was to be the ultimate work), was said to be constructed in the form of a quincuncial cross—symbol of the structure of *Finnegans Wake*.² The constantly frustrated strivings of the Four to reach the centre of the cross are neatly fore-shadowed in one of the short passages which appear to have been unintentionally omitted from the text of I.6: '*Fors Forsennat Finds Clusium*' (142.24).³ Lars Porsena's labyrinth at Clusium and Daedalus' on Crete are of course analogous in *Finnegans Wake* and both are concrete, visual representations of the problems which confront the senate of Four in their search for a clue to the real Shaun in III.3. Joyce is careful, as always, to assure his bewildered reader that in constructing the labyrinth he incorporated the essential thread to guide the understanding: 'A coil of cord.' (433.28)

'A posy cord. We have wounded our way on foe tris prince till that force in the gill is faint afarred and the face in the treebark feigns afar.' (278.24).

The supine Shaun's navel is the omphalos-like Stone of Divisions in old Royal Meath in the centre of Ireland, and hence it lies at the centre of Joyce's Irish universe.⁴ This stone, on old Uisnach Hill, is named at 476.05: 'the knoll Asnoch'.⁵ The idea of Shaun as the Irish landscape is delightfully extended

¹ Cf. the Daedalian question in one of Joyce's notebooks: 'If a man hacking in fury at a block of wood make there an image of a cow (say) has he made a work of art?', H. Gorman, *James Joyce*, London, 1949, p. 99.

² See, for example, Sir Thomas Browne, *The Garden of Cyrus*, C. Sayle (ed.), *The Works of Sir Thomas Browne*, 3 vols., Edinburgh, 1912, p. 163. (It is impossible to determine which edition of Browne Joyce used, but this well known text seems as likely as any.)

³ F. H. Higginson, 'Notes on the Text of *Finnegans Wake*', *The Journal of English and Germanic Philology*, vol. LV, no. 3, July, 1956, p. 452.

⁴ See also Appendix B.

⁵ In the first fair copy of this chapter the word 'Asnoch' reads 'Usnach'; British Museum Add. MS 47484 A, f. 5.

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on pages 474–6, which contain some of the best descriptive writing in *Finnegans Wake*. Royal Meath—created when Tuathal the Legitimate cut off a portion from each of the four other provinces at the Stone of Divisions in the second century—formed a fifth, central, and supreme province, making a geographical equivalent to Joyce's cross with its important central point. Shaun is superimposed on all five provinces:

'Afeared themselves were to wonder at the class of a crossroads puzzler he would likely be, length by breadth nonplussing his thickness, ells upon ells of him, making so many square yards of him, one half of him in Conn's half but the whole of him nevertheless in Owenmore's five quarters.' (475.03)

The male figure laid out thus to represent the universe and suggesting the analogy of a human microcosm is of course a very old and well-tried device which was strikingly illustrated in such works as those of Henricus Cornelius Agrippa, where the body is often drawn with Renaissance accuracy over an ancient schema of the firmament. The central point of the human cross thus formed is as often the genitals as the navel¹: 'the whole body of man . . . upon the extension of arms and legs, doth make out a square . . . whose intersection is at the genitals.'

Indeed, in a celebrated drawing by Leonardo,² genitals and navel are the centres of the square and circle which circumscribe the human figure drawn in two superimposed attitudes, approximating a *tau* cross and a quincunx respectively. (At 186.12 Shem, creating the universe of literature, is 'circling the square'.) This drawing of Leonardo's is an illustration to the *De Architectura*, III, i, of Vitruvius, whom Joyce names in acknowledgment at 255.20.³ In any case, for Joyce navel and genitals are equivalent; they are contraries—the beginning and the end of birth—

¹ Sir Thomas Browne, *The Garden of Cyrus*, p. 181; for a series of drawings in which navel and phallus share the honour of forming the central point, see H. C. Agrippa, *De occulta philosophia libri tres*, [Cologne], 1533, pp. CLXI–CLXVI. Joyce had read Agrippa; see Atherton, p. 233; AP 256.

² See Frontispiece.

³ Vitruvius, *The Ten Books on Architecture*, trans. by M. H. Morgan, Cambridge, 1914, pp. 72–3.

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and so coincide. In the diagram on page 293 the navel and genitalia are respectively the upper and lower vertices of the central rhombus. Dolph, with the mystical power which enables him to bring about the coincidence of antitheses, lifts

‘by her seam hem and jabote at the spidsiest of her trikkikant . . . the maidsapron of our A. L. P. . . . till its nether nadir is vortically where . . . its navel’s napex will have to beandbe.’
(297.08)

Shaun’s navel, like that of Vishnu,¹ is as much a centre of generation as is Shem’s lifewand, and becomes confused with his phallus throughout III.3. The lascivious and perverted Four are in fact involved in producing an erection from the lethargic Shaun, whose initial slackness seems to be implied in the opening description: ‘on the verge of closing time’.² Shaun’s location on the fuming dungheap, Joyce’s symbol for the fertile primordial Chaos, establishes him as an incarnation of the First Cause—‘take your mut for a first beginning, big to bog’ (287.05)—while his relationship to the Four and their necessary function of calling forth the latent material within him suggests the relationship of First Cause to the four Second Causes. In his *James Joyce’s Ulysses*, Mr. Stuart Gilbert comments on the navel, presumably with Joyce’s authority³:

‘“The Ancients placed the astral soul of man, the $\psi\upsilon\chi\eta$ or his self-consciousness, in the pit of the stomach. The Brahmins shared this belief with Plato and the other philosophers . . . The navel was regarded as ‘the circle of the sun’, the seat of internal divine light” [*Isis Unveiled*, xlv.] Similarly, Hermes Trismegistus held that the midst of the world’s body is exactly beneath the centre of heaven, and Robert Fludd has written: *Mundi circularis centrum est terra: humana vero rotunditas punctum centrale est secundum quosdam in umbilico*. This portion of the body, the navel, has, partly for symbolic reasons, been associated by esoteric writers with the source of prophetic inspiration, as when Pythia was styled *ventriloqua vates*.’

¹ See J. Campbell, ‘Finnegan the Wake’, in Givens, pp. 370 ff.

² Cf. French *verge*.

³ London, 1952, p. 60.

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Furthermore, since Shaun is here to be identified with the ass, we must bear in mind that 'Ass' was a name of the Egyptian Sun-God¹; that it is also Old Norse word for God²; and that Vishnu, with his fertile umbilicus, is himself a Sun-God.³ The combined phallicumbilical fertility of Shaun is dramatically worked out in the big climax at 499–501, which is plainly orgasmic and is surrounded with sexual suggestion:

'there's leps of flam in Funnycoon's Wick.' (499.13)

'D'yu mean to sett there where y'are now, coddlin your super-numerary leg, wi'that bizar tongue in yur talkshap, and your hindies and shindies, like a muck in a market, Sorley boy, repeating yurself.' (499.19)

'with all that's buried ofsins insince insensed insidesofme.' (499.25)

'Act drop. Stand by! Blinders! Curtain up. Juice, please! Foots!' (501.07)

This exciting moment, led up to be a tremendous acceleration of the dialogue, is the principal focus of the chapter. After the cataclysm, life begins once more to climb out of the womb of absolute zero. Frosty imagery abounds, and it gradually becomes apparent that we have now been precipitated into the Ginnunga-Gap of the Eddas.⁴ Yawn, perhaps to be identified now with the recumbent Ymir, the original Rime-Giant, then proceeds to describe Yggdrasil, the World-Tree, which, by his choice of language, he manages to relate to virtually every other symbolic tree. Since we are dealing here with the springing of all experience from a First Cause, one of the most important of these other growths is the Tree of Jesse (502.03) which, in mediaeval art, sometimes luxuriates out of the supine Jesse's phallus, just as the lotus-flower—the 'family umbrogia', (284.04)—bursts from Shaun-Vishnu's umbilicus.⁵ Allusions to Darwin and the *Origin of Species* carry the family tree further.

¹ E. A. Budge, *The Book of the Dead*, 3 vols., London, 1901, vol. I, p. 6n.

² Atherton, p. 221.

³ *Encyclopedia Britannica*, 11th edn., 'Vishnu'; H. Zimmer, *Maya der Indische Mythos*, Berlin, 1936, p. 193.

⁴ SK 45.

⁵ J. Campbell, 'Finnegan the Wake', in Givens, pp. 370 ff.

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The great tree springing from the centre 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). But the fateful tree planted in Paradise has traditionally been considered a symbolic precursor of the cross-tree placed on Calvary, and so Joyce's tree is given as much the aspect of a gallows as of a living tree ('Tyburn', 504.24). That Christ's cross is here intended is made apparent by the inclusion of many of the supplementary symbols which Christian iconography frequently associates with the Cross, such as the skull at the foot (504.25) and the sun and the moon above (504.36). Thus a vertical cross has grown out of the centre of a horizontal one; the fertile quincuncial 'multiplication' sign is doing its work.

Shaun, crucified on the midden, may seem to form a *crux immissa*—the now traditional Cross of Christ—as easily as a Cross of St. Anthony. At 377.23 the Four are described as 'interprovincial crucifixioners', and since the Christian Cross, when horizontal, is always symbolically oriented toward the east, Johnny (west) is at the lower or earthy end of it, consistent with Paracelsus' equation of west and the human buttocks.¹ And if Johnny is isolated at the end of the long arm of a cross, we have one amusing enough reason for his continual tardiness: not only is he encumbered with his slow-moving ass, but he has farther to go, like Thursday's child, Shaun-son-of-Thunder, who makes his long pilgrimage out of the night of Book III.

The Old Men's cross is most often called a 'quincunx'. The word is attractive to Joyce because it can readily be made to suggest both a sexual vulgarism and the 'Tunc' page of the *Book of Kells* (folio 124r). This page, bearing part of the text of the Crucifixion—*Tunc crucifixerunt XPI cum eo duos latrones*—is in fact illustrated in the lower half by a large *crux decussata*. The allusions to it which are heard again and again throughout *Finnegans Wake* are always associated with the cross of the Four and with the female organ.² The clearest association of

¹ See *Census*, p. 42.

² Atherton, pp. 54, 66.

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'quincunx', 'Tunc', etc., is at 278.LI: '*Pitchcap and triangle, noose and tinctunc*'. The last word here is plainly 'quincunx', and thus the four symbols named are those for Shaun (\wedge), ALP (\triangle), the 'Twelve' (\circ), and the 'Four' (\times). Mr. Atherton has many interesting things to say about Joyce's conception of Original Sin as God's sexual fall entailed in the act of Creating.¹ The further implication in his use of 'Tunc' seems to be that Christ's 'fall' on the cross, far from redeeming Adam's sexual fall, is in fact to be identified with it and with the fall of God the Father. Joyce was always contemptuous of Christ's virginity²:

'He was a bachelor . . . and never lived with a woman. Surely living with a woman is one of the most difficult things a man has to do, and he never did it'.

By his implied variations on the story of the Gospels Joyce rewrites the New Testament to correspond with the Old even more closely than the mediaevalists could have wished. This cross on the 'Tunc' page, already heavily loaded with symbolic significance, is expanded to cosmic proportions in Book IV, where Joyce makes it represent the quincunxes in Plato's World-Soul. The first word of the paragraph in which the 'inferior' meeting of the Same and the Other takes place is in fact 'Tunc' (611.04).

The cross with Shaun or the ass at its centre recurs in at least one other important symbolic variation. This is the 'puss-in-the-corner' motif. The *Skeleton Key* glosses the allusion to it at 278.06 as a 'frightful animal-demon in Irish fairy tale, here suggestive of Finnegan fear'.³ I can find no evidence of the existence of a legendary demon with such a name and in any case 'Finnegan fear' does not seem to be suggested by the context. Much more important, certainly, is the children's game called Puss in the Corner, in which four individuals occupying the four corners of a room try to run from one corner to another while a fifth, the 'puss', on the alert in the centre, tries to rush in to claim a vacated space, so leaving the dispossessed person

¹ Atherton, pp. 30-1.

² F. Budgen, *James Joyce and the Making of Ulysses*, London, 1934, p. 191.

³ SK 147n.

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in the middle as the new 'puss'.¹ (In *Ulysses* Bloom 'plays pussy fourcorners with ragged boys and girls', U 462.) That Joyce had in mind this first-rate symbol of a stable form with a constantly shifting but finite content—the 'seim anew'—is clear from the marginal note '*tinctunc*', already quoted, which refers to the text's 'With a pansy for the pussy in the corner'. Other associations of this motif with the Four occur at 43.28: 'village crying to village, through the five pussyfours green of the united state of Scotia Picta'

and at 555.10:

'titranicht by tetranoxst, at their pussycorners, and that old time pallyollogass, playing copers fearsome.'

Since the central point is both the ass and the 'puss' of this game, I suspect that Joyce is permitting himself the not unusual indulgence of a rather tortuous pun. 'Puss' as a slang term 'face' is used at least three times in *Finnegans Wake* (86.10, 329.04, 517.17) so that 'puss' and 'ass' are succinctly identified as anatomical opposites coinciding at a point. The crosses in I.1 and IV are the front and back ends of *Finnegans Wake*. (There are strong suggestions of 'ballocks' in the Patrick-Druid discussion and it may be significant that of the ten occurrences of the 'thunderword' motif, the first (3.15) is oral, while the last (424.20) is distinctly anal.) 'Puss' has, of course, other slang denotations, notably 'the female genitalia', which therefore ties 'puss-in-the-corner' even more closely to '*tinctunc*'. This whole conceit seems to be an expansion of that other meeting of contraries when Leopold Bloom ends his Odyssey by delivering an 'obscure prolonged provocative melonsmellonous osculation.' (U 695)²

III

'I am making an engine with only one wheel . . . The wheel is a perfect square . . . it's a wheel, I tell the world. *And it's all square*'. (*Letters*, p. 251.)

'four . . . was held sacred by the Pythagoreans. It is the perfect square, and neither of the bounding lines exceeds the other in

¹ See *O.E.D.* under 'Puss', paragraph 5.

² See also below, Chapter VIII, II.

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length by a single point. It is the emblem of moral justice and divine equity geometrically expressed. All the powers and great symphonies of physical and spiritual nature lie inscribed within the perfect square . . . ' (*Isis Unveiled*, vol. I, p. 9.)

There remains one great archetypal form which Joyce used almost as much as the circle and the cross in constructing *Finnegans Wake*—that is, the square. As is revealed in the above quotation from a letter to Miss Weaver, he conceived of the form of the book as a square and a circle in mystical combination¹—showing the characteristics now of one shape, now of the other as the kaleidoscopic effects changed. There is a lot of talk in *Finnegans Wake* of 'squaring the circle' and, conversely, of 'circling the square'. Earwicker is seen to be riding his 'bone-shaker' around Merrion Square (285.F4)—or is it perhaps Mountjoy Square (460.09)?—or, even more likely, the Phoenix Park, to which all wanderers return. A little strabismus, to which the reader of *Finnegans Wake* continually finds himself subject, makes all these squares equivalent to the central rhombus of the diagram (293) and, although Dolph says 'it will be a lozenge to me all my lauffe' (299.28), Joyce is not content even to let a four-sided figure remain always four-sided, as I shall shortly show.² Twice he defines the shape of *Finnegans Wake* in the motif 'the scheme is like a rumba round my garden'. The first occurrence of the motif, where Joyce embellishes the scheme with rainbow-mist, old masters, and Rimbaud's theory of vowels, is in the context of a list of games which the non-conformist Shem refuses to play with the good children: 'When his Steam was like a Raimbrandt round Mac Garvey' (176.18). The second, and more important, occurrence is as the last of four major statements of theme in the passage which opens II.3:

'while the scheme is like your rumba round me garden.' (309.07)

The rhythm of the rumba is a counterpoint of three beats against four, and hence a further reminder of Joyce's playing

¹ See Frontispiece.

² Cf. Mr. W. Y. Tindall's vision of a four-sided triangle in *Exiles; A Reader's Guide to James Joyce*, New York, 1959, p. 109.

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off three cycles against four within the overall design of *Finnegans Wake*.¹ In fact, what Joyce is saying is that the scheme is like 'three against four' and that the rhombus of page 293 may be thought of as no more than a triangle accompanied by its own reflection. (It is no doubt significant that Joyce was born in 'Brighton Square', which is triangular.) Thus structural figures, like the characters, fold up into each other, as in a conjuring trick, ultimately ending in 'appoint, that's all' (367.30). The garden concerned in this rumba-motif is of course an ideal plot carved from all gardens that ever were—mainly the Phoenix Park, Eden, Karr's *jardin*,² and perhaps Browne's luxurious *Garden of Cyrus*, full of rhombs and quincunxes.

Geometric jugglings like those which I have been touching on could certainly be carried a lot farther, and probably with considerable profit. If the four-sided scheme is also three-sided, then *Finnegans Wake* is to be identified with Anna's triangle as well as with Joyce's square wheel; the combination of triangle and rhombus recurs continually in Joyce's source-book, *A Vision*—and so on, but I think I have taken this analysis far enough now to indicate in broad terms how Joyce looked at the spatial organisation of his book. In the succeeding chapters I shall go on to examine the kind of detail with which he filled in the spaces.

¹ See above, p. 62; see also N. Montgomery, 'The Pervigilium Phoenicis', *New Mexico Quarterly*, Winter, 1953, p. 454.

² Atherton, p. 259.

CHAPTER SIX

CORRESPONDENCES

I

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

(BAUDELAIRE)

'The signs that mock me as I go.' ('Bahnhofstrasse', PP 20)

There can be little need to insist on the importance of correspondences in *Finnegans Wake*; the whole book is a jungle of *double entendre* dependent on them. In the 'Introduction' to her *Census*, Mrs. Glasheen has a section entitled 'Who is Who when Everybody is Somebody Else'—a principle which might well be extended to include the inanimate as well as the animate content of the book. Inert objects melt, palpitate, wobble, disintegrate, and are transformed into almost anything else with bewildering rapidity and mobility. Nor is there a clear boundary between living and dead in *Finnegans Wake*: tree and stone become washerwomen, become Shem and Shaun, become tree and stone once again; the milestone smiles, the revolver barks, the barrel orates—in fact, 'the dumb speak'. As with the language, every visible or audible symbol in *Finnegans Wake* proves to be a many-levelled thing, and Joyce's concern to keep the horizontal lines of meaning flowing at all costs accounts for the audacity of many of his associations of symbol, as it does for his radical, *ça marche*-approach to the pun.

Although in everyday matters Joyce appears to have lived, and very largely to have thought, as *l'homme moyen sensuel*, he was, like Baudelaire and Mann before him, ever more disposed

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as he grew older to look on life—spiritual and physical—as a complex of motifs and symbols which must be recognised, named, and organised on paper. As we know—if only on the authority of the biographies and letters—the mature Joyce's vision was of a world permeated by correspondences; and if he did not allow this intellectual vision to have any radical effect on his way of life he was, nevertheless, perpetually and inordinately superstitious, and superstition is nothing if not an intuitive admission of the validity of correspondence.

Because of Joyce's well known sensitivity to what he believed to be significant correspondences in the world around him, it would be easy to misinterpret his use of and attitude to correspondences in literature. Two things, therefore, need to be made clear at the outset: first, that Joyce paid very little attention to 'traditional' correspondences except for what he could get out of them on his own terms, and second, that, whatever his personal habits and beliefs may have been, he made no appeal in his books to the unconscious mind or to irrational sensibilities, and never deliberately played on the subliminal responses of his readers.

While it is true that the reader coming to *Finnegans Wake* for the first time tends to be aware of little more than a sea of vague and dream-like symbols looming dimly before the mind, later familiarity dispels any idea that Joyce, like Yeats or some of the surrealists, is trying to build up a work of art out of archetypal symbols which can penetrate directly into the unconscious where their significance will be immediately apprehended by the psyche. *Finnegans Wake* is full of allusions to, and employs techniques broadly based on the theory of, a common psychic substratum in which individuality is dissolved, but, as with his use of psychoanalytic theory, Joyce's application of this idea is entirely internal. All Joyce requires of his 'ideal reader', besides patience, is intelligence, good-will, a certain amount of learning, and common sensitivity; this is the level at which he worked and from which it is most profitable to approach him. There is no question of Joyce's symbols' being informed with significance by the reader's unconscious responses, or at least not more so

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than is the case with any literary art-form. An analogous informing process does indeed go on in *Finnegans Wake*, but it takes place within the work, external to the reader (except for his normal, conscious response to language) and entirely controlled by the defining circumstances of the text. Joyce was not one intentionally to leave the functioning of his material to the vagaries of anybody's mind. He was, in any case, temperamentally incapable of committing himself to any world-view, least of all so pretentious a theory as that of archetypes. If archetypes were to be used—and they were attractively relevant to Joyce's themes—then not a traditional, nor a scientifically established, but a Joyce-dictated significance was indicated. The great majority of the symbols are totally, if imprecisely, assigned. The archetypes hold good for Earwicker, for Anna, for Shem and Shaun; whether they are valid as psychological archetypes for the reader is largely irrelevant. In fact Joyce took on a task at once safer and more arduous than that which the later Yeats set himself: that of creating for the reader's contemplation a complete working-model of a collective unconscious in which his symbols could function. All the characters and even the inert symbolic objects are steeped in a fluid medium of generalised dream-consciousness; the motifs and motif-symbols, recurring again and again in this compendium of all minds, are subtly shaped and defined by their environment so that they finally come to have a significance, relative to the frames of reference of the book, analogous to that which is alleged for the Yeatsian or Jungian symbols. Such a casting and annealing process takes time and—despite all Joyce's compressive powers—space. The book had to be a long and involved one if this slow reaction of synthetic mental chemistry was to take place. It has often been regretted that Joyce did not leave *Finnegans Wake* as it was in the early, shorter drafts. There are two major, and I think overwhelming, objections to this: first, though the early drafts are easier to understand in the sense that each sentence reads more or less like 'normal' English, their total meaning is never in any important sense clearer, and second, only the vast, multidimensional and minutely particularised

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final text can provide that impression of endless symbolic interplay which is necessary to infuse life and autonomy into the 'archetypes'. Their meaning is built up little by little by the networks of correspondences whose mesh Joyce wove ever more finely. He expected his readers to know something about what correspondences are, but not to have any special knowledge of, or feeling for, traditional meanings, and to this extent *Finnegans Wake* is, I think, more immediately accessible than works based on a received symbolism. 'Stephen Hero' thought that

'the artist who could disentangle the subtle soul of the image from its mesh of defining circumstances most exactly and re-embody it in artistic circumstances chosen as the most exact for its new office, he was the supreme artist.' (SH 78)

The statement is both trite and vague, but it has a certain inverted applicability to *Finnegans Wake*, into which Joyce projected the whole mesh of defining circumstances along with the subtle soul. Defining circumstances have become the most important thing in a book which is pieced together on the analogy of the 'collideorscape' and which relies on relativity for the establishment of its values:

'... to concentrate solely on the literal sense or even the psychological content of any document to the sore neglect of the enveloping facts themselves circumstantiating it is... hurtful to sound sense...' (109.12)

In discussing his aesthetic theory, Stephen disavows any anagogical significance in the word *claritas*:

'The connotation of the word, Stephen said, is rather vague. Aquinas uses a term which seems to be inexact. It baffled me for a long time. It would lead you to believe that he had in mind symbolism or idealism, the supreme quality of beauty being a light from some other world, the idea of which the matter is but the shadow, the reality of which is but the symbol. I thought he might mean that *claritas* is the artistic discovery and representation of the divine purpose in anything or a force of generalisation which would make the esthetic image a universal one, make it outshine its proper conditions. But that is literary talk.' (AP 242)

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The related idea of Swedenborgian correspondences is outrageously parodied in Stephen's ridiculous celestial mechanics: 'at times his sense of such immediate repercussion was so lively that he seemed to feel his soul in devotion pressing like fingers the keyboard of a great cash register and to see the amount of his purchase start forth immediately in heaven, not as a number but as a frail column of incense or as a slender flower'. (AP 168) In his *The Literary Symbol* Mr. W. Y. Tindall has provided an interesting discussion of the tendency for correspondences in Joyce, as in other modern writers, to become a matter of 'as here, so there', rather than 'as above, so below'. By denying that *claritas* implies a showing forth of divine essence, Stephen dismisses all talk of art's penetrating to a different order of reality, but in developing his own theory of *claritas*, or the 'epiphany', Stephen merely substitutes horizontal for vertical correspondence. If the work of art no longer functions as a catalyst between man and divine revelation, it is still able to perform an analogous function for man and his potential insight into the world around him. As Mr. Tindall says¹:

'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 correspondence seemed eminently suitable.'

This is true of the large body of externally orientated correspondences in *Finnegans Wake* which, as I have suggested above,² were intended to ensure that the book should take its place as a microcosmic unit wholly integrated into the macrocosm. It is not true, however, of the equally important narcissistic correspondences which function entirely within this book, building up its internal harmonies and tensions. These operate at all possible levels and in all possible directions—back and forth in time, in space, in planes of consciousness, and up and down the spiritual scale, which Joyce has reinstated by his use of Vico's

¹ W. Y. Tindall, *The Literary Symbol*, New York, 1955, p. 59.

² P. 26.

graded Ages. The mechanisms employed to ensure the proper function of the internal correspondences are very varied, but the great majority of them are purely verbal. Mr. Beckett's rather turgid statement that 'the writing is not *about* something; *it is that something itself*'¹ accounts for only one half of *Finnegans Wake* but it is certainly true to the extent that the all-important internal correspondences, unlike the bulk of those in *Ulysses*, have been almost entirely set free from the exigencies of purely narrative content.

Although Joyce did not reply on traditional correspondences for the purposes of communication, he was quite knowledgeable about the many earlier writers who had drawn on this tradition and, with his usual eclecticism, he included within *Finnegans Wake* much that he found of value in their work. In Marsh's Library, Dublin, he had read Joachim de Flora, perhaps the greatest devotee of Old and New Testament *concordia* (U 36; 33.28 214.11 458.13); he had probably read Boehme's *Signatura Rerum* on which Stephen ponders (U 33), though he could not have done so in Marsh's which did not possess a copy²; he shows a general knowledge of Plato, Sir Thomas Browne,³ and Eliphas Lévi (244.35), was well read in Blake,⁴ Swedenborg (AP 256), and Blavatsky, and was, of course, familiar with Baudelaire and Rimbaud. There can be no doubt that Joyce knew what he was about when he touched on correspondences.

Most of this knowledge was acquired very early, in the days when Joyce liked to parade his learning in unusual and obscure fields, but it was not until *Finnegans Wake* that he fully developed all the potentialities of the correspondence as a literary device. As with so many aspects of his last book, however, clear early traces of the technique are to found even as far back as the poems. Conscious of the ulterior significances in Joyce's earliest and apparently simplest writing, that ardent symbol-hunter,

¹ S. Beckett *et al.*, *Our Exagmination*, Paris, 1929, p. 14. (Beckett's italics.)

² I am grateful to Mr. M. Pollard, Assistant Librarian of Marsh's, for information concerning the Library's collection in Joyce's time.

³ See, for example, U 376.

⁴ See E. Mason and R. Ellmann (eds.), *The Critical Writings of James Joyce*, London, 1959, pp. 214-22.

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Mr. William York Tindall, published in 1954 his authoritative edition of *Chamber Music*, in which he traces a number of thin and often mildly scatological correspondences.¹ The first line of *Chamber Music*—the first of Joyce's to be printed in book form—is perhaps among the most significant in those poems, although, rather surprisingly, it is one to which Mr. Tindall fails to draw our attention:

Strings in the earth and air

If Mr. Tindall's deep-mining methods are valid, it will not amount to overreading if we see in these words a declaration that even in his first slight suite of lyrics Joyce based his communicative technique on a web of correspondences stretched like strings between key points on the Scale of Nature. Indeed, we could expect nothing less from the pedantic young poet who had read 'Correspondances', 'Harmonie du soir', and 'La Chevelure'.

II: SYNERETHETISE (156.14)

Baudelairian and Rimbaldian sense-correspondences greatly attracted the young Joyce, as he tells us in *Stephen Hero*:

'He read Blake and Rimbaud on the values of the letters and even permuted and combined the five vowels to construct cries for primitive emotions.' (SH 32)

As the texture of *Finnegans Wake* everywhere reveals, synaesthesia never lost its fascination for Joyce. Sense-correspondence is constantly used as an accepted means of modulating from context to context and hence of establishing symbolic relationships. The association of the visual and aural octaves is particularly frequent. The ubiquitous pun 'rainbow-Rimbaud' seems to imply an acknowledgment, but the idea itself is of course age-old. It would be wrong, however, to lay too much stress on the use of sense-correspondence in *Finnegans Wake* for it performs at most an important mosaic function and is never called on for major symbolic or structural purposes. (The colour structure of Books I and III, if it really exists,² is, like that of *Ulysses*, of

¹ New York, 1954.

² *Letters*, p. 261.

very minor importance. Joyce was, in fact, never a great colourist and even in *Finnegans Wake*, his most kaleidoscopic book, colours tend to be fixed and artificial, as on a tapestry. In *A Portrait* (190), Stephen is made to disclaim any interest in the subject of verbal colour.)

One typical example of simple cross-chapter correspondence involving synaesthesia will suffice to demonstrate the kind of use to which Joyce puts the device. At 609.19 an incantation to the sun is about to be sung:

'When the messenger of the risen sun, (see other oriel) shall give to every seeable a hue and to every hearable a cry and to each spectacle his spot and to each happening her houram. The while we, we are waiting, we are waiting for. Hymn.'

This hymn is used to introduce the white-light-rainbow controversy (611) and hence there can be little doubt that the spectrum is implied in 'to every seeable a hue', etc.¹ The rhythms are based on those of the song 'As I was going to St. Ives . . .',² in which a multiplicity of sevens are introduced, only to be absorbed into the one man going to St. Ives, just as the rainbow is absorbed into the unified white light of the sun. Seven corresponding sounds are of course implied in 'hue and . . . cry'. A corresponding passage is to be found in II.2:

'Belisha beacon, beckon bright! Usherette, unmesh us! That grene ray of earong it waves us to yonder as the red, blue and yellow flogs time on the domisole, with a blewly blow and a windigo. Where flash becomes word and silents selflound. To brace congeners, trebly bounden and asservaged twainly. Adamman, Emhe, Issossianusheen and sometypes Yggely ogs Weib. Uwayoei! So mag this sybilette be our shibboleth that we may syllable her well!' (267.12)

The five vowels and the two semi-vowels have been combined in a 'cry for a primitive emotion'. Since we are here 'on the other side' of the book, it is the moon ('Usherette'), not the sun, whose rising we witness, but the prayer remains the same.

¹ Cf. 215.15 ff.

² See M. J. C. Hodgart and M. P. Worthington, *Song in the Works of James Joyce*, New York, 1959, p. 174.

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This probably owes much to the ancient Egyptian morning prayer which Joyce would have read about in Blavatsky¹: 'The Egyptian priests chanted the seven vowels as a hymn addressed to Serapis; and at the sound of the seventh vowel, as at the "seventh ray" of the rising sun, the statue of Memnon responded.' (Cf. 'PRIMITIVE SEPT', 267.R1, and cf. also 90.02.)

III: EXTRAVENT INTERVULVE COUPLING (314.20)

Duality of being is perhaps the most important of all the basic structural concepts in *Finnegans Wake*. There are two of everything—so that any crux can always be related to some analogous passage for enlightenment—and everything in the book exists in two versions, one exalted and one debased. This principle applies to the abstract relationships between things and events as much as to the things and events themselves. Joyce even supplies a debased analogue of the mystical theory of correspondences by explaining it away in terms of connexions, of a purely mechanical kind, hidden behind the fabric of the universal stage-set. Several important episodes serve to build up this level of meaning, the most purely naturalistic of which is undoubtedly the copulation of Earwicker and Anna (583-5). This the *Skeleton Key* quite improperly calls unsatisfactory.² Everything in the description of the scene suggests that, on the contrary, the act in which the chapter (III.4) comes to its climax is wholly successful. Here the physical connexion uniting the corresponding conjugal pair is at least physically out of sight. Elsewhere (I.4) Earwicker, having been buried, spends his time tunnelling like a mole; one world is 'burrowing on another' indeed (275.06). We are constantly invited to search out the hidden links and so expose the functioning of God's marionette system—an obscene suggestion in the case of the physical relationship of the Earwickers, but one which is consistent with Shem's lewd preoccupations. Characteristically,

¹ *Isis Unveiled*, 2 vols., London, 1877, vol. I, p. 514.

² SK 265.

Joyce finds a convenient technical term for all this: 'anastomosis', defined by the *Shorter Oxford English Dictionary* as 'Intercommunication between two vessels, channels, or branches, by a connecting cross branch. Orig. of the cross connexions between the arteries and veins, etc.; now of those of any branching system'.

The fundamental act of copulation is specifically defined in these terms:

'Humperfeldt and Anunska, wedded now evermore in annastomoses by a ground plan of the placehunter, whiskered beau and donahbella.' (585.22)

In the timeless Book IV all the disparate elements of *Finnegans Wake* are said to be 'anastomosisically assimilated' (615.05), just as in *Ulysses* all mankind had been mystically united: '. . . our grandam, which we are linked up with by successive anastomosis of navelcords.' (U 374)

The anastomosisical connexion typified by this copulation scene is not always so flatly and unimaginatively carnal. Any form of cross-pollination or cross-fertilisation may serve the same symbolic purpose. The anastomosis of 615.05 refers in the first place to the fertilisation of the flowers which figure so largely in the Quinet motif¹; these are the chastely licentious rainbow-girls whose sexuality seems somehow always able to avoid the direct sullyng contact of the flesh. At the crudest level of this promising theme the girls, like the Blessed Virgin Gerty MacDowell, but even less modest than she, gesture lewdly and call for fertilisation at ninety paces' distance from the immaculate Shaun (237). The request is of course ambiguous and is in part a tribute to Shaun's fabulous and Rabelaisian physical endowments but at a rather more spiritual level a debased version of the Holy Ghost's visit to Mary is clearly being worked out:

'send us, your adorables, thou overblaseed, a wise and letters play of all you can ceive, chief celtech chappy, from your holy post now you hast ascertained ceremonially our names. Unclean you art not.' (237.18)

¹ See below, Chapter Eight, I.

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The Incarnation is of course a splendid example of mystical correspondence.

Joyce found much more than an appropriate terminology to help him develop the idea of 'anastomosis'. The theory of 'psychic cross-correspondences' figured very largely in the reports of the Society for Psychical Research during the first two decades of this century, and Mr. Stuart Gilbert assures me that Joyce took a particular interest in these papers. The theory concerns the approximately simultaneous transcription by widely separated 'sensitives' of 'messages' purporting to come from a single departed spirit who is attempting to establish his survival in the next world. In the simplest case, the two messages are closely related by some common word, phrase or image, or by the inclusion of allusions to some fact of which neither 'medium' could have foreknowledge. In order to demonstrate that telepathy between the mediums was not the mechanism of these phenomena, however, the spirits had recourse to even subtler means. Alice Johnson wrote¹:

'The characteristic of these cases—or at least of some of them—is that we do not get in the writing of one automatist anything like a mechanical verbatim reproduction of phrases in the other; we do not even get the same idea expressed in different ways,—as might well result from direct telepathy between them. What we get is a fragmentary utterance in one script, which seems to have no particular point or meaning, and another fragmentary utterance in the other, of an equally pointless character; but when we put the two together, we see that they supplement one another, and that there is apparently one coherent idea underlying both, but only partially expressed in each.'

There is, I think, a suggestion of the phrases 'we do not get . . . What we get is . . .' etc., in the description of the 'distorted negative' (that is, *Finnegans Wake* itself) at 111.26:

'Well, almost any photoist worth his chemicots will tip anyone asking him the teaser that if a negative of a horse happens to

¹ 'On the Automatic Writing of Mrs. Holland', *Proceedings of the Society for Psychical Research*, vol. XXII, 1908, p. 375.

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melt enough while drying, well, what you do get is, well, a positively grotesquely distorted macromass of all sorts of horse-happy values and masses of meltwhile horse.'

The account in the Society's report continues later¹:

'[in the spirit-messages] . . . repeated injunctions are to be found for the application of processes described as *destringere* [to unsheathe], *nexere* [to weave or bind together], *superponere* [to superpose], to the words of the script; in particular, it is constantly urged that if some words were taken, *sume*, and some process of superposition were then applied, *superponere*, sense would be seen where now there is apparent nonsense. But no definite directions have ever been given as to this process of superposition . . .' (Cf. 299.08: 'a superposition! Quaint a quincidence!')

A number of such injunctions to 'superpose' are quoted²:

'What you have done is always dissociated; improve it by denying folds; weave together, weave together always.'

'To one superposing certain things on certain things, everything is clear.'

'Why do you not superpose all in a bundle and perceive the truth?'

'Twofold is the toil, but whole . . . [cf. 288.03] In mysteries I weave riddles for you and certain others for whom it is right.'

One of these statements must have had a special appeal for Joyce²:

'Nodding he superposed with great labour and not without the help of the artificer.'

Not only does *Finnegans Wake* contain a number of examples of the 'verbatim reproduction of phrases', but both it and *Ulysses* make use of techniques which seem to owe much to the genuine cross-correspondence idea outlined by Alice Johnson. Motifs are often comprehensible only when all their occurrences are related together, a part from one version combining with a part

¹ 'On the Automatic Writing of Mrs. Holland', *Proceedings of the Society for Psychical Research*, vol. XXII, 1908, p. 378.

² *Op. cit.*, pp. 379-80.

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from another to build up the sense. As Joyce puts it: 'let every crisscouple be so crosscomplimentary.' (613.10)

As usual in *Finnegans Wake*, Joyce gives a glancing acknowledgment of his source. In III.3—the chapter most directly concerned with the techniques and theories of spiritualism¹—there is a paragraph containing, apart from an obvious allusion to Eusapia Paladino, what seem to be allusions to Alice Johnson and the 'twin streams' of cross-correspondences:

'Alicious, twinstreams twinestraines . . . Double her . . . Take your first thoughts away from her . . . Is she having an ambidual act herself?' (528.17)

The whole of III.3 is written in a style very closely approximating the extraordinarily long and detailed reports in the *Proceedings of the Society for Psychical Research* of experiments in cross-correspondences. The solution to Shem's first riddle of the universe becomes clear only when all of its parts—that is, all of *Finnegans Wake*—have been assembled and examined together. The whole book is a mass of cross-corresponding material which the reader must synthesise in order to understand; like the 'messages', no one part of it is comprehensible without the rest. One of the most remarkable of all the many scripts quoted by Alice Johnson is an automatic poem written in 1904 by Mrs. Verrall, one of the best known 'sensitives'. Its relevance to the cosmic riddle of *Finnegans Wake* is immediately obvious²:

*So flash successive visions in a glass
the while we dreaming scarce behold them pass.
Yet all the while on the awakened soul
each flitting image helps imprint the whole
and superposed on what was first impressed
fills so the outline, colour, and the rest,
and while we only watch the master's hand,
no glimpse vouchsafed us of the building planned,
stone upon stone, the battlements arise,
till the fair fabric flashes in the skies.*

¹ J. S. Atherton, 'Spiritualism in *Finnegans Wake*', *Notes and Queries*, vol. 199, 1954, p. 222.

² 'On the Automatic Writing of Mrs. Holland', *Proceedings of the Society for Psychical Research*, vol. XXII, 1908, p. 378.

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It may be noted that, like the spirit-communications, Shem's riddle is not asked, but 'dictited' (170.03). If not an aesthetic justification of Joyce's methods, this simulation of the habits of the spirits does at least explain and provide some kind of rational theory for the use of manmade chaos involving the reduction of simple statements to a large number of tantalising units which insinuate their collective significance subtly, word by word, syllable by syllable.

Joyce finds in Miss Johnson's discussion yet another source for his Letter from 'Boston, Mass.' She mentions that Frederick Myers longed to establish mediumistic contact between Boston and the British Isles.¹ If Joyce's Letter is a piece of cross-corresponding spirit-writing—a 'trancedone boyscript' (374.03)—we can see why it is called a 'transcript' and why it appears to have been written in two places at once: by the two girls in Boston and by Anna and Shem in Dublin. In the reports of cross-correspondence experiments the word 'well' is singularly prominent and is thus very probably a source for the constantly repeated 'well' motif of the Letter (111, etc.).

Among other major contexts in which the cross-correspondence idea operates is the television show, whose central position (337-55) and fertile symbolic content clearly proclaim it one of the most important miniature replicas of *Finnegans Wake* as a whole. It seems that Joyce never saw any television at all²—an amazing fact in view of the extraordinarily realistic evocation of the medium that he achieves in *Finnegans Wake*—but, as I have already suggested, Joyce always took a great interest in any new scientific or technological advance and he had both read and heard about the early telecasts with considerable enthusiasm. To Budgen he expressed the hope that readers of *Finnegans Wake* would be better able to appreciate the book if its material were presented partly in terms of the new medium in which the world was growing so interested. Not only does Joyce parody the medium of communication,

¹ 'On the Automatic Writing of Mrs. Holland', *Proceedings of the Society for Psychological Research*, vol. XXII, 1908, p. 370.

² Information received from Frank Budgen.

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but he makes a direct and illuminating analogy between the electronic techniques of television and his own creative process. This analogy is presented in a splendidly graphic description toward the end of the Butt and Taff entertainment. Like the anastomosis of 585.22, this passage also describes an act of copulation and the subsequent fusion of the two seeds into a single embryo:

'In the heliotropical noughttime following a fade of transformed Tuff and, pending its viseversion, a metenergetic reglow of beaming Batt, the bairdboard bombardment screen, if tastefully taut guranium satin, tends to teleframe and step up to the charge of a light barricade. Down the photoslope in syncopanc pulses, with the bitts bugtwug their teffs, the missledhropes, glitteraglatteaglutt, borne by their carnier walve. Spraygun rakes and splits them from a double focus: grenadite, damny-mite, alextronite, nichilite: and the scanning firespot of the sgunners traverses the rutilanced illustred sunksundered lines. Shlossh! A gospel truce leaks out over the caeseine coatings. Amid a fluorescence of spectracular mephiticism there caoculates through the inconoscope stealdily a still, the figure of a fellowchap in the wohly ghastr, Popey O'Donoshough, the jesuneral of the russuates.' (349.06)

The 'bitts' which hurtle down the tube and—'Shlossh!'—fall into place as a stable picture, are blurred and unintelligible in themselves—'a double focus'—but when combined on the delicate screen the ghastly and ghostly truth becomes clear.¹ The pictures of Butt and Taff are made to converge like a pair of flat photographs in a stereoscope to produce a fully rounded and comprehensible figure. (In this episode Joyce is evidently predicting 3-D television along with the atom bomb (353.22) and the destruction of the world.) The 'bitts' are of course Shem and Shaun who are able to 'adumbrace a pattern of somebody else or other' (220.15) only when they work together for the common good, but the passage is as relevant to the style of

¹ Cf. '... write only, interpret not—record the bits and when fitted they will make the whole', a spirit-message quoted in 'On the Automatic Writing of Mrs. Holland', *Proceedings of the Society for Psychological Research*, vol. XXII, 1908, p. 385.

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Finnegans Wake as to its characters. Joyce's language units may make little sense in isolation, or even be misleading, but when all the other bits are taken into consideration and projected on to the resolving screen of the interpreting mind, their true significance is revealed. Like a national language, that of *Finnegans Wake*—a recognisable and consistent whole, varied by its own dialects, slang, and special usages—was meant to be self-explanatory on its own ground.

The television-set is a sort of latter-day Platonic Cave. Mr. J. S. Atherton has shown how Joyce conceived of *Finnegans Wake* as a cosmic pantomime,¹ but the shadow-show—whether as cinema entertainment, Browne's universal adumbration (537.06),² or the shadows in Plato's Cave—seems to be no less important a frame of reference. All the characters are 'film folk', and all are isolated from the rest (221.21, 264.19, 298.15, 398.25, 565.14) None can truly 'idendifine the individuone' 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. The archetypal example of this Platonic application of cross-correspondences is once again that great passionate moment in III.4 (583.14), when the silhouette of fusing reality is flashed on the window-blind. Here Joyce is at his most universal and yet at his most human.

¹ J. S. Atherton, '*Finnegans Wake*: the gist of the pantomime', *Accent*, vol. XV, Winter, 1955, pp. 14-26.

² See, for example, *The Garden of Cyrus*, C. Sayle (ed.), *The Works of Sir Thomas Browne*, 3 vols., Edinburgh, 1912, vol. III, p. 199.

CHAPTER SEVEN

LEITMOTIV

THE practical application of Joyce's theory of correspondences is achieved by the skilfully varied organisation of more than a thousand little *leitmotifs*.¹ Neither before nor since *Finnegans Wake* has the literary *leitmotiv* been used so consistently or to such brilliant effect. Before Joyce's very characteristic development of the technique can profitably be discussed, however, I must define just what *leitmotiv* is, as I understand the term, and how in general it may contribute to a work of literature. It is not my purpose to compare the uses to which Joyce put the *leitmotiv* with the methods employed by his predecessors, but some incidental mention of Mann, Proust and others is inevitable in any attempt to clarify Joyce's procedure. A comparative study of the history of the *leitmotiv* in literature would be an extremely valuable contribution to technical criticism, but the great exponents of the device have been unlucky in this respect. No extended study of the *leitmotiv* appears to exist and although there are a number of excellent special discussions, such as Dr. Peacock's *Das Leitmotiv bei Thomas Mann*,² the greater part of what has been published is scattered here and there as subsidiary matter in studies of wider scope. The general chapter on *leitmotiv* in Oskar Walzel's *Das Wortkunstwerk*³ is sound and provocative but too short to come to grips with all that his subjects implies. In view of the considerable importance of the *leitmotiv* in the work of at least

¹ Including literary- and song-motifs; see Atherton, pp. 235 ff. and M. J. C. Hodgart and M. P. Worthington, *Song in the Works of James Joyce*, New York, 1959; see also Appendix A.

² *Sprache und Dichtung*, vol. LV, 1934.

³ Leipzig, 1926, pp. 152-81.

three of the greatest writers of this century—Pound, Mann, Joyce—and its appearance in many places in the work of a large number of others—Zola, Djuna Barnes, Proust, for example—this reticence on the part of the critics is a little surprising and it is to be hoped that the gap will be filled before long. It is, of course, impossible for me to cover the whole field here, even superficially, and I must restrict myself to matters strictly relevant to Joyce.

A comparative study might also be made of the relationship of Joyce's *leitmotifs* to those of Wagner and other composers. There are many obvious similarities: in Wagnerian opera the musical motif, often a fleeting phrase, is valuable not so much for its intrinsic content as for its structural and atmospheric functions; and in *Finnegans 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. Beyond one or two comparisons with specific Wagnerian examples, however, I shall not venture here to relate Joyce further to his musical counterparts.

It has become a commonplace of criticism to point out that Joyce's work developed in a period that was conscious of a powerful tension between, on the one hand, the forces of fragmentation and, on the other, those arising from attempts to reimpose order on the fragments by arranging them into artificial patterns. When literature becomes thus fragmented, *leitmotiv* is an almost inevitable source of reorganisation, as twentieth century writing seems to demonstrate. Joyce was certainly conscious very early in his career of the potentialities of the *leitmotiv* as a specialised technical device. Although he is nowhere reported to have used the term '*leitmotiv*' himself, there are unmistakeable signs at least as early as 'The Dead' of the deliberate use of verbal motifs for structural and tonal effects,¹ while in *A Portrait* and *Ulysses*, of course, they are employed with brilliant assurance and, some will say, perhaps a little facilely

¹ For example, the motifs 'leaning over the banisters', etc., D 139, 144, 154, 164, and 'Distant Music', D 164, 167.

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and pretentiously at times. Although, as I have said, the detail of Joyce's books is almost always derived from recognisable external sources, he is, in major technical matters, always less derivative than one at first imagines. He did not, as did many of his contemporaries, combine the activities of author and critic and, though a great innovator, he was much less sophisticated in literary matters than such adulators as Eugene Jolas liked to believe. He was fully conscious of his own greatness—his wife, Nora, told Frank Budgen¹: 'Ah, there's only one man he's got to get the better of now, and that's that Shakespeare!'—but the impression one gains from biographies, letters and conversation with his associates is of a man not wholly in touch with the main stream of English literature, past or present, and not wholly aware of his own relation to it. Indeed, he paid little attention to any but a few great names in literature and worked in an isolation that was not so much arrogant and self-willed as unconscious and naive. As we learn with some surprise, he had not read Carroll until he was well into *Finnegans Wake*, and then only because somebody had commented on the similarity.² It seems likely that he had never read some of the apparently obvious literary and philosophical models for his work,³ and circumspection is therefore necessary in assessing to what extent Joyce was conscious of his predecessors' use of *leitmotiv*. Fortunately a little circumstantial evidence is available. He was devoted to the opera and, although he did not like Wagner, he knew his work and was conversant with his technique⁴; he was at least conscious of the existence of Thomas Mann, since he names *Der Zauberberg* in *Finnegans Wake* (608.19); he had read some Proust and quotes several titles.⁵ This evidence does not, it is true, amount to very much, but it is probably sufficient to show that at least Joyce did not think he had invented the

¹ Information received from Frank Budgen.

² *Letters*, p. 255.

³ Mr. Frank Budgen tells me that when he knew him best Joyce's knowledge of Hegel, for instance, was quite slight.

⁴ See, for example, Ellmann, p. 473, and S. Gilbert, *James Joyce's Ulysses*, London, 1952, pp. 239-40.

⁵ Atherton, p. 275.

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leitmotiv, as he once thought he had invented Jabberwocky.¹ In any case, Joyce's debt to earlier models in this matter is probably no greater than his supposed debt to Edouard Dujardin with regard to the stream of consciousness, and that debt must be very small indeed. For better or for worse, Joyce worked out almost all his mature stylistic habits for himself and suffered only the most indirect influence from other writers.

The word *Leitmotiv* itself is of comparatively recent origin, having been coined by Hans von Wolzogen for specific application to the music of Wagner.² In the musical world Wagner is, of course, the chief exponent of the method, although it has sometimes been suggested that he himself derived the idea in his turn from earlier literary models. Despite the fact that it springs from a long list of antecedents, the *leitmotiv* proper, in the restricted sense in which I use the word below, is rare in literature before the present century. In embryonic form, however, as a constantly repeated verbal formula associated with persons, places and things, the recurrent motif is of course to be found in the formal literature of virtually all western civilisations. The Homeric epithets and formulae, the refrains and burdens in folk poetry and prayer are direct ancestors of the *leitmotiv*, and Mann himself was fond of saying that the technique can be traced at least as far back as Homer. The quasi-ritualistic repetition of key-phrases in narrative goes back even further, beyond the origins of writing. A large class of folk-tales is constructed around a constantly recurring line of dialogue. Such stories as 'Tom Tit Tot' (260.02) 'Rumpelstiltskin' (370.24) and all their many variants are the ultimate formal sources of Joyce's 'Prankquean' (21-3) and 'Norwegian Captain' (311-32) with their modulating 'riddle' motif.

The main requirement of a true *leitmotiv* is that it should, as its name implies, *lead* from point to point; it is, in fact, an essentially dynamic device. Reiteration alone is not enough to convert a phrase into a *leitmotiv*. Even Gertrude Stein, who,

¹ Atherton, Chapter 5: 'Lewis Carroll: The Unforeseen Precursor'.

² O. Walzel, *Das Wortkunstwerk*, Leipzig, 1926, p. 154.

with the possible exception of Péguy, must be the greatest devotee of repetitiveness western literature has ever known, cannot raise pure repetition to the status of *leitmotiv*. Real *leitmotiv* entails a use of statement and restatement in such a way as to impel the reader to relate part to part; each recurrence of such a motif derives in some necessary way from all its previous appearances and leads on to future resurgences, pointing to correspondences and relationships far beyond those that hold between the individual motif and its immediate context. The full course of such a motif, appearing and disappearing, now in full view, now faintly suggested, must be considered as a whole; like Mr. Brown's 'expanding symbols' every successful *leitmotiv* takes on a life of its own and continually enriches both itself and its contexts as it bears a mass of association from one appearance to another.¹ It will be apparent that an ostinato aside like 'Hurry up please it's time', in Mr. Eliot's *The Waste Land*, is not *leitmotiv* in the sense in which I am using the term, since it does not lead the reader from part to part, but—with however rich an irony—functions independently at each statement. Similarly, large-scale repetition of material from the main body of a work does not constitute *leitmotiv*. The repeated burden of a ballad, for example, which makes a verbal rondo out of narrative, has nothing to do with *leitmotiv* because, even if the burden is varied, it leads nowhere but maintains a static relationship to the narrative themes. *Leitmotiv*, to be effective, must in fact grow functionally from the evolving material, yet not recur regularly in a wholly predictable way; it must arouse expectations of its reappearance and yet give new insights when it does recur; it must be a shaping influence, not the fulfilment of predetermined formal requirements; it must have an active, rather than a passive, function. The necessary qualities are much the same as those specified by Mr. Forster for 'rhythm'²:

'not to be there all the time like a pattern, but by its lovely waxing and waning to fill us with surprise and freshness and hope.'

¹ E. K. Brown, *Rhythm in the Novel*, Toronto, 1950, Chapter 2.

² E. M. Forster, *Aspects of the Novel*, London, 1949, pp. 153-4.

Rather like one of Pavlov's dogs, the reader is gently conditioned to expect a motif when he is subjected to certain 'stimuli'. These stimuli may consist of narrative situations, configurations of symbols, thematic allusions, or the presence of other motifs. The process differs from physical conditioning, however, in that both stimulus and response must be constantly varied so that what began as a simple one-to-one relationship may expand into something richly and often mysteriously suggestive. It is just this dynamic flexibility and ever-increasing power of the *leitmotiv* to evoke and to widen its bounds that saves the technique from degenerating into a dry, profitless and mechanical memory-game. A *leitmotiv* must emphatically not comply with the definition offered by Mr. Robert Humphrey¹:

'it may be defined as a recurring image, symbol, word, or phrase which carries a static association with a certain idea or theme.'

The most highly developed motifs in *Finnegans Wake* attain the maximum possible flexibility of content. Joyce creates, or borrows from popular lore, formal units with an easily recognisable shape or rhythm; into these empty shells he is able to pour almost any kind of content, just as a poetic stanza-form may be filled with virtually any words. As I have pointed out, popular sayings, clichés, proverbs and the like are wonderfully suited to Joyce's purposes in *Finnegans Wake*; all he need do is evoke a well-known rhythm in the reader's consciousness, after which he is free to use his word-play to superpose on that rhythm almost any desired nuance of sense. The rise and fall, the pain and joy of the characters, can be widely and subtly reflected in the changing surface and tone of such motifs. Their flexibility will have become apparent in the examples which I have already had occasion to quote.

Technically the *leitmotiv* is a highly self-conscious device. It functions primarily at the surface level, within the verbal texture. Clearly it does not commend itself to novelists who adopt a simple and self-effacing style, but it comes quite

¹ R. Humphrey, *Stream of Consciousness in the Modern Novel*, Berkeley and Los Angeles, 1958, pp. 90-1.

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naturally from the pen of a Joyce. Thomas Mann, the most self-conscious of all exponents of the *leitmotiv* and the real architect of the fully developed literary motif, mixed it into a lucid, transparent, forward-moving narrative style. We are, as a result, constantly impelled to shift our attention from the subject-matter seen through the words to the words themselves, and while this change of focus can often be stimulating in theory, some readers find it, in practice, extremely distracting. No such distraction lies in the way of the reader of *Finnegans Wake*, in which surface-texture has become all-important. Within it nothing is artificial because all is frankly artifice, nothing is superficial because all is surface. The more clearly Joyce can focus our attention on the surface details of his style, the better we are able to appreciate his meaning. There is never any question of reading through the prose, which has been virtually engulfed by the *leitmotiv* technique. It is probably true to say that every paragraph in *Finnegans Wake* is both built up out of pieces drawn from elsewhere in the book and, conversely, capable of being broken down and related to all the diverse contexts from which those pieces came.

Of course the motifs in *Finnegans Wake* are not all equally functional or dynamic, and there are a considerable number which approximate to what Walzel calls the *Visitenkartemotiv*, or what Mr. Forster neatly designates a 'banner'¹—although even in the case of Joyce's simplest adaptations of Homeric epithet and the catch-phrase of Dickensian caricature, he is rarely seen to wave two banners with precisely the same device. Exact duplication is in fact so comparatively rare in this book whose main concern is with modality, that the few examples which are to be found there stand out with particular emphasis; they may well have been used for just that reason.

Stephen Dedalus and the young Joyce, as we know from the notebooks,² set great store by static qualities in art. The perfectly poised static moment which made revelation possible was what

¹ O. Walzel, *Das Wortkunstwerk*, Leipzig, 1926, p. 159; E. M. Forster, *Aspects of the Novel*, London, 1949, p. 153.

² H. Gorman, *James Joyce*, London, 1949, pp. 96-7.

Stephen called the 'epiphany'. Joyce never entirely abandoned this aesthetic theory, but in *Finnegans Wake* he assimilated it into a mature technique which goes far beyond the imaginative range of the early notebook jottings. Mrs. Glasheen's assertion that Theodore Spencer was talking nonsense when he stated that Joyce's successive works are all 'illustrations, intensifications and enlargements' of the theory of epiphanies¹ is not entirely justified for, *mutatis mutandis*, the best of the motifs in *Finnegans Wake* serve much the same type of function as do the epiphanies of the early books. Those epiphanies, though frequently effective enough in themselves, tended to halt all forward movement of the narrative, as every reader of *Stephen Hero* is aware; the *leitmotifs* of *Finnegans Wake*, an altogether more streamlined and supple equivalent, are true to their name and always lead the reader on to further variations and relationships. Just as the individual static frames of a motion-picture are given life and movement when resolved on the cinema-screen, so each sequence of penetrating motif-statements is made to fuse into a dynamic image of reality. Even in isolation many of the longer motifs are triumphs of the epiphany technique. 'Vikingfather Sleeps' is an exposure of the total paralysis of Irish civilisation that would have won the harsh Stephen's astonished approval, while the development of the passage through two major variants shows how much further Joyce's later manner enables him to go in the analysis of an instant of revelation:

'Liverpool? Sot a bit of it! His braynes coolt parritch, his pelt nassy, his heart's adrone, his bluidstreams acrawl, his puff but a piff, his extremeties extremely so: Fengless, Pawmbroke, Chilblaimend and Baldowl. Humph is in his doge. Words weigh no no more to him than raindrops to Rethfernhim. Which we all like. Rain. When we sleep. Drops. But wait until our sleeping Drain. Sdops.' (74.13)

'Rivapool? Hod a brieck on it! But its piers eerie, its span spooky, its toll but a till, its parapets all peripateting. D'Ob-long's by his by. Which we all pass. Tons. In our snoo.

¹ A. Glasheen, 'James Joyce's EPIPHANIES', *The James Joyce Review*, vol. I, no. 3, p. 45.

Znore. While we hickerwards the thicker. Schein. Schore.'
(266.03)

'Caffirs and culls and onceagain overalls, the fittest surviva
lives that blued, iorn and storridge can make them. Whichus
all claims. Clean. Whenastcleeps. Close. And the mannormillor
clipperclappers. Noxt. Doze.' (614.10)

The portentous question 'How are you today, my dark sir?'—
the multilingual verbigeration¹ of a wrathful militant society
demanding the abdication of the pacifist—and Piggot-Ear-
wicker's misspelling of 'hesitency',² though more fleeting
motifs, are epiphanies of even wider significance.

Whereas Stephen would have built up art out of a sequence
of such independent moments, the mature Joyce preferred to
mobilise a limited number of them into running motifs, whose
power of 'showing forth' would be vastly increased by their
complex interweavings. This new technique is the product of
Joyce's changing world-view. The compartmentalised units
which he saw in his youth, the discrete images of lonely indi-
viduals, each of whose impenetrable faces he carefully and prig-
gishly scrutinised in an attempt to 'pierce to the motive centre
of its ugliness' (SH 23), have become in *Finnegans Wake* a con-
tinuum where the identifying epiphany is no more than a
momentary illusion, a play of light, still giving insight, but
much broader in scope and capable of being shifted to a virtu-
ally inexhaustible variety of contexts without loss of power.
The *leitmotiv*, one of the most flexible of all technical devices, is
Joyce's most effective weapon in his struggle to leave individua-
tion behind and create a truly generalised consciousness. To
do this he had to abandon static art and come full circle back
to kinesis; Stephen was obsessed with the problem of how to
capture a 'still' from the motion-picture of life, whereas the
later Joyce wanted to keep the camera of his 'allnights
newseryreel' (489.35) turning with hardly a pause for medi-
tation; he even went to the length of joining both ends of the
film.

¹ See Appendix A; the motif is stated in at least twelve languages.

² See Concordance.

In discussing *Ulysses*, Mr. Robert Humphrey attempts to categorise the many motifs in that book as 'image, symbol, or word-phrase motifs'.¹ He suggests that Stephen's constant vision of his mother is an image-motif, Bloom's potato a symbol-motif, and 'met him pike hoses' a verbal motif, but all this is true only at the simplest referential level; ultimately, of course, all Mr. Humphrey's motifs are equally verbal, and Mr. Kenner did well to warn us that in reading Joyce we cannot be too insistent on the need to concentrate most of our immediate attention on the words instead of reading through them.² The point is no doubt a rather trite one, but interpretation of *Ulysses* has long been, and often still is, dogged by too naturalistic a reading of the text, which unduly plays down the linguistic level. In *Ulysses* Joyce has, it is true, often integrated his verbal motifs so skillfully into a naturalistic context that, to use his early terminology, they function dramatically; an illusion of independent existence is created for them. Such is the case with the 'Penrose' motif: when Bloom meets the pale young man and immediately afterwards remembers the name 'Penrose' (U 170), the *leitmotivistic* connexion with the earlier passage in which he had vainly tried to recall the name is established by a process so psychologically real and compelling that the reader is, in the first delight at recognition, made to forget how simple a contrivance is involved. In *Finnegans Wake* Joyce abandoned such *trompe l'œil* methods altogether. Here the motifs are neither superimposed on, nor embedded in, anything but a matrix of other motifs and motif-fragments; no motif can seem out of context in such company, though some will provide greater opportunities for organic development than others. The greatness of Joyce's art in *Finnegans Wake* lies in the brilliance with which he selects and juxtaposes groups of motifs to develop his materials in the best of a great many possible ways. While feeling his way toward this optimum thematic development Joyce seems to have made a practice of arbitrarily scattering a

¹ R. Humphrey, *Stream of Consciousness in the Modern Novel*, Berkeley and Los Angeles, 1958, p. 91.

² H. Kenner, *Dublin's Joyce*, London, 1955, pp. 152 ff.

few motifs here and there in his text to serve as stimuli for his imagination. Such a motif, originally included more or less regardless of context, always becomes a source of inspiration to him. Like the grain in the oyster which grows into a pearl-blister, it is slowly encrusted with symbols, images, and overtones which diffuse into and finally become an essential part of the context.¹ The British Museum manuscripts indicate how very often this was Joyce's working method. It is worth noting, also, that, until Joyce had worked out the horizontal structure of his episodes, the motifs appeared only very thinly in the texts, and often not at all for long stretches. As soon as the basic fabric was clear in Joyce's mind the motifs began to develop abundantly, building up the harmonic structure and tying the sprawling cycles together with taut bonds stretched from point to point.

It is clear that in *Finnegans Wake* any such classification of motifs as Mr. Humphrey's is impossible from the start. The distinction between image and symbol, if it ever had any validity with respect to Joyce's earlier works, certainly has none here. Recurrent ideas appear now in one guise, now in another. Anna Livia may be seen as a woman, remembered as a dream-vision, heard in the ripple of the watery prose, suggested in the punctuation of a phrase. The only important distinctions now to be made have to do with function.

There are a great many ways in which *leitmotivs* may function to develop a book. They define character, give accents to the line of narrative development, control the rhythm of the structure and impose order on what may without them seem disorderly. A series of motifs, however slender, creates a skeletal grid-pattern which, provided it has some truly functional relationship to the book's themes, helps the reader to organise his responses in phase with those themes. Indeed, this ordering and unifying function of the *leitmotiv* is probably its greatest strength. I shall attempt in the following pages and in my final

¹ Cf. Mr. M. J. C. Hodgart's happy analogy of iron filings drawn by a magnet: M. J. C. Hodgart and M. P. Worthington, *Song in the Works of James Joyce*, New York, 1959, p. 27.

chapter to demonstrate some of the ways in which motifs serve to organise and unify *Finnegans Wake*.

By means of the *leitmotifs* and a host of key-words related to them Joyce constructs the several frames of reference which underline the scattered component parts of his artificial universe. These are the co-ordinates of his 'proteiform graph' (107.08) to which we may appeal to get our bearings whenever we are 'lost in the bush' (112.03). Usually a number of such referential grids are present simultaneously. Joyce's normal method is in fact to operate on three main planes at once: in the foreground is the manifest content of the episode in question, corresponding to the manifest content of a dream; in the middle-ground is a mass of highly symbolic, but often puzzling, material, scattered about like the stage-properties of a dramatic producer with an obsessional neurosis, and corresponding to the dream-symbols which are frequently incomprehensible until they are referred to the 'latent content'; in the background are the motif-controlled grids or frames of reference against which the symbols can function—often in widely divergent ways. The grids provide keys to the true latent content of the episode. 'Shem the Penman' (I.7) may be taken as a convenient example of this structural procedure. The surface content is a description of the habits and appearance of the 'bad boy' of the book—writer, alchemist, outcast, black in skin and in mind, hated by his righteous brother and by the world. In the middle-ground is a tremendous array of symbolic flotsam and jetsam, at first apparently quite diverse, though almost all of a rather sinister nature. In the background are at least two main frames of reference by means of which all the foregoing can be rationalised: the first is the well known series of allusions to Joyce's own life which makes Shem a close personal analogue of Joyce himself and also reveals a hidden autobiographical significance in many of the symbols, while the second (which until now does not seem to have been noticed) is a full set of allusions to the fourteen stations of the cross; the latter gives point to the profusion of Golgothic imagery and retrieves it from its at first apparently aimless decorative function, while at the same time

the Christ story helps to develop both Shem and Joyce as forms of the murdered and resurrected god.

Thomas Mann had been able to achieve impressive pathos and suggest the machinations of fate with extraordinary vividness by suddenly reintroducing a motif which had originated long before in his narrative; similarly, by establishing the apparent inevitability of a motif's resurgence, he could create an atmosphere charged with foreboding. Past and future could be controlled at a distance with great power. Joyce's best motifs share such potentialities with those of Mann, but the very universality of *Finnegans Wake* makes the full deployment of their evocative and pathetic powers a difficult matter. In the works of Mann and Proust, as to some extent in those of Wagner, though the future lies somehow under the control of the *leitmotiv*, what this reflects and expresses above all is the mysterious and spiritual significance of the past; in *Finnegans Wake*, on the other hand, where past, present, and future tend to become undifferentiated, the recurrence of the motifs creates the effect of a cosmic simultaneity and immediacy of experience—the Eternal Now which I have discussed above. While Joyce undoubtedly gains thereby a breadth of context and an illusion of universality, his *leitmotifs*, caught up in a whirl of reincarnation, lack something of the inexorable finality that they have in, say, *Siegfried*. The best of Mann's and Wagner's motifs often serve to drive the plot forward with a strong pulse and, conversely, they themselves constantly gain in driving power from repeated immersion in the main stream of a strongly developing narrative. As examples of this kind of thing one might quote the deeply moving correspondences of the first and last parts of *Tonio Kröger* or the early foreshadowings of the 'Götterdämmerung' music in *Das Ring*. This source of forward-driving symbolic energy is largely denied to Joyce's motifs because of the weary round of cycles, which, however intense, are comic rather than tragic or pathetic; although things can never improve in the world of *Finnegans Wake*, they equally cannot grow any worse. Proust, of course, had already used correspondences to annihilate time; Joyce, with his re-entrant time sphere,

improves on this: he retains time and yet holds it wholly within his grasp, so managing to have the best of both worlds. Time is, was and will be, but there is only a certain amount of it, which we simply use over and over again. Each Age apes the preceding one so that the cycling motifs, which in Mann's hands represent a constant creative imitation, become instead in *Finnegans Wake* symbols of an amusing but oppressive repetitiveness:

'Mere man's mime: God has jest. The old order changeth and lasts like the first.' (489.09)

If Joyce's motifs are less dramatic than those of Mann and Wagner, they are even more highly charged with significant content. A representative example of the kind of symbolic condensation made possible by a Joycean *leitmotiv* is the closing phrase from Anna Livia Plurabelle: 'Beside the rivering waters of, hitherandthithering waters of. Night!' (216.04).¹ These words, in themselves suggestive enough perhaps, but not very remarkable, form an epitome of the whole chapter and bear the spirit of Anna with them whenever they appear. Not only are rippling water and darkness evoked, but also the tree and the stone and the two washerwomen of the immediate context. Hither and thither, a pair of opposites, represent Shem and Shaun. Since the phrase is the tail-end of a tale told of Anna Livia and the conclusion of the major cycle of Book I, it always implies, when it recurs, the end of one (female) cycle and the beginning of the next (male) cycle. The wording provides a clear connexion with the whole Great Cycle of *Finnegans Wake*, since 'rivering' echoes the 'riverrun' with which the book opens. Earlier we had met Anna in a highlighted passage 'by the waters of Babylon' (103.11) and hence this Biblical allusion is now faintly heard as a burden underlying 'Beside the rivering waters'. The motif therefore draws into those contexts into which it intrudes, overtones of captivity, exile, and whoredom. But its symbolic content is still not exhausted, since in *Finnegans Wake* the City—Dublin—is usually the male, HCE. The introduction of the female city of Babylon therefore relates the

¹ See Appendix A.

'change-of-sex' theme¹—already present in the conversion of the washerwomen into the sons, Shem and Shaun—to the parent figures Anna and HCE. As was Bloom in nightmarish nighttown, HCE the city is transmogrified into an unwilling whore and suffers many indignities in that role.² That Joyce is consciously using this potentiality of his motif may be demonstrated from another of its occurrences—that at 355.15–20. Here the motif is amalgamated with another from III.4³ and is used to conclude the male word-battle of Butt and Taff, which forms a parallel to the dialogue of the two women in I.8. In this latter context Joyce makes the change of sex—from a male back to a female cycle—quite explicit:

'Nightclothesed, arooned, the conquerods sway. After their battle thy fair bosom.' (355.19)

For a writer who delights in indirection, one of the most fruitful potentialities of the *leitmotiv* is its capacity to bring off effects by remote control. Joyce was temperamentally inclined to like the idea of action at a distance by mysterious control. He was fond of manipulating people and events from behind the scenes, as the altogether extraordinary 'Sullivan affair'⁴ makes clear. The distant 'Godlike Artist' was one of Joyce's early ideals which he never quite outgrew. There are several varieties of remote control exhibited in *Finnegans Wake*, some of which, such as the 'anastomosis' idea, I have already touched on. Most important of all is the way in which one part of the universe of *Finnegans Wake* can be modified and controlled, stopped and started, by the introduction of motifs from another part at some suitable point. These are the 'Strings in the earth and air' that Joyce takes such pleasure in pulling.⁵ The sudden appearance of motifs from the end of I.8 in the children's bedroom scene (572) will serve as an example. At 572.07 there begins a series of questions and exclamations:

¹ See J. M. Morse, *The Sympathetic Alien*, New York, 1959, Chapter III.

² There seem to be sexual overtones in 'hitherandthithering'; cf. 'the conquerods sway' in the statement at 355.19.

³ See below, p. 178.

⁴ Ellmann, pp. 632 ff.

⁵ *Chamber Music*, ed. W. Y. Tindall, New York, 1954, p. 109.

‘—Wait!’

‘—What!’

‘—Her door!’

‘—Ope?’

‘—See!’

‘—What?’

‘—Careful.’

‘—Who?’

Taken in isolation, these words might not seem to echo anything else in *Finnegans Wake*, but a quite unmistakeable condensation of the concluding paragraph of I.8 in 572.16–17 points to a correspondence of the dialogue and the half-obscured questions and responses at 215.29 ff. The establishment of this correspondence induces the reader to attribute to these questions and exclamations (572.07–14) both a pace and a rhythm in harmony with the strongly suggested model. The whole passage is brought to a quiet full close in 572.17. These changes of tempo and tone are not inherent in the writing at this point in so far as it relates to the immediate context of the chapter; they are imposed on it by the controlling *leitmotiv*-complex in I.8 from which the passage draws only a small handful of verbal echoes. These echoes, though they amount to no more than three or four words, are nevertheless adequate to direct the whole scene. The ‘salting’ of a passage in this way with snatches from other contexts is of course not new in *Finnegans Wake*, but there is perhaps some originality in Joyce’s courageously allowing the whole rhythmic unity and tone of a sequence to be dependent on such a small amount of introduced matter.

Apart from the very marked emphasis on the verbal level of the motifs, the methods I have been describing are not exclusively Joycean in character and, indeed, many writers have achieved comparable results with organised use of symbol and image. Having chosen the verbal motif as his unit, however, Joyce did find applications for it which made a definite contribution to the art of prose. Joyce shared Thomas Mann’s preoccupation with the problem of how to make the spoken word function like music. In an attempt to approximate to the

thematic structure of musical forms Mann had experimented with large verbal blocks built up from rich matrices of motifs, in which the serpentine alternations of symbol and theme would produce something like harmony and counterpoint. By going beyond conventional language in the 'Sirens' episode of *Ulysses* Joyce achieved something which approximated even better to the desired effect, but always in these experiments Joyce failed to transform the *Nacheinander* into a true *Nebeneinander*. The closest approach to verbal counterpoint in *Ulysses* is the kind of syncopation by truncation exemplified in:

'First Lid, De, Cow, Ker, Doll, a fifth: Lidwell, Si Dedalus, Bob Cowley, Kernan and Big Ben Dollard.' (U 276)

The same device is to be found in *Finnegans Wake*, though more skillfully handled. The following line from 222.06, for example, reads at first like a series of dactyls:

'good for us áll for us áll us all áll'

The preceding words, however, 'a chorale in canon', indicate that we are to read it as a series of telescoping stretti, thus:

VOICE 1: good for us all

VOICE 2:good for us all

VOICE 3:good for us all

VOICE 4:good for us all

This is, I suppose, quite amusing, but the simultaneity of statement is achieved by suggestion only. Elsewhere in *Finnegans Wake*, however, having created a polysemantic style which could sustain true counterpoint, Joyce was able to state motifs simultaneously in significant interwoven patterns which are probably as close an analogy to polyphonic music as any linguistic procedure may be. The simultaneous statement of two motifs is quite frequent in *Finnegans Wake* but it is a device which always presents considerable technical difficulties since the requirements are conflicting: the individual motifs must remain clearly identifiable, yet if the counterpoint is to function properly the marriage of the two must be as close as possible. Joyce is by no means always entirely successful in these experiments with counterpoint, but quite a good example is to be found at 355.15

where there is a major recurrence of the 'rivering' motif, which I have already discussed.¹ This is counterpointed against the 'rolling barrel' motif,² which is stated eight times (two four-part cycles) in III.4. Specifically, the first and last—and hence, according to the laws of *Finnegans Wake*, identical—versions of the barrel motif are quoted in combination, so that the binding together of the beginnings and ends of cycles is made even richer. The separate elements of the statement may be set out as follows:

(a) 'Beside the rivering waters of, hitherandthithering waters of. Night!' (216.04)

(b) 'While elvery stream winds seling on for to keep this barrel of bounty rolling and the nightmail afarfrom morning nears.' (565.30)

(c) 'While the queenbee he staggerhorned blesses her bliss for to feel her funnyman's functions Tag. Rumbling.' (590.27)

And in combination:

(abc) 'While the Hersy Hunt they harrow the hill for to rout them rollicking rogues from, rule those racketeer romps from, rein their rockery rides from. Rambling.'

'Nightclothesed, arooned, the conquerods sway'. (355.15)

Both ear and eye apprehend the two motifs of female ALP and male Shaun; this is true counterpoint. Mr. Melvin Friedman's cautious assertion that *Finnegans Wake* achieves counterpoint by implication only,³ is accurate enough with regard to the less successful and less thoroughly digested parts of the book, such as the 'canon' quoted above, but when everything was functioning properly, as here, Joyce fully achieved his aim. The achievement of this technical analogy does not, of course, in itself add musical qualities to the text, but in bringing about an even closer association of symbols and ideas than is possible with normal linguistic usage, it lends words some of the immediacy and succinctness of musical expression. Oskar Walzel was careful not to confuse the two arts⁴:

¹ See Appendix A.

² See Appendix A.

³ M. Friedman, *Stream of Consciousness: a Study in Literary Method*, New Haven, 1955, p. 131.

⁴ O. Walzel, *Das Wortkunstwerk*, Leipzig, 1926, p. 157.

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‘Das Leitmotiv fügt, soweit es inhaltlich deutet, nicht der dichterischen Form eine musikalische an, sondern es gibt dem Inhalt der Worte durch seine eigene Formung etwas hinzu.’

The symbolic content of all three component parts in the central amalgamation of motifs quoted above is made to interact in a very vital way: Night and Day, two opposites, are resolved in the somewhat surrealist image of huntsmen clad in their night-attire harrowing the hills in the morning, while the object of their hunt is identified as HCE, the stag in (c); the sexual overtones of (a) are reinforced by the clearly sexual significance of (c); the identification of Shaun’s barrel with the floating coffin of Osiris is here emphasised by the association with the hearse (abc).

There remains one other highly important application of the *leitmotiv* in *Finnegans Wake* which must be mentioned. This is the technique of amassing motifs into a matrix or complex.¹ There are two main types of motif-agglomeration in *Finnegans Wake*. The first and simpler type is nothing more than a block of juxtaposed motifs and associated symbols—a further example of the Rabelaisian catalogue-technique to which Joyce was so inclined. Every so often Joyce virtually halts the forward movement of the narrative in order to build up a great pile of undiluted motifs, thematic statements, and symbols, which, to the weary reader trying to work his way straight through the book from cover to cover, come as a welcome, well-earned relief from his struggles with the sinuosities of Joyce’s thought elsewhere. The longest of these resting places is the list of 389 attributes of Finn MacCool in I.6 (126–39). One might suspect, or fear, that the juxtaposition of individual items in these lists is of some obscure significance, but, although there is certainly much to admire in the wit and appositeness of each revealing little phrase, Joyce’s working methods make it clear that the order of items is usually unimportant. So little attention did Joyce pay to their order that he allowed friends to insert his additions, giving them considerable freedom in the details of placement.

¹ See particularly the ‘Letter’, Chapter Eight, II, below.

The following unpublished manuscript note is revelatory¹: 'If possible please insert the following 5 sentences in D, beginning about 2 lines from top at regular intervals and ending about 2 lines from end, of course not breaking any phrase or group of phrases:'

'Baile-Atha-Cliath, 31 Jun, 11.32 A.D.'

'Fit Dunlop and be Satisfied'

'In the March of Civilisation'

'Buy Patterson's Matches'

'Boston (Mass), 31 Jan, 13.12 P.D.'

By halting the narrative for a moment and filling the pause with such concentrations of motifs, Joyce is able to create a series of nodal points where the reader can contemplate the primary materials at his leisure; the essence of the book is refined off from the more impure discursive matter and is shown forth for a moment before the cycles begin again.

The second type of motif-agglomeration, and by far the more important, is the true interacting *leitmotiv*-complex, of which the Letter is the most outstanding example. The complex of motifs, acting as a whole rather than as a collection of separate parts, is one of the most interesting aspects of the structure of *Finnegans Wake*. It is a technique which is on the whole used sparingly, but it is all the more powerful for that. A complex allows motifs which have become highly charged from their previous—or, in the case of *Finnegans Wake*, their future—contacts, to react with one another on a grand scale, and so create a harmony of idea, colour, and sound, which impressively heightens the symbolic power of all the constituent parts.

A good example of a rich *leitmotiv*-complex held together in a tight synthesis of tone, rhythm, and imagery, is the celebrated closing section of 'Anna Livia Plurabelle' to which I have already alluded several times (215–16). In the last two paragraphs of this chapter almost every phrase is a major motif. From their source here they spread either singly or in groups, and with varying

¹ One of sixteen loose MS sheets in the Poetry Collection of the Lockwood Memorial Library, University of Buffalo; the note is undated and bears no indication as to the identity of the recipient; the passage referred to is now 420–21.

Leitmotiv

degrees of wit and relevance, into almost all regions of the book. The themes with which they deal—the primary principle of historical recurrence and the alternation of unity and diversity—are raised in these quiet and simple statements far above the level of shaping forces to become meditative poetry of the highest order. The motifs seem to emanate as essences from the being of Anna Livia herself, from the slumbering City of Dublin, and from fern-covered Howth Head. After many long excursions through time and space, having churned up masses of trivia and quadrivia which all tell the same story in miniature, we rearrive at those opposed archetypal figures which generate every lesser manifestation.

CHAPTER EIGHT

TWO MAJOR MOTIFS

In this chapter I conclude my study of *Finnegans Wake* with a discussion of some aspects of two important motifs. The first, based on the quotation from Edgar Quinet in II.2, is a single modulating sentence of quite remarkable architectural beauty which is fully stated on six occasions and is always very clearly delineated. The second, the 'Letter', is, by contrast, a sprawling and somewhat formless motif-complex which, although it is only once quoted complete (615-19), recurs in literally hundreds of places in more or less fragmentary form, making its presence felt in the most widely divergent contexts.¹ I shall trace the Quinet motif through all its major occurrences in *Finnegans Wake*, but in the case of the more diffuse Letter I must content myself with a general survey of its symbolism and a brief discussion of one hitherto undiscovered source.

I: QUINET

The more repetition a book contains, the less easy it must obviously be for the writer to create motifs whose recurrence will arrest the attention of the reader. In writing a book so consistently repetitive as *Finnegans Wake* Joyce set himself the considerable technical problem of creating, for major architectonic or thematic purposes, a few outstanding motifs which would not be entirely swamped by the general flow of mutating material. His simplest solution to this difficulty was to turn aside from his normal custom of building up motifs from insignificant little phrases and to construct, or borrow, a number

¹ See Appendix A.

Two Major Motifs

of very long motifs which, by virtue of their unusual proportions might readily be picked out even on a casual reading—if anyone ever reads *Finnegans Wake* casually. The misquotation from Quinet is in some ways the most remarkable of these long motifs.

Stuart Gilbert quite correctly defined the technique of *Finnegans Wake* as 'pointilliste throughout'.¹ The development of a style which involved the manipulation of ever smaller and more autonomous units eventually led Joyce to the point where, as I have suggested above, he could insert short, detached phrases in any one of a number of places in the text. Yet in spite of the unusually fragmentary nature of Joyce's own mature literary methods, he seems never to have abandoned his youthful admiration for 'supple periodic prose' in the work of other writers. Even as late as 1935 he stuck to his unpopular assertion that Newman was the greatest of English prose-stylists.² This love of simplicity in others may well have been a psychological reaction against the complexity of his own writing very similar to that which induced him momentarily to lower his defences and publish *Pomes Penyeach*.³ In a somewhat lyrical mood he incorporated the Quinet sentence into the text of *Finnegans Wake* in the original French (281.04). While this is the only quotation of any length to be included in the book, it is interesting to note that Joyce has misquoted no less than six times, almost certainly due to faulty memory⁴:

'Aujourd'hui, comme aux jours de Pline et de Columelle, la jacinthe se plaît dans les Gaules, la pervenche en Illyrie, la marguerite sur les ruines de Numance; et pendant qu'autour d'elles les villes ont changé de maîtres et de nom, que plusieurs sont rentrées dans le néant, que les civilisations se sont choquées et brisées, leurs paisibles générations ont traversé les âges et se

¹ S. Gilbert, *James Joyce's Ulysses*, London, 1952, p. 96.

² *Letters*, p. 366.

³ Cf. also the quotation from Nino Frank, above, p. 29.

⁴ See the plate between pp. 128 and 129 in Mrs. Maria Jolas' *A James Joyce Yearbook*, Paris, 1949, which reproduces an even more corrupted version in Joyce's hand; this shows clear signs of having been written out from memory.

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sont succédé l'une à l'autre jusqu'à nous, fraîches et riantes comme aux jours des batailles.'

The sentence is taken from the *Introduction à la philosophie de l'histoire de l'humanité*, a general and attractively written essay which Joyce probably found congenial, but which he does not seem to have used in *Finnegans Wake* in any other way.¹ The version in *Finnegans Wake* reads as follows:

'Aujourd'hui comme aux temps de Pline et de Columelle la jacinthe se plaît dans les Gaules, la pervenche en Illyrie, la marguerite sur les ruines de Numance et pendant qu'autour d'elles les villes ont changé de maîtres et de noms, que plusieurs sont entrées dans le néant, que les civilisations se sont choquées et brisées, leurs paisibles générations ont traversé les âges et sont arrivées jusqu'à nous, fraîches et riantes comme aux jours des batailles.'

Joyce's change of *jours* to *temps* renders the echoes at the beginning and end of the sentence less exact; the changes of punctuation and the substitution of *noms* for *nom* are not serious (though *nom* is the more usual French), but by reading *entrées* for *rentrées* Joyce has surely thrown away much of the sentence's power to suggest the cyclic nature of history. The final change—*sont arrivées* for *se sont succédé l'une à l'autre*—may perhaps be intentional since it considerably improves the rhythmic balance, but this is in any case just the kind of stylistic improvement we should expect Joyce to make unconsciously when quoting from memory.

There is rather more to the sentence than its simple content might suggest for it may be interpreted as a type-example of imitative form on a small scale—an idea which may never have occurred to Quinet, but of which Joyce makes full use. A brief analysis will show how well suited it is to Joyce's purposes. Perhaps the most immediately obvious thing about the sentence is that, like *Finnegans Wake*, it is a closed circle. After the word *Aujourd'hui* with which it begins, we step immediately back into the past: *comme aux temps de Pline et de Columelle*. For Vico,

¹ *Œuvres Complètes*, Paris, 1857, vol. II, pp. 367–8; see also Atherton, pp. 34 and 276.

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whom Quinet studied and translated, the days of Pliny and Columella, when western Rome was on the way toward its destruction, represented the *ricorso* period of transition between two great historical cycles and formed the prelude to a new Theological Age. The historians presiding over the sentence are a symbolic brother-pair who, apart from the role they play in the five variations of the motif, appear twice more in *Finnegans Wake* (255.18, 319.07). They are particularly relevant to II.2 where the brother-battle is beginning to be openly expressed during the geometry and history lessons. The symbolic flowers, clearly identified throughout the book with the tempting young girls, follow hard on the heels of these illustrious 'twins'. Having rapidly established the primary male and female principles, Quinet now lets the sentence move forward again in time from late Roman days, so that it passes over what are in fact three Viconian Ages (post-Roman times, feudal Europe, Vico's own times) until it 'rearrives' (*sont arrivées*) at the next Age of dissolution and changeover which Joyce obviously equates with the twentieth century (*jusqu'à nous*). A return to the past is implied in the concluding phrase, *comme aux jours des batailles*, echoing the words *comme aux temps* [or *jours*] *de Pline et de Columelle* with which the sentence began; the cyclic pattern, the BELLUM-PAX-BELLUM (281.R1) is thus clearly established. This verbal echo further justifies Joyce's identification of the twin historians—who might otherwise seem to be no more than passive onlookers—with the eternal combatants. The continuity of the female element, the flowers, is expressed through a neat counterpoint of form and content: even in the central phrases of the sentence, where the transitory nature of the rough male City is under discussion, the rhythm is fluent and gentle.

Joyce was essentially an indoor man, a city dweller. All his books before *Finnegans Wake* are urban. Nature in the Wordsworthian sense seems to have meant little to him, and although in *Finnegans Wake* river and mountain, flower and tree are for the first time used as major recurrent symbols, they are little more than stylised icons which rarely develop into sensuous, living images. In *A Portrait* the rural setting of Clongowes Wood

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College is barely mentioned and fulfills no important function as it might have done in, say, a Lawrence, while the more recently published pages from *Stephen Hero*,¹ dealing with rural Mullingar, show how out of touch Joyce felt when he attempted to write naturalistically about events in settings outside his native city. The biographies have little to say about holidays spent away from city life, and the Letters contain very little mention of the natural world (except, of course, for the frequent allusions to the Liffey, which formed an essential part of Joyce's urban Dublin). Mr. Frank Budgen insists that Joyce detested flowers, and indeed even the graceful periwinkle, hyacinth and daisy of Quinet's sentence are prized more for the abstractions they embody than for their sensuous qualities. Soon after Joyce begins to rework the sentence, he transforms the flowers into a giggling group of lewd schoolgirls, and then into a variety of other rapidly mutating symbols. This is not to say that the book would be better otherwise. In too many places it is already dangerously near to a sentimentality which any softening of Joyce's hard, stylised approach to natural objects could only tend to exaggerate.

The Quinet motif is intimately bound up with the 'change-of-sex' theme, the 'MUTUOMORPHOMUTATION' (281.R1), as I shall presently demonstrate. First, however, a few comments about Joyce's numerology are needed. All the numbers up to seven, and a few beyond that, are associated with major characters, or groups of characters. The following are the most important identifications:

- o Anna, 'Mother Zero'; a female symbol
- 1 Earwicker, the ithyphallic father
- 2 Isolde and her 'looking-glass' girl; the pair of tempting girls in the Park; the washerwomen. (All of these pairs are of course equivalent.)
- 3 the English soldiers who apprehend Earwicker in the Phoenix Park
- 4 the Old Androgynes

¹ M. Magalaner (ed.), *A James Joyce Miscellany, second series*, Carbondale, Ill., 1959, pp. 3-8.

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- 5 the Four, with their Ass
- 6 the twelve customers often seem to be made up of six men, each playing two parts (e.g., 'a choir of the O'Daley O'Doyles doublesixing the chorus', 48.13)
- 7 the 'Rainbow-girls', allied to the '2'
- 10 the Father and Mother in union (*see* 308, and SK 162-3)
- 12 the Customers
- 28 the 'February-girls'—an expanded form of the '7'. (The algebraical sum of 7 = 28.)
- 29 Isolde, the leap-year-girl
- 40 always associated with Anna; possibly her age at the naturalistic level
- 111 Anna's three children multiplied by a trick of notation; also the kabbalistic total of 'A-L-P' (A = 1, L = 30, P = 80)¹

These are the primary identifications but Joyce likes the idea of cosmic reciprocity and hence whenever possible he balances a numerical group of one sex with an identical group of the opposite sex, so creating an analogy with the concept of 'anti-particles' in modern physics.² Thus the female duo is reflected in the Shem-Shaun partnership, while the three soldiers—who seem to be Shem, Shaun, and a form of their father, HCE—are balanced by a female trinity made up of Isolde, her mirror-image, and 'their' mother, Anna Livia. In the Quinet sentence the female duo and the male trio are made to appear in their inverted forms, but each of these groups plays a part which is a combination of the activities of the 'primary' '2' and the 'primary' '3'—the tempting of the sinner and his subsequent apprehension. Thus the belligerent Pliny and Columella, whose rather feminine-sounding names seem to have suggested to Joyce that they were invert³, solicit homosexually, while the three nymphomaniac flowers peep through the shrubbery as do the spying soldiers. Joyce makes this point in a marginal gloss: the

¹ *See* S. L. Mac Gregor Mathers, *The Kabbalah Unveiled*, London, 1887, p. 3.

² It will be noticed that '4' and '10' are the only numbers which Joyce makes intrinsically androgynous; 4 is the 'perfect number' (*see* above, p. 142), and the algebraical sum of 4 = 10.

³ E.g., 'medams culonelle' (351.31).

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two historians are 'Dons Johns'—two gallants—while the three flowers are 'Totty Askins', that is, they are both juvenile ('totty') seducers who ask for the attention of the males whom they always rebuff, and also three enemy (English) soldiers. This succinct identification of the girls and the soldiers is further emphasised in the right-hand note, 'BELLETRISTICS', which seems to be Joyce's coinage for Amazons with a literary bias.

Isobel writes two footnotes to Quinet, in the second of which she suggests that the flatus of his very spiritual style be transmuted into the rather more solid matter to be found on Anna Livia's cloacal scrap of tissue¹:

'Translout that gaswind into turfish, Teague, that's a good bog and you, Thady, poliss it off, there's a nateswipe, on your blottom pulper'.

Joyce takes Isobel's advice and parodies the sentence in five places in *Finnegans Wake*, thus 'translouting' it into his Irish 'turfish' and thoroughly assimilating it into the book. (I have used the word 'parody' here for want of a better. Joyce is not really parodying Quinet at any point, but refashioning his sentence word by word to suit new contexts—an altogether different art for which no adequate term seems to exist. The five 'parodies' are more like free translations into various dialects of 'Djoytsch'.) Stylistically, Quinet's sentence is direct, lyrical, and simple—in short, all that *Finnegans Wake* is not. By the time Joyce was composing his last book he was long past the stage when he could comfortably write such simple stuff as this, however much he may have admired it. The result is that all his reworkings inevitably annihilate Quinet's rather too self-conscious grace and delicacy. As I shall show below, Joyce has in every case considerably elaborated and extended the original material, but it is interesting to see how the necessity to compose within a more or less predetermined form has very largely curbed his habit of expansion and interpolation. The first three parodies (those on pages 14-15, 117, and 236) were incorporated relatively early in their respective chapters and although in

¹ Cf. the Russian General's cleaning himself with a sod of Irish turf (353.15).

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successive manuscript versions the surrounding passages have in each case been greatly developed and expanded, the parodies have remained almost untouched. In their earliest forms they read as follows:

'Since the high old times of Hebear and Hairymen the corn-flowers have been staying at Ballymun, the duskrose has choosed out Goatstown's crossroads, twolips have pressed togatherthem by sweet Rush, townland of twinlights the white-thorn and redthorn have fairygayed the mayvalleys of Knock-maroon and though for rings round them during a hundred thousand yeargangs, the Formoreans have brittled the Tooath of the Danes and the Oxman has been pestered by the Firebugs & the Joynts have thrown up wallmutting & Little on the Green is childsfather of the city, these paxsealing buttonholes have quadrilled across the centuries and here now whiff to us, fresh & made-of-all-smiles as on the day of Killallwhoo.'

(British Museum Add. MS 47482 A, ff. 101-2. This was the first of the parodies to be written, and dates from 1926. See *Letters*, p. 246.)

'Since nozzy Nanette tripped palmyways with Highho Harry there's a spurtfire turf a'kind o'kindling whenoft as the souff-souff blows her peaties up and a claypot wet for thee, my Sitys, and talkatalka till Tibbs have eve: and whathough billiousness has been billiousness during milliums of millenions and our mixed racings have been giving two hoots or three jeers for the grape, vine, and brew and Pieter's in Nieuw Amsteldam and Paoli's where the poules go and rum smelt his end for him and he dined off sooth american this oldworld epistola of their weatherings and their marryings and their buryings and their natural selections has combled tumbled down to us fersch and made-at-all-hours like an auld cup on tay.'

(Add. MS 47473, f. 102. This version dates from the second half of 1927, when Joyce was revising the *Criterion III* text of I.5 for *transition* 5, August 1927. See J. J. Slocum and H. Cahoon, *A Bibliography of James Joyce 1882-1941*, London, 1953, pp. 99, 101, sections C.64, and C. 70.)

'Since the days of Roamaloose and Rehmoose the pavanos have

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been strident through the struts of Chapelldisent, the vaulties have meed and yoddled through the purly ooze of Ballybough, many a mismy cloudy has tripped tauntily along that hercourt strayed reelway and the rigadoons have held ragtimed revels on the plateauplain of Grangegorman; and though since then sterlings and guineas have been replaced by brooks and lions and some progress has been made on stilths and the races have come and gone and Thyme, that chef of seasoners, has made his usual astewte use of endadjustables and whatnot willbe isnor was, those danceadeils and cancanzanies have come stum-mering down for our begayment through the bedeaftom of po's greats, the obcecicity of pa's teapuc's, as lithe and limb free limber as when momie played at ma.'

(Add. MS 47477, f. 21. This was the third of the parodies to be written, and dates from 1930. See *Letters*, p. 295. It is interesting to note that in all later versions the word 'stilths' has been corrupted to 'stilts'.)

The fourth parody (354) is a special case, since the passage in question went through two stages of composition before it occurred to Joyce to turn it into a fresh treatment of Quinet: 'Forfife and formicular allonall and in particular till budly shoots the rising germinal badly.'

(Add. MS 47480, f. 68.)

'When old the wormd was a gadden opter and apter were Twummily twims and if fieforlife fells farforficular allonalls not too particular so till budly shoots the rising germinal let bodley chew the fat of his auger and budley bite the dustice of the piece.'

(Add. MS 47480, f. 67; it is possible that 'auger' should read 'anger'.)

Joyce worked this up into a parody of Quinet for the *transition* text; once again the earliest version of the parody is almost identical to the final printed text:

'When old the wormd was a gadden and Anthea first unfoiled her limbs Wanderloot was the way the wold wagged and opter and apter were samuraised twimbs. They had their mutthering ivies and their murdherring idies and their mouldhering iries in that muskat grove but there'll be bright Plinnyflowers in

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Calomella's cool bowers when the magpyre's babble towers scorching and screeching from the ravenindove. If thees liked the sex of his head and mees ates the seeps of his traublers he's dancing figgies to the spittle side and shoving outs the soord. And he'll be buying buys and gulling gells with his carme, silk and honey while myandthys playing lancifer lucifug and what's duff as a bettle for usses makes cosyn corallines' moues weeter to wee. So till butagain budly budly [*sic*] shoots thon rising germinal let bodley chew the fatt of his anger and badley bide the toil of his tubb.'

(Add. MS 47480, f. 105; J. J. Slocum and H. Cahoon, *A Bibliography of James Joyce 1882-1941*, London, 1953, p. 101, section C.70.)

The final parody (615) was apparently one of the last passages of *Finnegans Wake* to be composed, since it was not added to Book IV until after the proofs had been set up. The printed text is almost exactly the same as the MS insertion.¹ (The decision to include the quotation in French in II.2 also seems to have been made quite late.)

The original quotation and all the finished parodies are closely associated in the text with commentaries on them which rehearse the basic situation, or much of it, in fresh terms, and in some cases can almost be said to represent further minor variations on the motif. The paragraph following the quotation in II.2 discusses Quinet's ideas with vivacity and disrespectful wit:

'Margaritomancy! Hyacinthinous pervinciveness! Flowers. A cloud. But Bruto and Cassio are ware only of trifid tongues the whispered wilfulness, ('tis demonal!) and shadows shadows multiplying (il folsoletto nel falsoletto col fazzolotto dal fuzzolezzo), totients quotients, they tackle their quarrel. Sickamoor's so woful sally. Ancient's aerger. And eachway bothwise glory signs. What if she love Sieger less though she leave Ruhm moan? That's how our oxyggent has gotten ahold of half their world. Moving about in the free of the air and mixing with the ruck. Enten eller, either or.'

¹ British Museum Add. MS 47488, ff. 195-6.

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One can sense in the outburst of exclamation points the relief with which Joyce, for all his praise of Quinet, turned again to the freedom of his own manner. That the sentence in its original and parodied forms is an important touchstone for the whole of *Finnegans Wake* is suggested by the marginal gloss to this commentary: 'SORTES VIRGINIANAE'—for those with eyes to see, all our fates are to be found written in the Book of the Virgins, whose mystic invincibility (deriving perhaps from invincible ignorance) seems to be implicit in Joyce's translation of their names. These names once again allude to the masculine, soldierly aspect of the flowers, for Hyacinthus was a homosexual Spartan boy, 'Margaritomancy!' may be read 'Margaret, a man, see!', and Joyce seems to derive *pervinca* from *pervinco*.

In a charming prelude to the first parody (14), the basic materials of the sentence are presented in a pastoral setting. The polar principles underlying the scene of battles, death and regrowth, are to be found 'neath the stone pine' where the 'pastor lies with his crook'.¹ The androgynous twins are a pair of grazing sheep—'pricket' and 'pricket's sister'—while the 'herb trinity' seem once again to be female, as on page 281: 'amaid' (14.33). The eternal scene having been set—'Thus, too, for donkey's years'—the parody of Quinet may follow: 'Since the bouts of Hebear and Hairyman . . .'

Joyce's inevitable elaborations have allowed the flowers to increase their number to six: 'cornflowers . . . duskrose . . . twolips . . . whitethorn . . . redthorn . . . may-', while the garden in which they grow is now located in Ireland. The parody is pregnant with cross-references to other themes and motifs, as we should expect. The word '*riantes*' of the original is rendered by 'made-of-all-smiles', which recurs in the next parody as 'made-of-all-hours' (117.29), thus suggesting both the girls' timeless qualities and their constant sensual willingness; the important figure 1000² appears here as 'chiliad'; the

¹ The crook is Eve, made from Adam's bent rib; cf. '*Hic cubat edilis. Apud libertinam parvulam*' (7.22).

² See Concordance.

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round of twenty-nine words for 'Peace' (470-71)—which forms a complete cycle in itself, and recurs in III.3 as twenty-nine words for 'Dead' (499.04)—is heralded in both forms by the phrase 'paxsealing buttonholes', implying that the flowers both bring peace and seal up with wax the Letter of life that they help to write. (There is, as I shall show, a constant and close association of the Letter with Quinet's sentence.) The most important of the cross-references, however, is the inclusion of the old dance to the rhythm of which the flowers are made to arrive *jusqu'à nous*: 'quadrilled across the centuries'. The dance is continually used in *Finnegans Wake* as a symbol of communication and of cyclic progress. When they chant 'Peace' the leap-year girls dance widdershins around Shaun-Osiris, as if around a phallic may-pole and, even more significantly perhaps, they execute a sacred 'trepas'¹ when they change this chant to 'Dead', on the occasion of his *sparagmos* (499). I have already mentioned Joyce's repeated assertion that the cyclic scheme of *Finnegans Wake* 'is like a rumba round my garden'.² Quinet's flowers grow in the garden of the world as civilisations clash and break, so that in the 'rumba' of historical progress we may now perhaps hear a suggestion of the rumble of 'toppling masonry'.

Into the commentary which follows the first parody Joyce pours all the superfluity of material that could not be squeezed into the parody itself; useful ideas apparently flowed all too fast. This is one case where the very richness of Joyce's thinking became something of an embarrassment to him. He had already blown the sentence up to more than one and half times its original length (119 words against Quinet's 75) and had left only the vaguest rhythmic similarity. The decoration of the classical model with a mass of baroque ornamentation had to stop before poor Quinet disappeared altogether. But, as usual, Joyce manages to turn difficulty to his own advantage, for repetition 'in outhar wards' is, after all, what he is looking for most of the time in *Finnegans Wake*; if he has too much material for any given thematic statement he simply repeats himself

¹ *Trepas* (Fr.) = death.

² See above, Chapter Five, III.

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until the material is exhausted. This new flow of rich and evocative symbols gives further valuable insights into the primary situation. The rhythmic superiority of Joyce's free style is at once apparent:

'The babbblers with their thangas vain have been (confusium hold them!) they were and went; thigging thugs were and hounhymn songtoms were and comely norgels were and polly-fool fiansees. Menn have thawed, clerks have surssurhummed, the blond has sought of the brune: Elsekiss thou may, mean Kerry piggy?: and the duncledames have countered with the hellish fellows: Who ails tongue coddeau, aspace of dumbill-silly? And they fell upong one another: and themselves they have fallen. And still nowanights and by nights of yore do all bold floras of the field to their shyfaun lovers say only: Cull me ere I wilt to thee!: and, but a little later: Pluck me whilst I blush! Well may they wilt, marry, and profusedly blush, be troth! For that saying is as old as the howitts. Lave a whale while in a whillbarrow (isn't it the truath I'm tallin ye?) to have fins and flippers that shimmy and shake. Tim Timmycan timped hir, tampting Tam. Fleppety! Flippety! Fleapow!

Hop!'

In the second parody, on page 117, the brother-pair, who had been incarnated on page 14 as cavemen equivalents of Heber and Heremon, take on the form of a music-hall song-and-dance team: 'Since nozzy Nanette tripped palmyways with Highho Harry . . .' The three flowers, on the other hand, no longer figure as individuals, but as a collective symbol, the Letter: 'this oldworld epistola'. In identifying the flower-girls with their Letter, Joyce is even more literally putting into practice Isolde's suggestion in her second footnote on page 281. It is significant that while this is the version in which the Quinet-Letter identification is made most explicit, it is also the parody which departs most from the rhythms and general organisation of the original (except for the special case on page 354); Joyce is opting for more 'turfish' and less French. It is particularly rich in allusions to other motifs and their associated symbols, the most salient of these being the cup-of-tea-and-pot still-life which

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is usually in evidence somewhere in the middle-ground whenever the Letter is under discussion. The water for the wetting of the tea and the consequent creation of a new world is heated over the fire of 'Pat's Purge' (117.18)—an amusing conceit by means of which Joyce closely associates the tea symbol with the ubiquitous Phoenix-Magic-Fire theme. Bridget and Patrick enter with their constant litany of 'tauftauf'-'mishe mishe',¹ modified here to 'souffsouff' and 'talkatalka', and since Bridget and Patrick are a constantly recurring brother-and-sister pair, their solemn ritual is evidently to be identified with the theatrical frivolities of 'Nanette' and 'Harry'.

The survival of the Letter-posy over the 'billiousness' of infirm 'mixed racings' is developed in a very direct statement of the Viconian cyclic principle:

'this oldworld epistola of their weatherings and their marryings and their buryings and their natural selections has combled tumbled down to us fersch and made-at-all-hours like an ould cup on tay.'

The scene of the rise and fall of masculine glory has meanwhile been shifted from Ireland (15) back to Europe—'Pieter's in Nieuw Amsteldam and Paoli's where the poules go'—or perhaps even farther afield—'he dined off sooth american'—but wherever the comedy may be played out the slow progress of history is seen to be like nothing so much as the gigantic drinking party of *Finnegans Wake*: 'two hoots or three jeers for the grape vine and brew'. The whole of this parody is in fact a further stage in Joyce's reduction of the nightmare of history to a 'shout in the street'.

The *jours des batailles*, which in the first parody were metamorphosed into an Irish bloodbath on the 'eve of Killallwho', are now no more than a storm in 'an ould cup on tay'.² Joyce is identifying the fighting in the field with the sexual battle which assures the continued existence of the race of flowers, and in so doing he is postulating the ultimate interdependence

¹ See Appendix A.

² See F. M. Boldereff, *Reading Finnegans Wake*, New York, 1959, pp. 182 ff. for some interesting comments on the function of tea-symbolism in *Finnegans Wake*.

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of Quinet's opposed principles of war and peace, mortality and continuity. This is yet another example of the far-reaching ways in which *leitmotifs* work for Joyce, for without the structural correspondence '*jours des batailles*-ould cup on tay', which the motif establishes, Joyce's point would be lost.

In the brilliantly concise version of the sentence on page 236 the two Roman historians have been transformed into the traditional founders of their city—'Roamaloose and Rehmoose'—a rather less pacific couple. After having quadrilled across the centuries which separate I.1 and II.1, the flowers have been refined away until nothing remains of them but the essence of their dances—the pavans, waltzes, reels, and rigadoons—while the scene of their seductive frolics has once more been shifted back to Ireland. The alternations of Irish and overseas backgrounds to the parodies (14-15, Ireland; 117, Europe and South America; 236, Ireland; 354, Eden; 615, 'our mutter nation') parallel the many other oscillations of locality in *Finnegans Wake*—Tristan's loves in Brittany and Ireland, Shem's trips to Australia, Shaun's to the United States. Later on in the sentence, after it has moved forward in time, the older dances mentioned above are seen to have developed into the crazy modern gaiety of the Parisian cancan ('cancanzanies'), which stimulates the frustrated Earwicker to the point of *bégayement* ('begayment').

The destruction of the expendable male aspects of the world is equated with the preparation of food—"Thyme, that chef of seasoners, has made his usual astewte use of endadjustables' (236.27)—which is one of the favourite pastimes of fat-bellied Shaun to whom the 'dimb dumbelles' (236.08) pander at every turn. (The dumb-bell—the mathematical sign for infinity, ∞ —is, of course, an especially suitable symbol for Joyce's immortal but empty-headed and vulgar flower-girls.) The seasoning of history's stew is just one more aspect of the 'Eating the God' theme which Joyce took over from Frazer, and, after all, says Joyce, no matter how often the Host may go a progress through the guts of a communicant, the true God remains whole, inviolate. However destructive and degenerate Shaun's

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gourmandising may seem, nothing is really destroyed in the process; the laws of conservation always hold, so that 'whatnot will be is nor'. History, like the kaleidoscope of *Finnegans Wake*, simply rearranges a number of 'endadjustables', and the sharing out of the God among the congregation, though it symbolises the continuity of life, is no more than a juggling with the distribution of the same particles of Being. Through past eons (236.30) and past epochs (236.31) the flower-dancers have continued to survive the *jours des batailles* which are no longer equated, as on page 117, with the lively and 'fizzin' (308) cup of tea, but with the struggles of the ageing Anna to remain fertile. Book II is the Book of the Children; Anna has been replaced, and we watch the pitiful spectacle of the already mummified woman playing at the motherhood of which she is no longer capable (236.31). The cup of tea that was once her most important fertility-symbol reappears in this parody, but only in association with the deaf, purblind, and obsessed old man of a past age, who has been supplanted just as his wife has: 'the bedeaftdom of po's taecorns, the obcecacy of pa's teapucs'. Furthermore, as Joyce uses back-slang for the cup ('teapucs') we may fairly assume that it is upsidedown and hence, like Omar's glass, empty. The word 'teapucs' may also contain the 'specs' necessary to combat pa's approaching blindness; there seems to be at least one physical defect that Earwicker shares with his myopic secondbest son, Shem.

In the preceding paragraph Anna Livia's *billet doux* ('billy . . . coo') is identified with the Missal used at the communion, but when an office from it is sung—'and sing a missal too'—this is discovered, rather surprisingly, to be no more than the latest version of Quinet. Joyce could hardly have made greater claims for his motif.

The fourth parody is by far the most difficult of the set, and at the same time one of the most significant. The supreme importance of Quinet's sentence in *Finnegans Wake* is emphasised by the use to which Joyce puts this version—namely to conclude the central 'Butt and Taff' conversation as the two speak in unison for the first and only time. The passage is so dense with

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meaning that it will be as well to quote the final polished text in full:

'When old the wormd was a gadden and Anthea first unfoiled her limbs wanderloot was the way the wood wagged where opter and apter were samuraised twimbs. They had their mutthering ivies and their murdhering idies and their mouldhering iries in that muskat grove but there'll be bright plinny-flowers in Calomella's cool bowers when the magpyre's babble towers scorching and screeching from the ravenindove. If thees lobed the sex of his head and mees ates the seep of his traublers he's dancing figgies to the spittle side and shoving outs the soord. And he'll be buying buys and go gulling gells with his flossim and jessim of carm, silk and honey while myandthys playing lancifer lucifug and what's duff as a bettle for usses makes coy cosyn corollanes' moues weeter to wee. So till but-again budly shoots thon rising germinal let bodley chow the fatt of his anger and badley bide the toil of his tubb.'

This is the only occasion on which Quinet's single sentence has been broken down by Joyce into more than one—a fact which must be accounted for by the peculiar circumstances of the parody's genesis. The flowers have been transported away from time and space and made to blossom in the Garden of Eden, the site at which so many of Joyce's motifs are allowed to play themselves out. It will be seen that Pliny and Columella are once again present in person and that Anna Livia herself makes a third with her girls, in the guise of Aphrodite Antheia. In this passage, however, Joyce has gone far beyond Quinet, on to whose little sentence he has piled allusion after allusion to virtually every major theme in *Finnegans Wake*, including the Fall, ritual murder, blindness, Wagnerian Magic-Fire, the dance, Irish nationalism, homosexuality, simony, and mic-turition.

On page 615, where the last of the parodies immediately precedes the fullest and most important version of the Letter, the association of the two motifs is given its final and simplest expression. Since Book IV is the Age of Vico's *ricorso*, in which dawn begins to disperse many mists, Joyce reverts to a rather

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closer adherence to the rhythms and content of the original sentence. Pliny and Columella reappear almost undisguised, and the three flowers flourish again in the forms which Quinet gave them. Even here, however, there are numerous complexities. Columella doubles with Columkille, thus making another link in the long chain of correspondences that Joyce is always at pains to establish between Ireland and Rome.¹ The three flowers from Gaul, Illyria, and Numancia, now show by their names that they in fact owe allegiance to more than one nation: the hyacinth from Gaul ('all-too-ghoulish') is also Italian ('Giacinta'); the Illyrian periwinkle has French ancestry ('Pervenche'); the Spanish daisy among the ruins of Numancia is half English ('Margaret'). In the last analysis they all belong to Ireland: 'our mutter nation'.

The most interesting change in this final parody is the inclusion for the first time of a clear symbol of male immortality. 'Finnius the old One' also endures through the 'hophazzards' of history. Though the manifestations of the masculine principle seem more transient than those of the feminine, the underlying essence of Finn the Giant is no less real or indestructible than that of Anna Livia with her twenty-nine tributaries. Finn will wake again at 'Cockalooralooraloomenos'. (This is one of the last appearances in *Finnegans Wake* of the cockcrow motif which throughout the book forms a trinity with the thundervoice (Father) and the Word 'whiskey' (holy spirit), and shares with them the privilege of awakening the fallen hero to new life.)

The tea-table with cup, saucer, and tea-pot is now reset as the morning breakfast-table at which eggs are to be eaten: 'there'll be iggs for brekkers come to mournhim' (12.14). At least one version of the Letter is written on the shells of these eggs—'there's scribings scrawled on eggs' (615.10)—and as they are broken open to be eaten we at last understand how it is that the 'punctuation' of the Letter is supplied by the fork of the Professor at the Breakfast Table (124), although the attempt to eat boiled eggs with a fork seems to brand the Professor as

¹ Cf., for example, 'The seanad and the pobbel queue's remainder' (434-35).

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one of the absent-minded variety. As always, Joyce aims for a duality of function in his symbolism, so that the 'piping hot' morning tea-pot is made to serve also as Molly-Josephine's orange-keyed night-utensile, the 'Sophy-Key-Po' of 9.34.¹ Having so firmly established the association of the Letter with the eggs on which it is written, with the generative power of tea, and with the cycle of ingoing and outgoing water, Joyce then hatches the complete text (615-19).

II: THE LETTER

Though neither so poetic as the Anna Livia motifs (215-16) nor so satisfactorily controlled as the Quinet sentence, the wonderfully rich and expressive motif-complex which makes up the Letter must rank first among the many 'expanding symbols' in *Finnegans Wake*. Significantly, it begins with the word 'Reverend' (615.12)—pronounced in popular Irish speech almost exactly like 'riverrun'—and goes on to treat every theme in *Finnegans Wake*, so that it very quickly comes to stand for the book itself. Detailed correspondences proliferate in all directions as the Letter is developed in every conceivable context: it is a french letter which the lewd Shaun introduces into the hermaphroditic pillar-box ('a herm, a pillarbox', 66.26); 'Every letter is a hard . . .' (623.33), says Anna, and she is obviously making an allusion to Earwicker's virility as well as to the obscurity of his means of expression; it is any and every letter of the alphabet, which forms yet another cyclic microcosm; interpreted as the agent from the verb 'to let', it is both a charter of liberty and a source of inhibition for HCE and for all who may read it; it is the 'leader' and the 'latter'—the first and the last, Genesis and Revelation; it is the sea itself, source of all: 'The Letter! The Letter!'.²

Numerous important sources for the Letter have already been discussed in published criticism and it seems likely that

¹ 'Piping hot' is an important motif associated with micturition in *Ulysses*, U 511, 526.

² See Appendix A.

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others will come to light as work on *Finnegans Wake* continues.¹ Before going on to treat some of the Letter's symbolism, I shall mention only one more source which does not yet seem to have been noticed: namely, Sheehy-Skeffington's *Michael Davitt*.² This includes perhaps the best-known account of the once celebrated 'pen letter', which was sent by Davitt to a young Fenian with the object of dissuading him from murdering a fellow member of their group. In his letter Davitt pretended to fall in with the young man's design in order that he might gain sufficient time to prevent the crime, which in fact he succeeded in doing. The letter, ostensibly agreeing with the proposed plan to carry out a murder, proved to be Davitt's downfall, however, for it was used as evidence against him in a trial at which he was sentenced to more than nine years of detention, some of it spent in solitary confinement; he also had to fight his 'penisolate war'. The document came to be known as the 'pen letter' because in it Davitt referred to the murder-weapon (a revolver) by the usual Fenian cant term, 'pen'. Throughout *Finnegans Wake* 'pen' and 'Letter' go together, of course; it is Shem the Penman, modelled partly on Davitt himself, who writes the Letter, and it is he who brandishes a revolver under Earwicker's nose in I.2. The word 'pen' is often used in contexts of fighting and bloodshed, which suggests that Joyce is using it in the Fenian sense:

'his penname SHUT' (182.32)

'Is the Pen Mightier than the Sword?' (306.18)

'murthers . . . so apt as my pen is upt to scratch' (412.32)

'davit . . . penals' (464.36)

'pennyladders' (479.27)

'Devitt . . . letter selfpenned' (489.30)

As Mr. Atherton has emphasised,³ Joyce was always looking out for examples of forgery, mistaken identity and deception as models for *Finnegans Wake*, and this misunderstood 'pen

¹ SK 85 ff; Atherton, pp. 63, 65, 116, etc.; A. Glasheen, 'Finnegans Wake and the Girls from Boston, Mass.', *The Hudson Review*, vol. VII, Spring, 1954, pp. 90-6.

² F. Sheehy-Skeffington, *Michael Davitt*, London, 1908, pp. 23 ff.

³ Atherton, p. 69.

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letter' is just such a source, though, as with so many of his sources, Joyce seems to have made direct use only of the title.¹ 'Work in Progress' was the ambiguous letter on the evidence of which the world condemned Joyce, but, he implies, the condemnation was unwarranted and based on a misinterpretation of wholly laudable aims.

However numerous and diverse its sources, the Letter remains primarily an expression of the nature of Anna Livia, the female principle of flux and continuity. Anna is physically identified with the Letter, and hence with the whole 'riverrun' of *Finnegans Wake*, in a quite literal way. Much has been said about Joyce's image of the giant-figure lying beneath the soil and forming the features of the landscape—his feet in the Phoenix Park and his head at Howth²—but it does not seem to have been sufficiently appreciated that the personification of the Liffey is worked out in similarly detailed geographical terms.

Before I go on to discuss the correspondences between Anna's anatomy and the text of the Letter, I think that I must offer some explanation, if not an apology, for the consistently scatological nature of the interpretations which follow. If outbursts against the obscenity of *Finnegans Wake*, like those which were provoked by *Ulysses*, have been relatively infrequent, this must be due to the difficulty of its language, for when the assiduous reader has managed to penetrate its outer crust he finds that in fact it deals with sexual and scatological matters to a point bordering on obsession. There can be no denying that Joyce found everything associated with evacuation unusually pleasurable (though such propensities were much less unusual in Joyce's Irish homeland than they were in Victorian England). But if *Finnegans Wake* is, by everyday standards of delicacy, one of the 'dirtiest' books ever to be sold on the open market, it also perhaps goes further than any other English book toward finding an acceptable way of using scatology in literature. A curious and unaccustomed beauty radiates from the imagery contained in descriptions of the genital and anal regions of the primal

¹ The letter is quoted in full in Appendix C.

² SK 35.

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Mother and Father figures—not the fresh beauty of uninhibited sensual joy in all parts of the anatomy such as is found in *The Thousand and One Nights*, with its fundamentally healthy sexual lyricism, but a beauty which is distilled by verbal alchemy from obscene scrawls on ‘the oozing wall of a urinal’ (AP 113). Perhaps the most unpleasant piece of coprophilic imagery in *Finnegans Wake* is the conclusion to Kate’s monologue on pages 141–2, but even this is saved from becoming altogether repellent by a kind of straightfaced humour coaxed from the otherwise bald text by means of brilliantly rhythmic writing:

‘And whowasit youwasit propped the pot in the yard and what-inthe nameofsen lukeareyou rubbinthe sideofthe flureofthe lobbywith. *Shite!* will you have a plateful? Tak.’ (142.05)

Joyce eschews the modesty which induced Fletcher to avert his eyes at the last minute from some regions of his Purple Island, and prefers instead to find charm in the whole landscape without reservation. The extended description of the Phoenix Park in terms of Earwicker’s buttocks (and vice-versa) in III.4 (564–5) is not coarse in effect, as it might have been had it formed, say, a part of the ‘Cyclops’ chapter of *Ulysses*, where Joyce is at his most violent. The impression given is rather of a delicate if somewhat unstable charm:

‘Around is a little amiably tufted and man is cheered when he bewonders through the boskage how the nature in all frisko is enlivened by gentlemen’s seats . . . Listeneth! ’Tis a tree story. How olave, that firile, was aplantad in her liveside. How tannoboom held tonobloom . . . Therewithal shady rides lend themselves out to rustic cavalries. In yonder valley, too, stays mountain sprite. Any pretty dears are to be caught inside but it is a bad pities of the plain. A scarlet pimparnell now mules the mound where anciently first murders were wanted to take root.’ No doubt Joyce is laughing with one third of his Irish face, but the primary intention is clearly to please, not to shock the reader’s sensibilities. Joyce is not trying to be aggressively frank in *Finnegans Wake*; the battle to have this kind of thing accepted as raw material for art had long since been fought and won, and, in any case, between the writing of *Ulysses* and *Finnegans*

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Wake his attitude to sexual matters suffered a major change, as he indicated to Frank Budgen¹:

‘“But”, I said, “as I remember you in other days you always fell back upon the fact that the woman’s body was desirable and provoking, whatever else was objectionable about her?”’

‘This produced an impatient “*Ma che!*” and the further comment: “Perhaps I did. But now I don’t care a damn about their bodies. I am only interested in their clothes”.’

This change of heart would seem to account for the detached ease with which Joyce was able to keep the sexual symbolism of his last book in adequate perspective.

If Joyce’s mature attitude to sexuality and scatology is borne in mind, the more cloacal symbolism of the Letter may be approached with perhaps less distaste. I have pointed out above that in the context of Book III Shaun’s face and buttocks are made to correspond.² The same is true of Anna Livia herself, for, though the estuary of the Liffey may be called the river’s ‘mouth’, it also represents Anna’s perineal region, lying opposite to her ‘head-waters’ in the hills. This Fletcheresque detail is established by a number of allusions, mainly in statements of the Letter. At the end of the version on page 201, Anna speaks of ‘the race of the saywint up me ambushure’. It is hardly necessary to point out that the word ‘ambushure’, based on the French *embouchure*, also contains the pubic ‘bush’ image which returns on the final page of the book: ‘We pass through grass behush the bush to’. (The first fair copy of that line from the Letter is flat and undisguised: ‘the race of the seawind up my hole’.³) It is apparent that the keys which are ‘Given’ at 628.15 are, among many other things, those to Anna’s chastity—a reading which is borne out by numerous allusions elsewhere in *Finnegans Wake*. At 110.01, for example, the salt brine, an obvious and well established symbol for sperm, flows up into the estuary: ‘The river felt she wanted salt. That was just where Brien came in’.

¹ F. Budgen, ‘Further Recollections of James Joyce’, *Partisan Review*, vol. XXIII, Fall, 1956, p. 535.

² See above, p. 142.

³ British Museum, Add, MS 47474, f. 110.

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The giant Finn and the Liffey beside him thus lie in the attitude of Bloom and Molly, mutually opposed in bed, but Joyce takes the *Ulysses* situation a step further and suggests that this physical disposition implies buccal copulation: 'what oracular comeprression we have had apply to them!' (115.24); 'Jumpst shootst throbbst into me mouth like a bogue and arrohs!' (626.05). This, then, is the full significance of the soft 'buss' with which the work ends. Describing a closed circle, half male and half female, Earwicker and Anna form a human counterpart to the opposed Yeatsian gyres. A further clue to the true nature of that cloacal sealing embrace is contained in the words 'Lps. The keys to . . .' (628.15), for 'Lps' may be read 'L.P.S.', i.e., 'Lord Privy Seal'.¹ (This conclusion may owe a little to the celebrated and carefully engineered *envoi* of Sterne's *Sentimental Journey* which, like *Finnegans Wake*, ends on a suspended sentence. The debt seems to be acknowledged at 621.01:

'It's Phoenix, dear. And the flame is, hear! Let's our joornee saintomichael make it. Since the lausafire has lost and the book of the depth is. Closed.')

It seems to have been a part of Joyce's design to include allusions to every possible form of sexual deviation, and to use the most common perversions as primary material.² The sin of the Father is alternately voyeurism and incest; the daughter is Lesbian; the sons consistently homosexual; onanistic and narcissistic imagery abounds, and absolutely everyone is avidly coprophilic. The ceremonial *osculum ad anum diaboli* of the Black Mass plays an even more important part in *Finnegans Wake* than it does in *Ulysses*. The Letter is made to end with a series of four kisses, symbolised as four Xs—four 'crosskisses' (111.17)—which at 280.27 are modulated to the contemptuous dismissal 'kissists my exits'.³ The mutual nature of the

¹ I am grateful to Mr. Fritz Senn for pointing out to me the meaning of 'Lps'. Cf. in this connexion the passages about the dog (204.11, 298.01), and the undoubtedly cloacal 'paxsealing buttonholes' of the Quinet motif (15.09).

² For similar comments about *Ulysses*, see L. Albert, *Joyce and the New Psychology*, Ann Arbor, 1957, Chapter Seven (on microfilm).

³ Cf. 'K.M.A.' (U 136).

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perversion which results in this kiss is made clear from the word 'Shlicksheruthr' (280.27), while the whole anal level of interpretation grows even more explicit in a passage from the Anna Livia chapter itself, where head and buttocks are once more united in a 'crosscomplimentary' group:

' . . . her singimari saffron strumans of hair, parting them and soothing her and mingling it, that was deepdark and ample like this red bog at sundown.' (203.24)

While anal-eroticism is unmistakably present in all of Joyce's works, it was the function of micturition which held the most pleasurable associations for him. The Letter usually ends with an act of micturition, a 'pee ess' (111.18). (In one version it bears the subscribed address: 'Dubblenn, WC', 66.18). The 'P.S.' to the full statement of the Letter (619.17) was originally written 'Ps!';¹ for the post-script is a flow of urine: 'amber too'. It forms a subsidiary stream proceeding from the 'main body' of water, and hence, if the six main paragraphs of the Letter are the verbal embodiment of Anna Livia, the P.S. is to be identified with her small daughter, Issy. This identification is of major importance, for it is Issy who tempts her brothers with the sound of her micturition to which, Siren-like, she bids them 'Lissom! Lissom!' (21.02, 571.24); hearing the same command —'Ps!'—which lures him on to sexual perversion, Earwicker falls from grace in the Phoenix Park. This is the primal temptation for Joyce; all of history springs from Man's first obedience.

Not content to leave matters there, at the naturalistic level, Joyce elevates urine to a very much higher place on the symbolic scale. It has already been observed that he saw in micturition not merely a temptation for the flesh, but an act of creation²; in *Finnegans Wake* he identifies urine with another symbol of fertility—strong Irish tea—and even with the communion wine itself. This triangular set of symbolic identifications had already figured largely in *Ulysses*:

'—When I makes tea I makes tea, as old mother Grogan said. And when I makes water I makes water.'

¹ British Museum, Add. MS 47488, f. 134.

² *Chamber Music*, ed. W. Y. Tindall, New York, 1954, pp. 74 ff.

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‘—By Jove, it is tea, Haines said.’

‘Buck Mulligan went on hewing and wheedling’:

‘—So *I do*, Mrs. Cahill, says she. *Begob, ma’am*, says Mrs. Cahill, *God send you don’t make them in the one pot.*’ (U 10; Joyce’s italics.)

—*If anyone thinks that I amn’t divine
He’ll get no free drinks when I’m making the wine
But have to drink water and wish it were plain
That I make when the wine becomes water again.*
(U 17; Joyce’s italics.)

In the later book Joyce turns this idea into a major correspondence. The semi-private joke about Fendant’s being the ‘arch-duchess’s urine’¹ is carried over into *Finnegans Wake* (171.25–27, 209.06, etc.) and in the liturgical chapter III.2 Shaun makes an unusual act of communion with his sister, who plays the part of the BVM²:

‘Give us another cup of your scald. Santos Mozos! That was a damn good cup of scald! You could trot a mouse on it. I ingoyed your pick of hissing hot luncheon fine, I did, thanks awfully, (sublime!). Tenderest bully ever I ate with boiled 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 a penny in the plate for the jemes’. (455.35)

In the inverted posture adopted by the archetypes at the end of the book we are evidently to see Earwicker, like Shaun, making an act of communion with the mystically transubstantiated urine of the goddess, Anna.

The act of baptism, symbolically allied to the transubstantiation of the wine, is itself discussed in terms of micturition in one of the parodies of Quinet:

‘there’s a spurtfire turf a’kind o’kindling when oft as the souff-souff blows her peaties up and a claypot wet for thee, my Sitys, and talkatalka tell Tibbs has eve’ (117.17).

¹ *Letters*, pp. 126, 131.

² Cf. also 561.12 ff.

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The 'claypot' obviously designates one of Joyce's 'piping hot' utensils as well as the tea-pot, so that the imagery grows very complex. As Patrick baptises Bridget beside the roaring fires of his 'Purgatory', she sits like a goddess ('tea' combines with 'thee' to give 'thea') on her earthenware throne drinking, and making, tea, while her petticoats are blown up around her by gusts of flatus from the furnace in the bowels of the earth. Tea, urine, and the baptismal waters are thereby closely integrated in a single symbolic act. The goddess and her pot form an important image-group which returns in a number of witty mutations (9.35, 171.24-28, etc.). Furthermore, the tea-stain on the Letter—'tache of tch' (111.20)—is identical with the impurity spied out by Earwicker on the temptresses' underwear, whose fabric serves as high-quality stationery: 'published combinations of silkinlaine testimonies' (34.22).

Whether or not Joyce can be said fully to have achieved his aim of distilling universal beauty from scatology must remain a matter for personal judgment. The attempt is certainly impressive, and there can be no doubt of Joyce's artistic sincerity—whatever his private obsessions. He has by no means convinced all his admirers, but I myself find the scatology in the main quite successful, especially when Joyce is handling his repugnant and sometimes nauseous materials in strongly mythological contexts. There the scatology is made to interlock in a pattern of symbolism of which it forms an essential and adequately subordinated part, but when the method comes nearer to naturalism, as it occasionally does, the cloacal obsession is perhaps rather too evident for comfort. Indirection is once again, as so often, the key to Joyce's success in *Finnegans Wake*. When he keeps his raw materials at an adequate distance from his sensibilities he produces brilliantly integrated and balanced art-forms; only when he allows himself the proximity which he always denies to his reader does his usually firm grip seem to slacken.

APPENDICES



APPENDIX A

AN INDEX OF MOTIFS IN
FINNEGANS WAKE

There is virtually no limit to the number and variety of ways in which the multitude of *leitmotifs* in *Finnegans wake* might be classified and arranged, for in breaking down the process of composition to the organisation of such wisps of phrases Joyce was clearly looking for the maximum possible flexibility of design. I made several attempts to classify the motifs listed here but the results never proved to be particularly useful. A simple alphabetical index is therefore offered, although in the case of a few big motif-complexes a separate grouped list is provided. Motifs based on proverbs, catch-phrases and the like are usually listed in their normalised forms.

With a few exceptions this index omits (1) all song-motifs,¹ and (2) all 'literary' motifs, *i.e.* quotations from works of literature.² Some single words function as independent *leitmotifs* and, of course, a large part of *Finnegans Wake* is made up of motif-fragments—words and syllables derived from important motifs but too fleeting in themselves to be called motif-statements. The index makes no attempt to list any but the most important single-word motifs and motif-fragments. Similarly, I have excluded the hosts of words and symbols that always hunt in couples but otherwise have no special *leitmotivistic* significance, such as 'holly and ivy'. Such words and word-pairs can most easily be traced with the aid of my *Concordance*.³

¹ A very full list is available in M. J. C. Hodgart and M. P. Worthington, *Song in the Works of James Joyce*, New York, 1959.

² See Atherton, Appendix.

³ To be published shortly.

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Some of the repeated common expressions which appear in the list may have little practical function as *leitmotifs* but since the motif-structure of the book is always of at least theoretical importance I have thought it best to include everything that could be said to have the shape of a *leitmotiv*. Nevertheless, I do not claim that, even with regard to major motifs, the index is in any way exhaustive. The list of items has grown almost week by week as my understanding of the text has deepened, but I am still a very long way from understanding all that Joyce put into *Finnegans Wake* and other readers will certainly have noticed many correspondences to which I have remained blind.

Doubtful references are placed in parentheses. Most of the motifs are self-explanatory in context but I have provided brief notes and references where it seems useful to do so. The significance of a number of the major motifs is obscure to me. In these cases I have added a note to that effect.

ad lib. (Vico's fourth Age is performed 'ad lib.'; the regeneration which takes place during it is expressed in the close correspondence of the last two statements of the motif: 'ad libidinum' and 'ad liptum', whereby the sexually regenerative power of tea is emphasised), 283.15, 287.26, 302.22, 441.09, 541.28

ah dear oh dear (the characteristic sigh of Luke Tarpey), 13.27, 22.23, 117.09, 140.08, 140.09, 224.10, 238.35, 294.11, 299.21, 372.22, 389.20, 389.31, 392.12, 394.33, 395.33, 398.29, 581.20

ah ho (the characteristic sigh of Mark Lyons), 5.09, 13.26, 94.33, 96.21, 117.10, 121.26, 140.09, 161.25, 180.15, 184.33, 184.36, 185.08, 224.09, 224.20, 372.22, 373.07, 373.15, 385.17, 392.35, 581.24

ahome . . . Thom Malone (see 'Anna Livia Motifs')

aisy-oisy (associated on both occasions with sexual intercourse), 198.12, 584.11

all aboard/all ashore (always a departure motif; associated, of course, with Noah), 358.20, 370.35, 469.18

all at home's health (see 'Letter')

all men has done something, 355.33, 621.32

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- all roads lead to Rome, 96.03, 153.23, 566.01
all's fair in vanessy (*see* 'First Four Paragraphs')
all she wants (*see* 'Letter')
always (a word frequently associated with Anna and Issy; the high concentration of occurrences (11) in the final monologue recalls the constantly repeated *ewig* sung by the contralto at the end of Mahler's *Das Lied von der Erde*), 144.27, 145.30, 146.19, 148.31, 527.13, 619.23, 620.10, 621.23, 623.07, 624.22, 624.33, 625.11, 626.10, 627.10, 627.14, 627.21
AMDG (*ad majorem Dei gloriam*; Jesuit motto placed by school-children at the head of essays etc.), 129.04, 282.06, 324.21, 324.23, 327.16, 418.04
am I my brother's keeper? (Gen. 4:9), 305.16, 443.04, 483.25
ampersand (*see* 'Letter')
And ho! Hey? (*see* 'Anna Livia Motifs')
and more . . . Amory, amor andmore (*see* 'Last Monologue Motifs')
And so. And all (the characteristic sigh of Johnny MacDougal), 13.28, 270.31, 368.35, 393.03
And the duppy shot the shutter clup (putting up the shutters, closing the shop—a symbol of death and the coming of a new age), 23.05, 161.24, 244.06, 305.05, (355.08), 372.05
the angel of the Lord appeared unto him in a dream, saying . . . (Matt. 1:20), 63.26, 512.23, (552.25), 604.10, 624.23
A-N-N (*see* 'Letter')

Anna Livia Motifs

- O tell me all about . . ., 101.02, 154.03, 196.01, 268.L1, 286.30, 331.06, 586.13, 586.35
Look, look, 58.06, 79.21, 193.15, 196.11, 213.12, 301.22, 601.04, 625.20
Fieluhr? Filou! (Is it late? What a thief is time! 'Filur' in Norwegian means much the same as 'filou' in French), 64.28, 204.16, 213.14, 290.14, 420.13, 587.01, 614.07
my back, my back, my bach! 213.17, 416.19, 567.06
Pingpong! There's the Belle for Sexaloitez! (*see* Mr. Fritz Senn's 'Some Zürich Allusions in *Finnegans Wake*', *The Analyst*, no.

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- XIX, December, 1960), (7.33), 32.02, 58.24, 213.18, 268.02, 327.15, 339.22, 344.22, 378.17, 441.33, 492.14, 508.29, 528.17, 536.09, 568.13, 600.24, 610.14
Spread on your bank and I'll spread mine on mine, 213.22, 457.20
this for the code (the code may be deciphered as '6 + 10 (= 9 + 1) + 12 + 1 = 29', which is Issy's number), 213.28, 619.28
Mother Gossip, 213.29, 623.03
main drain (the side strain is Issy, the main drain Anna), 214.02, 623.31
It's well I know your sort of slop, 214.17, 428.14
Greek or Roman, 214.22, 242.13, 409.19, 419.20, 553.16
Collars and Cuffs (effeminate men and/or homosexuals), 214.29, 322.36, 428.06, 449.19, 614.10
far, far (the phallic French *phare* figures as the Viking *far* (father) who 'calls' in the last lines of the book), 52.16, 68.19, 139.06, 215.01, 440.32, 482.27, 506.21
We'll meet again, we'll part once more, 215.05, 446.15, 547.09
Forgivemequick (one meaning is that Mary appeals to Joseph to forgive her inexplicable pregnancy), 215.07, 434.13
I'm going, 215.07, 228.12, 427.18, 469.05, 528.13
Your evenlode, 143.16, 215.08, 242.28, 603.07
Towy I too, 215.11, 620.27
she was the queer old skeowsha, 215.12, 263.F4
Gammer and gaffer, 39.11, 58.04, 215.14, 246.32, 268.17, 268.L4, 330.01
Befor! (among the many forms taken by Anna at the end of 'ALP' is 'B IV', one of the mental states of Morton Prince's Miss Beauchamp), 4.06, 215.18, 260.15, 614.07
He married his markets . . ., 12.22, 215.19, 260.16
cheek by jowl, 153.28, 168.11, 215.19
Michaelmas, 215.21, 310.25, 413.24, (517.34), 556.05, 567.16
Then all that was was fair, 3.11, 215.22, 261.02, 614.07
Tys Elvenland! 215.22, 261.03
Teems of times and happy returns, 18.04, 108.25, 215.22, 510.01

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The seim anew, 18.05, 134.17, 143.30, 215.23, 226.17, 261.05,
277.17, 382.28, 510.02, 594.15, 614.08, 620.15

Ordovico or viricordo (the order of Vico, inherent in the heart
of man; the Ordovices were an ancient British tribe; ordovician—a geological age), 51.29, 215.23, 277.19, 337.35,
390.32, 513.17, (613.14), 614.09

Anna was, Livia is, Plurabelle's to be, 128.01, 140.04, 215.24,
226.14, 277.12, 614.09

Hircus Civis Eblanensis, 215.27, 245.21, 373.12, 600.29

And ho! Hey? 215.29, 462.25, 572.07

Can't hear . . . bawk of bats, 215.31, 276.20

ahome . . . Thom Malone, 215.32, 428.11, 473.05, 627.24

A tale told . . ., 18.19, 20.23, 215.35, 246.22, 275.24, 324.05,
396.23, 423.24, 515.07, 563.27, 597.08

Tell me, tell me, tell me, 94.19, 148.02, 200.10, 216.03, 338.21,
397.07

Telmetale, 7.05, 56.34, 183.11, 216.03, 233.01, 268.11, 366.28,
397.07

Beside the rivering waters of, 64.20, 76.29, 139.28, 216.04,
245.22, 265.15, 333.29, 355.16, 372.34-373.06, 441.03,
462.04, 520.26, 526.05, 572.16

the answer is a lemon, (38.07), 302.R1, 373.22, 596.01

any God's quantity, 114.25, 171.29

apple charlotte, 51.34, 113.16

the apple of his eye, 124.18, 201.33, 314.33

Ap Pukkaru! Pukka Yurap! (?), 10.17, 16.26, 338.15

Arise, sir . . . /*Levate*, 20.30, 104.09, 237.19, 493.28, 532.04, 568.25

Arrah-be-gee! 187.11, 234.31, 381.25

arse over tip, 338.26, 547.29

as a matter of fact, 123.10, 129.03, 150.11, 345.04, 345.07,
516.26, 532.14, 532.29, 537.15, 576.01

. . . as can possibly be (for some reason always used in strongly
sexual contexts), 161.21, 236.35, 417.21, 619.08

as different as chalk from cheese (the diversity of the Age of
Providence), 77.11, 576.22

as easy as kissing hands, 162.19, 286.29, 430.21

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- ashes to ashes . . . (from the 'Order for the Burial of the Dead'),
17.29, 140.09, 158.08, 164.12, 189.36, 314.16, 436.32, 440.26,
460.24, 588.28
- Asperges me* (an antiphon which may precede the Mass: 'Thou
shalt sprinkle me, O Lord, with hyssop, and I shall be
cleansed . . .'), (177.19), 198.15, 203.19, 240.16, 423.10
- Assembly men murmured . . ., 97.28, 101.01
- as Shakespeare might put it, 274.L4, 295.03
- as sure as eggs are eggs, 54.24, 101.19, 524.33
- as the crow flies (the raven flying on the Viking flag), 347.05,
427.03
- as this is (with strong suggestions of 'as above, so below'),
8-10, 413.10, 487.26, 532.12, 533.02, 533.14, 533.31, 534.10,
537.14, 539.07, 543.15, 586.22
- As we there are where are we . . . (at one symbolic level the
children in II.1 were as yet unborn—'unlitten ones', 259.03;
the opening words of II.2 are those of the newly born twins:
'here we are, having come from conception to birth; now
there are teats for us two'; the route going 'Long Livius Lane'
is strongly suggestive of birth), 94.23, 118.14, 260.01, 558.33
- as ye sow, so shall ye reap, 196.23, 250.28, 451.06, 545.34
- the as yet unremunerated national apostate (seems to establish
a tenuous link between Shem and Earwicker), 171.32, 581.16
- at her feet he bowed . . . (Judges 5:27), 25.18, 200.35, 258.05,
260.F1, 335.02, 340.03, 628.10
- at his wit's end, 170.13, 185.07, 372.34, 417.23
- ation (a 'banner' for the Four), 6.15, 58.08, 109.04, 142.16,
209.02, 232.08, 245.31, 257.25, 266.16, 284.20, (324.28),
331.31, 362.04, 369.06, 372.23, 497.02, 523.21, 529.07,
551.17, 557.16, 600.09
- atma eva* (Skt: 'becoming even the Self'; see above, Chapter
Three), 596.24, 626.03
- Author of our days, 52.17, 71.23, (357.28)
- Avelaval (see 'Last Monologue Motifs')
- A way a lone . . . (see 'Last Monologue Motifs')
- Awful Dane Bottom (an as yet unidentified place-name),
340.09, 369.12, 503.21, 594.12

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- awful height entirely (clearly phallic in the first instance, the motif is given undisguised sexual significance by Mrs. F . . .
A . . . in the second), 4.36, 59.13
- awful tosh, 329.28, 419.32
- Awmaum ('AUM'; *see* above, Chapter Three), 193.30, 371.01
- ay ay (the characteristic sigh of Matt Gregory), 13.25, 114.01, 326.05, 388.08, 390.29, 390.33, 393.06, 395.25, 397.06, 409.03, 512.11, 520.32, 608.15
- the back of my hand to him, 308.F1, 320.08
- back to back (a motif associated with the opposed Yeatsian gyres and their antecedents), 55.23, 415.10, 446.33, 549.16,
- bad cess to him, 29.28, 263.29, 352.32, 449.24
- the bare suggestion/mention, (33.31), 177.11, 546.36
- The Barrel Motif (the clear metrical pattern of this motif suggests the existence of a model which I have not yet been able to identify; the eight occurrences of the motif in III.4 have a wide range of significance, but their central function seems to be the establishment of the correspondence between Shaun's retrogressive walk along the road and his journey down-river as a barrel), 355.15, 565.30, 566.05, 576.14, 578.01, 580.21, 583.23, 585.20, 590.27
- Behor! (*see* 'Anna Livia Motifs')
- Behold the handmaid of the Lord (Luke 1:38), 5.07, 8.32, 239.10, 278.12, 420.08, 561.26
- behush the bush to (*see* 'Last Monologue Motifs')
- Belling him up and filling him down, 6.22, 203.34, 626.36
- bellowsed (*see* 'First Four Paragraphs')
- be me fear (*see* 'First Four Paragraphs')
- Benedictus*, 185.03, 204.32, 219.08, 248.30, 431.18, 452.17, 469.23, 569.21, 596.17, 613.15
- Beside the rivering waters of (*see* 'Anna Livia Motifs')
- the best in the west, 77.03, 105.07, 309.13
- the best of all possible worlds, 152.29, 158.10
- between the devil and the deep sea, 5.23, 37.17, 495.04, 582.06
- Bismillah* (Arab.: 'in the name of Allah'), 292.F3, 357.04, 521.15, 577.21
- the biter is sometimes bit, 182.36, 316.35, (422.25)

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- blindman's buff (an Earwicker-motif; there is a suggestion also that *Finnegans Wake* is Joyce-the-blind-man's bluff), 422.31, 508.17
- blood and thunder, 3.15, 175.09, 221.20
- blood is thicker than water, 70.26, 130.32
- bloody wars for Dublin, 13.34, 425.13
- The Book of the Dead is Closed, 20.15, 580.16, 621.03
- born gentleman (*see* 'Letter')
- born with a silver spoon in his mouth, 138.20, 305.22, 615.19
- Boston Transcript (*see* 'Letter')
- bottled by . . ., 272.28, 624.02
- boys will be boys, 11.08, 245.04, 246.21, 312.33, 354.31, 406.34
- the branchings then will singingsing tomorrows gone . . . (an important correspondence, associated with the Letter), 280.05, 460.29
- breach of promise (the promise of a culious epiphany), 96.19, 317.23, 323.11, 374.20, 440.30, 442.13, 613.31
- Buckley shot the Russian General, 42.11, 80.15, 81.34, 101.19, 105.21, 116.06, 137.13, 138.13, 192.02, 220.15, 292.F1, 335.13, 337.33, 338.02, 341.05, 341.28, 346.11, 346.19, 354.34, 365.06, 368.08, 372.06, 388.33, 390.02, 423.32, 620.04
- burn the candle at both ends, 128.19, 343.24
- bury the hatchet, 80.33, 171.35, 325.01, 613.30
- business is business, 16.29, 117.21, 174.30, 248.28, 321.20, 406.34, 450.33, 536.30, 607.19
- Bussoftlhee (*see* 'Last Monologue Motifs')
- butter wouldn't melt in his mouth (a Shaun motif), 161.19, 241.24, 425.09, 477.30
- But wait until our sleeping. Drain. Sdops. (*see* 'Vikingfather Sleeps')
- But waz iz? Iseut? Ere were sewers? (*see* 'First Four Paragraphs')
- buy a pig in a poke, 273.15, 548.13, 613.27
- bye bye, I must fly (an ascension motif), 146.33, 215.07, 228.12, 304.F1, 369.07, 528.13
- bygone days, 275.L3, 285.28, 310.18, 385.03, 386.07, 390.20
- by the beard of the Prophet, 33.32, 68.27

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- by their fruits ye shall know them (Matt. 7:20) / *ex ungue leonem*
(Lat.: 'the lion is known by his claws'), 162.29, 341.16,
513.08, 535.31
- By the waters of Babylon . . . (Ps. 137), 75.01, 103.09, 216.04
by the way, it was me who . . . , 249.30, 347.32
- Cain was very wroth, and his countenance fell (Gen. 4:5),
67.26, 252.14, 303.15, 304.01
- call a spade a spade, 198.19, 338.23
- Cambronne! (the *mot de Cambronne* is, of course, *Merde!*),
9.26, 98.03, 134.08, 151.31, 259.05, 352.21, 353.20, 418.10,
421.13, 499.09
- Can't hear . . . bawlk of bats (*see* 'Anna Livia Motifs')
- can you beat it? 180.30, (190.28), 530.17
- carrying his overcoat over his shoulder so as to look more like
a country gentleman, 35.13, 322.03, 324.02, 343.13
- Carry me along, taddy . . . (*see* 'Last Monologue Motifs')
- cast ye pearls before swine (Matt. 7:6), 202.08, 424.27, 576.25,
601.22
- Cast your bread on the waters . . . (Eccl. 11:1), 230.13, 510.26
- the cat's mother (i.e., ALP), 116.02, 223.23
- cave canem* (the dog is, of course, Shem), (16.03), 60.15, 531.03,
579.08
- charity begins at home (cf. 1 Tim. 5:8), 434.01, 594.12
- cheek by jowl (*see* 'Anna Livia Motifs')
- cherchez la femme!* 52.35, 64.28
- che va piano va sano*, 11.18, 182.30, 419.12
- a chip off the old block, 83.10, 240.23
- C.O.D., 46.22, 54.20, 102.34, 121.34, 270.R1, 313.08, 577.09,
587.02
- Collars and Cuffs (*see* 'Anna Livia Motifs')
- Come! (*see* 'Last Monologue Motifs')
- Come si compita* . . . (It. 'how do you spell . . .?', a basic
question in *Finnegans Wake*), 21.02, 97.26, 256.19, 288.04,
305.R1, 315.24, 357.30, 596.20, 607.17
- coming events cast their shadows before (Th. Campbell:
'Lochiel's Warning'), 238.07, 253.14, 583.15
- Coming, far! (*see* 'Last Monologue Motifs')

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- common or garden (—or Phoenix Park), 151.20, 224.24,
224.32, 503.04
- confiteor* (Lat.: 'I confess'), 188.04, 193.31, 238.21, 322.09,
322.35, 344.31, 455.27, (459.07), 467.04, 483.35, 515.01,
531.02, 531.32
- Consider the lilies of the field . . . (Luke 12:27; Earwicker
does so; consider also 'paint the lily', below), 75.05, 326.03,
338.21, 340.22, 360.12, 366.25, 422.32, 543.13
- corsi e ricorsi* (Viconian cycles), 29.09, 60.34, 62.17, 89.11, 215.23
- cucullus non facit monachum* ('hood makyth not frere'), 248.16,
472.03, 487.21
- cut off one's nose to spite one's face, 423.15, 495.07
- damned cheek (damned cheeks are, among other things,
homosexual posteriors), 185.13, 484.16, (564.13), 619.06
- dead as a doornail/doorknob, 24.15, 329.24, 378.01
- deaf and dumb nostrums, 149.03, 288.23
- Dear, and it goes on/it begins to appear (*see* 'Letter')
- Dear Dirty Dublin (*see Concordance*)
- dear thank you (*see* 'Letter')
- deoch an dorais* (Gael.: 'a stirrup-cup'), 67.19, 73.26, 90.34,
255.23, 256.27, 329.23, 354.03, 462.07, 466.23, 622.30
- deus ex machina*, 55.34, 253.33
- devil take the hindmost, (130.02), 167.25, 186.09, 246.28,
292.03, 364.25, (466.19), 627.03
- dies irae*, 226.36, 340.16, 481.05
- dilsydulsily, 31.24, 209.20, 226.17, 327.35
- dine with Duke Humphrey (to have to go without), 32.15,
405.17, 441.07
- Documents Nos. 1 and 2 (associated with De Valera; *see*
Atherton, p. 271), 107.25, (109.13), 123.31, (277.09), 350.28,
358.30, 369.24, 386.20, 390.29, 482.20, 528.33, 619.19
- dog in the manger (the god-dog correspondence had already
figured in *Ulysses*, U 565), 118.18, 267.F6
- don't forget (*see* 'Letter')
- don't shoot until you can see the whites of their eyes, 252.34,
542.25, 557.12
- dot the 'i' (a phallic, as well as pedagogic, motif), 106.25, 210.25

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- draw the line, 119.08, 292.31
dreamydeary, 5.26, 79.28, 198.34, 209.20
drink it up (*see above*, pp. 206–8), 9.17, 453.35, 611.11
the early bird catches the worm, 37.13, 197.08, 257.18, 435.23, 465.28
eat forbidden fruit, 148.29, 155.21, 303.16, 343.36, 423.29, 492.31
eat milk and honey, 72.10, 238.33, 277.F1, 318.15, 354.32
The End (*see* 'Last Monologue Motifs')
End here . . . endsthee (*see* 'Last Monologue Motifs')
end to end (cf. 'back to back', and the Yeatsian gyres), 48.17, 54.05, 114.16, 582.21, 598.15
an Englishman's house is his castle, 21.13, 81.01, 183.05, 228.26, 537.01
enten eller, either or (refers in the first place simply to Kierkegaard's book *Enten Eller*, but on these two occasions Joyce immediately follows the Danish words by an English translation and so makes a clearly rhythmic motif out of the whole phrase), 281.26, 578.34
equal to itself (solipsism; cf. I AM THAT I AM), 32.20, 300.04, 596.24
Erin go bragh! (Gael.: 'Ireland for ever!'), 303.14, 338.03, 347.21, 386.18, 389.04, 425.18
events grand and national (horse-races are used throughout *Finnegans Wake* as symbols for history and life in general), 13.31, 39.04
Every letter is a hard, 369.17, 623.33
every man for himself and God for us all, 317.08, 317.28, 499.04
every man to his taste/*tot homines quot sententiae*, (98.34), 129.27, 281.19, 317.08, 385.14
every time he opens his mouth . . ., 364.15, 437.19
ex quovis ligno non fit Mercurius (Pythagoras: 'you cannot make [a statue of] Mercury from any log'), 163.15, 484.34, 484.36
extremes meet, 49.36, 107.29, 254.04, 426.28, 440.34
ex ungue leonem (*see above*, 'by their fruits ye shall know them')
Eye for eye, tooth for tooth . . . (Ex. 21:24), 183.36, 311.33, 317.26, 374.05, 396.06, 409.03, 598.04, 598.25
F . . . A . . ., 59.04, 65.05, 71.31, 108.18

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- face the east; face the west (cf. 'back to back', and the Yeatsian gyres), 18.35, 76.12, 593.05
fact is stranger than fiction, 109.31, 279.F34, 336.20
faith, hope and charity, 129.36, 222.30, 263.10, 417.29, 434.02, 461.07, 519.27
famous old Dublin ale, 7.12, 272.28, 382.05
fancy free, 115.35, 208.16, 588.36
far, far (*see* 'Anna Livia Motifs')
the far too manyness . . ., 122.36, 123.01, 131.08, 171.19, (207.35), (367.15), (612.05)
fas et nefas (Lat.: 'destiny and counter-destiny'; law and crime), 31.36, 98.26, 167.34, 273.06, 443.13
feeling below par (on both occasions involves the classic obscene pun), 438.23, 582.09
fe fi fo fum, I smell the blood of an Englishman, 7.09, 11.07, 204.16, 254.20, 297.04, 309.09, 352.29, 367.23, 370.28, 499.18, 528.03, 532.03, 545.23, 588.10, 599.08
fiat lux (Gen. 1:3)/*fuit Ilum* (Lat.: 'Troy has been'), 17.32, 33.34, 34.07, 42.04, 50.32, 75.07, (90.12), (124.28), 125.22, 212.35, 231.28, 235.10, 235.26, 313.35, 314.29, 318.23, 320.05, 322.24, 323.23, 388.08, 481.09, 481.11, 481.35, 520.21, 520.28, 613.14
Fieluhr? Filou! (*see* 'Anna Livia Motifs')
final tear, 28.29, 214.10
Finn, again! (*see* 'Last Monologue Motifs')
the first and the last (cf. Matt. 19:30), 80.17, 111.10, 116.20, 121.31, 153.32, 156.24, 156.32, 185.34, 247.30, 283.30, 313.01, 331.32, 433.26, 472.16, 519.11, 528-545 (*passim*), 607.11, 628.15

First Four Paragraphs

- Major Recalls: 175.07, 201.05, 311.05
riverrun, 3.01, 104.03, 300.16, 615.12
bellowsed, 3.09, 154.35, 263.21
mishe mishe to tauftauf (Gael.: 'I am, I am'; Ger.: *taufen*, to baptise), 3.09, 12.22, 65.31, 80.07, 87.24, 92.31, 96.11, 102.28, 104.11, 117.11, 117.18, 125.01, 145.07, 145.24, 148.02, 167.19, 191.36, 202.30, 203.30, 225.20, 228.03, 240.24,

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- 249.29, 260.FI, 277.10, 279.F34, 290.21, 291.24, 320.23,
338.12, (341.16), 342.03, 349.23, 352.12, 354.28, 366.13,
434.24, 446.18, 457.25, 459.03, 460.24, 466.12, 468.08,
481.26, 483.08, 486.14, 505.19, 505.23, 512.20, 537.05,
549.04, 561.13, (604.23), 605.02, 606.36
- thuartpeatrick (probably contains, apart from 'Thou art Peter',
peat-rick, pea-trick (?), Stuart, and possibly the Sturt Pea—
an Australian desert flower), 3.10, 41.05, 77.01-7, 153.24,
199.19, 203.30, 291.24, 372.06, 407.15, 447.28, 463.04,
468.08, 497.08, 505.23
- not yet, though venissoon after, 3.10, 55.06, 124.32, 170.08,
175.11, 194.07, 244.24
- all's fair in vanessy, 3.11, 233.30, 279.05, 295.21, 588.29
- vanity of vanities (Eccl. 1:2), 3.11, 38.25, 239.14, 295.02,
354.05, 449.04, 493.18, 502.25, 625.07
- in vino veritas*, 3.10, 38.25, 355.36, 510.06, 518.31, 607.02
- sosie sesthers, 3.12, 96.13, 127.19, 154.08, 192.02, 308.25,
452.08, 459.10, 562.13
- regginbrow, 3.14, 11.12, 63.12, 102.27
- ringsome on the aquaface (cf. above, Chapter Four), 3.14,
12.09, 56.18, 361.35, 458.16
- Thunderword, 3.15, 23.05, 44.20, 90.31, 113.09, 257.27, 314.08,
332.05, 414.19, 424.20
- blood and thunder, 3.15, 175.09, 221.20
- laid to rust, 3.25, 6.26, 80.17, 240.04
- be me fear (*see* 'Anna Livia Motifs': 'Befor!')
- Sanglorians, save! 4.07, 594.04
- tête à tête*, 4.09, 147.03, 153.21, 230.12, 432.11, 567.09
- the voice is Jacob's voice, but the hands are the hands of Esau
(Gen. 27:22), 4.10, 342.04, 483.03, 487.21, 602.11
- Hear! Hear! 4.11, 5.26, 11.35, 15.08, 20.36, 68.25, 96.01,
117.02, 147.03, 175.27, 189.25, 200.33, 237.12, 337.26,
394.33, 395.12, 403.01, 409.03, 568.26, 588.27, 603.02
- most high heaven, 4.13, 605.25
- But waz iz? Iseut? Ere were sewers? (sewers are, in one sense,
an example of 'anastomosis'; *see* above, p. 154-60), 4.14,
203.08, (223.11)

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rise you must, 4.16, 628.04

pharce, 4.17, 628.13

the first peace of illiterative porthery . . ., 23.09, 509.35

the first riddle of the universe, 170.04, (219.22), 231.01, 274.02,

307.02, (324.06), (338.08), 356.12, (586.18), 607.11

First we feel. Then we fall (*see* 'Last Monologue Motifs')

fit as a fiddle, 312.24, 603.04

the fleshpots of Egypt and the hanging gardens of Babylon,

192.29, 347.11

flotsam and jetsam (among other things, the stage-names of a

well-known English music-hall pair), 292.14, 312.18, 354.31,

513.32

the following fork (*see* 'Letter')

Folty and folty (*see* 'Last Monologue Motifs')

fondlest love (*see* 'Letter')

fond Fuinn feels, 427.30, 469.13, 471.27, 627.11

for Christ's sake (a 'banner' of the Four), 80.19, 94.32, 96.24,

271.L4, II.4 *passim*, 535.25, 561.28

Forgivemequick (*see* 'Anna Livia Motifs')

forsake me not, and while there's life there's hope (apparently

two of the Seven), 227.17, 441.06

Fortitudo Eius Rhodum Tenuit (the Sardinian motto which, however, Joyce often seems to modify by substituting *Rhodanum*

(the Rhone) for *Rhodum* (Rhodes); the letters F.E.R.T. have

a number of other significances, among them *Femina Erit*

Ruina Tua—'woman will be thy undoing'), 53.16, 93.08,

99.23, 127.09, 258.04, 350.05, 369.12, 515.09, 596.15, 610.06

the four fifths of Ireland/five fourths (the Irish word for

'province' means 'quarter'; at one stage there were, para-

doxically, five of these in Ireland—the central one being

Royal Meath), 323.20, 353.35, 370.28, 475.07, 589.27, 596.16

the four of them, 13.23, 57.07, 80.18, 94.24, 94.31, 96.10,

214.35, 377.29, II.4 *passim*, 555.08, 557.01, 621.05

a friend in need is a friend indeed, 79.15, 109.17, 440.25

from ear to ear, 409.03, 568.26, 588.27

from start to finish, 17.14, 32.25, 322.20, 622.31

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fuit Ilium (see 'fat lux')

full of eyes, full of balls, . . . (cf. Ezek. 10:12: 'the wheels were full of eyes'), (280.33), (322.15), 339.19, 390.07, 604.36

full stop (see 'Letter')

Gammer and gaffer (see 'Anna Livia Motifs')

gave up the ghost (cf. Matt. 27:50), 81.30, 580.11

the gentleman who pays the rent (Anglo-Irish term for a pig), 89.15, 145.30

get thee behind me, Satan (Matt. 16:23), 58.32, 154.13

get the wind up ('wind up' in more than one sense), 8.34, 9.09, 23.14, 90.09, 92.06, 137.27, 176.01, 333.18, 443.06, 603.27

get your goat, 69.25, 136.19, 379.19

the ghost of a nation, 56.16, 366.29, 409.06, 412.28, 414.08, 426.20

G-H-O-T-I (spells fish; 'gh' as in 'enough', 'o' as in 'women', 'ti' as in 'nation'), 51.13, 81.30, 299.F3

give the devil his due, 314.27, 549.24

gloria in excelsis Deo (Lat.: 'glory to God in the highest'), 89.35, 141.30, 154.35, 213.31, 324.21, 327.17, 439.16, (557.03)

a god on pension, 24.17, 373.20

the god on top of the staircase (i.e., Osiris in 'the oldest representation of the god which we have', according to Wallis Budge), 131.17, 530.35

God's truth/Gospel truth, 343.08, 349.16, 358.09, 364.01, 534.08, 597.24, 613.12

good, better, best, 106.33, 165.28, 533.36

goodness gracious! 118.10, 227.25, 237.07, 242.09, 424.15, 460.06

go to the ant, thou sluggard (Prov. 6:6), 415.31, 416.20, 515.36, 579.12

Gott strafe England! (Ger.: 'May God punish England!'), 9.27, 229.03, 451.04

grand funeral (see 'Letter')

Greek or Roman (see 'Anna Livia Motifs')

green in his eye, 88.15, 162.32, 249.03, 378.11, 466.35

grew girther, girther and girther (HCE, the expanding universe), 130.27, 138.36

Guinness is good for you, 16.31, 190.17, 593.17

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- hadn't the heart to . . ., 345.02, 345.08, 392.19, (409.06)
hail-fellow-well-met, 39.32, 350.35, 447.30
handsome is as handsome does, 161.30, 236.06, 239.29, 270.01,
(384.28), 407.25, 415.12, 564.12
happy-go-lucky morning, 35.03, 332.24, 358.09, 499.04
the haves and the havenots, 295.L2, 358.02, 579.16, 599.14
Have you eview thought, wepowtew, . . ., 61.06, 523.02
he appears a funny colour (an Earwicker motif; 'funny colour'
seems to include 'funicular'), 38.17, 596.26
Hear! Hear! (*see* 'First Four Paragraphs')
Hear, we beseech Thee . . . (from 'The Litany', 'The Litany
of the Saints', etc.), 152.14, 259.03, 576.30
heat turned the milk (*see* 'Letter')
hee-haw, 57.10, 161.25, 201.36, 202.04, 520.20, 533.21
Heigh ho! (*see* 'Last Monologue Motifs')
He married his markets (*see* 'Anna Livia Motifs')
He points the deathbone and the quick are still, 81.32, 193.29,
195.05, (455.14), 547.22, 595.01, 628.04
he shoves his thumb and four fingers . . . (the pattern formed
in this motif is that of five points in a ring, and hence of the
circle-cross combination discussed above, in Chapters Four
and Five), 265.F2, 352.28, 612.34, 617.02
he spat in his fist . . . (a curious but clearly important motif
whose significance entirely escapes me), 83.29, (227.09),
311.31, 326.20, 363.17
he would break his bulsheywigger's head for him, 70.21, 81.25
hide and seek, 35.09, 66.17, 161.22, 372.35, 374.21, 451.26,
462.10, 540.34
Hip! Hip! Hurrah! 26.09, 53.36, 106.19, 205.01, 236.15,
258.09, 329.04, 348.27, (357.06), 377.33, 495.13, 569.25,
594.16
Hircus Civis Eblanensis (*see* 'Anna Livia Motifs')
his bark is worse than his bite (applied, in one sense, to Eve's
tree), 168.05, 182.36, 339.09, 467.01, 542.19
his meat was locusts and wild honey (Matt. 3:4), 184.20, 318.15
Hohohoho Mr Finn . . ., 5.09, 58.16, 194.11, 250.19, 293.19,
314.18, 319.08, 383.08

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- hold a candle to it, 257.15, 271.10, 459.30
Home! (*see* 'Last Monologue Motifs')
home is home, be it never so homely, 173.29, 245.34, 318.05, 398.11
Honi soit qui mal y pense (Med. Fr.: 'evil be [to him] who evil thinks of this'—the motto of the Order of the Garter), 29.32, 35.21, 113.17, 238.33, (325.08), 495.27
hook and I may/who am I to say? 61.24, 197.17, 214.05, 239.05, 330.26, 431.07, (623.34)
hopes to soon hear (*see* 'Letter')
hop, step and jump, 63.36, 199.01, 232.30
horn of a bull, hoof of a horse, smile of a Saxon (the doctrine of 'signatures'), 127.29, 136.32, 310.30, 377.04
the hospice for the dying, 24.04, 392.07, 514.25
hour of rising, 449.27, 598.13
the house of the hundred bottles (apparently refers to a tale which I have not been able to identify), 29.01, 380.15
How are you today, my dark sir? 16.04, 35.15, 54.10 ff., 93.06, 95.05, 160.31, 186.32, 322.16, 409.14, 466.29, 511.21
How Copenhagen Ended, 10.21, 324.29
how goes the enemy? (= what is the time?), 352.10, 469.23
how long, O Lord, how long/*Tipote, Kyrie, Tipote*, 54.12, 100.22, 244.20, 247.15, 363.11, 395.06, 452.10, 587.36
hue and cry, 34.02, 68.20, 103.05, 106.02, 118.19, 182.08, 215.17, 256.10, 273.13, 344.03, 482.25, 517.19, 558.23, 563.01, 609.20, 620.17, 622.33
Humblady Fair (?), 18.07, 207.25, (472.22)
Humph is in his doge (*see* 'Vikingfather Sleeps')
the Hundred of Manhood (in England a 'hundred' is a subdivision of a county or shire; Manhood is in south-west Sussex and contains the town of Sidlesham), 30.08, 54.25, 98.01, 264.20, 337.02, 375.09, (376.02), 388.27, 408.06, 596.03
I am black, but comely (Cant. 1:5), 158.33, 550.20
I am passing out (*see* 'Last Monologue Motifs')
I AM THAT I AM (Exod. 3:14), 306.F5, 455.23, 481.35, 484.05, 604.23

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- ich bin so frech!* (Ger.: 'I am so cheeky'), 113.25, 356.17
 I'd die down over his feet (*see* 'Last Monologue Motifs')
 I fail to see, 151.26, 271.07, 558.34
 if ifs and ands were pots and pans there'd be no more work for
 the tinkers, 455.17, 463.28
 If I seen him bearing down on me . . . (*see* 'Last Monologue
 Motifs')
 I have met you too late . . . (*see* the many accounts of Joyce's
 early meeting with Yeats), 37.13, 60.29, 155.12, 245.22,
 345.13, 408.16
 I have trodden the winepress alone (Is. 63:3), 20.09, 212.16,
 542.11
 ill-hallowed hill, 7.33, 436.29, 565.02, 587.14
 I'm going (*see* 'Anna Livia Motifs')
Impropria (Lat.: 'the reproaches'—Christ's address to the
 people on Good Friday), 278.05, 456.09, 484.20
in diebus illis/in illo tempore ('in those days', 'at that time'—Latin
 formulae used in the Mass to introduce Lesson and Gospel
 respectively), 19.31, 74.06, 82.17, 164.34, 310.18, 385.03,
 386.07, 390.20
 inharmonious creations . . ., 109.23, 188.26
 in his heart of hearts, 188.31, 358.11, 396.11
in illo tempore (*see* '*in diebus illis*')
in medias res, 158.07, (398.08), 423.18
in nomine Patris et Filii et Spiritus Sancti, 128.33, 153.31, 164.11,
 220.25, 235.04, 273.F4, 286.22, 331.14, 339.36, 371.01,
 419.09, 440.14, 482.01, 529.30, 612.30, 614.31
 in other words, 280.26, 285.22
 in point of fact, 60.17, 162.16, 350.05, 385.30, 532.09
 in the beginning . . . (Gen. 1:1; John 1:1; the use of the
 words to begin both O.T. and a Gospel is a prime example
 of *concordia*), 17.22, 30.12, 56.20, 129.10, 169.02, 222.03,
 239.23, 271.23, 277.12, 282.05, (287.06), 301.03, 378.29,
 468.05, (483.15), 487.20, 594.02, 597.10
 in the midst of life we are in death (from the 'Order for the
 Burial of the Dead'), 11.32, 120.34, 187.27, 262.24, 376.28,
 384.09

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- in the sweat of thy face shalt thou eat bread (Gen. 3:19),
24.05, 198.05, 291.06, 324.03, 336.28, 408.01, (426.15),
563.19
- in the twinkling of an eye (1 Cor. 15:52), 279.F33, 426.34,
524.24, 620.15
- in vino veritas* (see 'First Monologue Motifs')
- I see them rising (see 'Last Monologue Motifs')
- is life worth living? 12.01, (172.09), 230.25, 269.F1
- I sørger for vandfloom til verdensmarken.*
- Jeg lægger med lyst torpédo under Arken.* (the concluding lines of Ibsen's sonnet 'Til min Venn Revolutionstalern!'—'To my Friend the Revolutionary Orator'; they may be translated as 'You take care of the water to cover the earth. I shall willingly put a torpedo under the Ark'. The sonnet begins '*De siger, jeg er bleven "konservativ"*', meaning 'You say I have grown "conservative"'.), 364.28, 530.23, 535.16
- it begins to appear (see 'Letter')
- Item, mizpah ends, 306.07, 588.24
- it is easier for a camel . . . (Mark 10:25; the camel is Earwicker, the 'needle' Cleopatra's), 120.26, 143.09, 494.03
- it's an ill wind . . . (associated with Shaun's post-horn—as in the old joke, an ill wind that nobody blows good), 20.35,
28.09, 315.15, 428.14, 448.20
- it's a wise child that knows its own father, 269.11, 322.12
- It's well I know your sort of slop (see 'Anna Livia Motifs')
- Johnny I'd like to be bowling your hoop (a song?), 398.19,
454.12
- joygrantit! 4.35, 566.32
- just a young thin pale soft shy slim slip of a thing (Anna Livia),
202.27, 627.04
- Kennedy's bread, 7.10, 317.01
- the king is dead. Long live the king! 273.02, 499.13
- kiss the book, 94.29, 210.06, 313.13, 375.15, 445.07
- Kyrie Eleison, Christe Eleison, Kyrie Eleison* (Gk: 'Lord have mercy upon us, Christ have mercy upon us, Lord have mercy upon us'; from the Mass), 259.03, 528.09, 552.27, 552.30, 577.31
- laid hands on himself, 21.11, 97.31

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laid to rust (*see* 'First Four Paragraphs')

the lamp went out (*see* above, p. 60), 349.27, 349.35, 427.15

the language of flowers, 86.01, 96.11, (107.18), 116.23, 117.14,
143.04, 172.01, 237.05, 318.28, 621.22

lapsus linguae (Lat.: 'a slip of the tongue'), 120.35, 151.28,
178.01, 396.29, 484.25

larrons o'toolers clittering up and tombles a'buckets clottering
down, 5.03, (59.06), 114.18, (621.15)

Last Monologue Motifs

Soft morning, city! 427.24, 619.20, (620.15), 621.08, 624.21,
628.08, (628.14)

I am leafy speafing, 279.01, 376.11, (388.34), (462.25), 619.20

Folty and folty, 20.28, 342.29, 519.07, 619.20

Come! (cf. Rev. 22:17ff), 428.07, 527.04, 527.10, 620.10,
621.03, 621.20, (628.13)

So., 621.24, 621.33, 626.03, 628.06

Remember! 622.17, 623.09, 623.16, 625.29, 626.08, 628.14
always (*see* above).

First we feel. Then we fall, 427.30, 469.13, 471.27, 627.11

let her rain now if she likes, 428.24, 627.12

my time is come ('Time, gentlemen please') (cf. 'I am the long,
strong Sollane; the time is come, where is my man?'—an
Irish saying referring to a local belief that the river Sollane—
94.27, 384.01—drowns a person at stated times), 371.25,
376.26, 546.24, 622.21, 627.13, 628.11

Home! 215.10, 215.32, 428.11, 473.05, 627.24

Heigh ho! 117.16, 201.36, 213.06, 373.07, 373.15, 627.31

loothing . . . Loonely, 194.21, 204.26, 428.14, 627.33, 627.34

They'll never see. Nor know, 377.09, 427.36, 627.35

I am passing out, 427.18, 469.05, 627.34

my cold father, 565.20, 628.01

moyles and moyles, 253.35, 427.25, 428.21, 475.05, 545.24,
628.03

moananoaning, 427.25, 628.03

I see them rising! 81.32, 193.29, 195.05, (455.14), 547.22,
595.01, 628.05

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Two more. Onetwo moremens more, 55.03, 101.15, 102.18,
107.35, 121.23, 146.31, 148.17, 148.31, 160.25, 190.03,
213.32, 225.12, 237.35, 239.12, 247.27, 250.17, 253.35,
263.25, 316.21, 354.18, 378.02, 382.06, 384.12, 427.25,
428.10, 549.08, 621.24, 628.05

Avelaval, 147.06, 213.32, 240.32, 305.27, 375.29, 406.09,
420.25, 600.07, 613.30, 628.06

Carry me along, taddy . . ., 191.21, 461.28, 628.08

If I seen him bearing down on me . . ., 201.11, 628.09

I'd die down over his feet/at her feet he bowed . . . (Judges
5:27), 25.18, 200.35, 258.05, 260.F1, 335.02, 340.03, 628.10

Yes, tid, 621.04, 627.01, 628.08, 628.11

behush the bush to, 100.36, 134.28, 201.20, 214.10, 305.24,
562.35, 628.12

Coming, far! 428.07, 621.20, 628.13

End here . . . endsthee ('The End'), 28.29, 115.02, (127.08),
(144.25), (232.21), 368.35, 392.33, 393.22, 397.09, 410.21,
435.36, 460.36, 468.05, 493.08, 515.36, 540.18, 628.13,
628.15

Finn, again! 28.34, 628.14

Bussofthlee, 462.25, 628.14

mememormee (cf. the words in the final aria from Purcell's
Dido and Aeneas: 'Remember me!'), 148.27, 428.08, 527.03,
527.21, 527.24, 622.17, 623.09, 623.16, 625.29, 626.08,
628.14

A way a lone . . ., 32.15, 148.31, 474.01, 527.34, 601.15,
628.15

Thalatta! Thalatta! (Gk: 'The sea! The sea!'), 93.24, 100.02,
324.09, 328.29, 367.25, 547.31, 551.35, 593.13, 626.07

the last of the first (*see* 'Letter')

the last straw, 49.29, 323.28, 334.15, 589.36

LDS (*Laus Deo Semper*—'Praise be to God always', the Latin
formula with which boys in Jesuit schools conclude an essay,
etc.), 107.02, 107.36, 282.F2, 325.03, 418.04, 496.02, 554.04

let bygones be bygones, 11.08, 16.29, 263.17, 406.34, 621.01

let her rain now if she likes (*see* 'Last Monologue Motifs')

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Letter (the following motifs occur in the 'Boston, Mass.' letter.

Finnegans Wake contains other letters, however, whose relationship to the main motif-complex is more tenuous. Such letters are those at 201 and 308)

Major Statements: 11, 111, 113, 116, 279.F1, 280, 301, 369-70, 413, 457, 615

all at home's health/some at home . . . more . . ., 111.11, 116.20, 280.13, 457.35, 617.06

all she wants, 113.11, 280.10, 378.21, (617.36)

ampersand, 111.11, 122.01, 241.15

A-N-N, 113.18, 280.09, 575.07

born gentleman, 10.17, 111.13, 116.25, 120.09, 150.26, 301.11, 365.04, 370.07, 460.34, 617.25

Boston Transcript (apparently, in part, *The Boston Evening Transcript*; and see, of course, Eliot), 111.09, 374.03, 393.31, 617.23, 623.36

Dear, and it goes on/it begins to appear . . ., 11.08, 18.30, 55.01, 111.10, 135.29, 270.F3, 280.09, 292.08, 364.11, 369.31, 512.24, 615.12

dear thank you, 111.14, 273.F6, 370.11, 458.25, 615.14, 619.03

don't forget, 111.13, 116.19, 364.11, 458.10, 617.25

the following fork, 105.06, 370.12, 618.25

fondest love, 111.17, 334.03, 458.02, 489.11, 601.02

full stop, 20.13, 118.14, 144.13, 152.16, 210.26, 222.23, 222.26, 263.F2, 282.F4, 319.15, 319.16, 367.07, 370.13, 488.26, 595.32

grand funeral, 111.14, 280.11, 369.33, 617.20, 617.26

heat turned the milk, 111.11, 116.23

hopes to soon hear, 111.16, 280.21, 369.36, 458.25, 617.28

the last of the first (cf. Matt. 19:30), 111.10, 156.24, 156.32, 519.12, 617.20, 617.34

lovely present/parcel of wedding cakes, 11.23, 111.13, 116.21, (131.14), 279.F33, 280.14, 287.29, 365.02, 369.34, 370.05, 617.24, 619.02, 619.04, 620.36

merry Christmas, 11.14, 308.17, 619.05

must now close, 111.16, 468.24, 616.33, 617.04

nice kettle of fish, 11.32, 76.24, 229.24, 316.20, 320.16

reverend, 3.01, 615.12

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- stop. Please stop . . ., 18.17, 124.04, 144.01, 232.18, 252.31,
272.09, 367.05, 379.03, 411.06, 421.13, 560.16, 609.06
- tea-stain, 28.28, 111.19, 112.30, 369.32
- tender condolences, 280.11, 280.20
- there's many a slip . . ., 116.20, 161.31, 171.18
- unto life's end, 11.28, 111.15, 116.22, 120.24, 458.08, 617.07
- well how are you? 111.16, 142.30, 273.F6, 280.14, 364.12
- XXXX, 11.27, 19.20, 42.08, 111.17, 114.11, 120.19, 121.36,
172.08, 252.30, 280.27, 342.18, 424.13, 458.03, 625.02
- let the cat out of the bag, 118.35, 331.15, 344.10, 452.04
- let us pray, 122.09, 188.08, 237.19, 413.32, 418.05, 433.04,
447.29, 482.18, 489.06, 536.34, 598.14
- let us, therefore . . ., 5.18, 488.01, 582.02
- levate* (*see* 'Arise, sir . . .')
- listen, listen, I am doing it (Isolde's micturition), 21.02, 148.26,
236.06, 394.20, 571.24, 571.34
- Litany of the BVM (*see* the Missal), 27.13, 51.31, (75.05),
185.19, 327.28, 439.13, 507.33, 527.22, 538.13, 552.06,
557.10, 606.06
- Liverpool? (*see* 'Vikingfather Sleeps')
- look before you leap, 108.32, 250.22, 268.F6, 314.17, 327.11,
433.34, 586.03
- Look, look (*see* 'Anna Livia Motifs')
- loop the loop (cyclic progress), 97.08, 214.04, 578.18
- loothing . . . Loonely (*see* 'Last Monologue Motifs')
- lord of creation, 350.14, 457.24
- loth to leave, 194.21, 204.26, 428.14, 627.33
- lovely present/parcel of wedding cakes (*see* 'Letter')
- Magazine Wall Motif (i.e., 'Fumfum fumfum', etc.), 6.21,
13.15, 48.16, 57.03, 58.13, 64.28, 75.08, 94.19, 97.26, 101.07,
105.07, 106.20, 116.18, 116.19, 178.15, 204.16, 235.32,
236.13, 246.21, 257.08, 257.09, 262.26, 272.30, 294.24,
310.02, 314.13, 314.14, 331.30, 334.25, 335.05, 336.20,
350.09, 371.10, 437.11, 443.16, 462.25, 480.31, 500.05 ff,
505.09, 553.24, 560.15, 569.04, 598.18, 598.20, 608.31,
610.05, 615.31

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- main drain (*see* 'Anna Livia Motifs')
- make a virtue of necessity, 133.32, 510.06
- make hay while the sun shines, (192.36), 202.29, 385.10
- making faces/faeces (a further example of the meeting of extremes), 411.10, 415.28, 416.05, 418.11, 526.30, 561.31
- mamourneen's, 428.08, 628.14
- man alive! 41.27, 83.05, 139.19, 293.20, 500.02, 551.22
- Mannequin Pisse* (the statue in Brussels), 17.02, 58.10, 207.14, 267.F2, 290.05, 329.04, 334.35, 532.33, 576.15
- manners makyth man, 57.02, 369.20
- mantissa minus (a mantis is a prophet; a mantissa a makeweight; the motif seems to establish Shem's sterility), 298.20, 417.34
- The Marriage Ceremony, 20.17, 62.10, 148.30, 167.29, 203.04, 318.13, 325.21, 331.05, 348.01, 380.25, 438.26, 547.27, 571.29, 617.07, 626.31
- marry in haste; repent at leisure, 131.14, 328.09, 441.35
- mate a game ('meet again', from 'Loch Lomond', but also the game of intellectual chess which is *Finnegans Wake*), 340.07, 520.26
- a matter of course, 37.10, 77.33, 254.32, 443.06, 575.33
- Mawmaw, luk, your beeeftay's fizzin over! (one of many phrases from *Ulysses*—U 537—which are quoted virtually verbatim in *Finnegans Wake*), 308.R1, 421.09
- the meaning of meaning, 267.03, 313.23, 546.29
- mememormee (*see* 'Last Monologue Motifs')
- merry Christmas (*see* 'Letter')
- Michaelmas (*see* 'Anna Livia Motifs')
- The Mime of Mick, Nick and the Maggies, 48.10, 106.10, 219.18, 399.26, (422.33)
- miserere nobis* (Lat.: 'have mercy upon us'), 259.07, 466.32, 470.21
- mishe mishe to tauftauf (*see* 'First Four Paragraphs')
- mix business with pleasure, 70.03, 127.20, 174.30, 268.05, 618.36
- moananoaning (*see* 'Last Monologue Motifs')
- more by token, 315.06, 350.18, 360.08, 541.12, 608.26
- the more carrots you chop . . . , 190.03, 566.02

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- more power to his elbow (Power's is a well known brand of Irish whiskey), (140.34), 190.08, 274.10, 303.04, 321.01
the more the merrier, 190.03, 202.01, 468.27
morituri te salutant (Lat.: 'those about to die salute you'—the gladiators' salutation to the royal spectators), 167.24, 237.12
most high heaven (*see* 'First Four Paragraphs')
mote in thy brother's eye . . . beam in thy own (Matt. 7:3), 93.28, 162.32, 512.08
Mother Gossip (*see* 'Anna Livia Motifs')
move up . . . make room for . . ., 12.24, 99.19, (101.09), 264.L2, 593.14
moyles and moyles (*see* 'Last Monologue Motifs')
muddy ass, 230.12, 423.15
Mummum, 144.35, 193.30, 259.10, 365.26, 371.01, 416.02
murdering Irish, (17.24), 63.21, 320.13, 354.24, 498.15
Museyroom: Major Recalls at, 111.30, 141.30, 273.19, 303.05, 333.06, 376.04, 510.29, 599.23
must now close (*see* 'Letter')
mutatis mutandis, 60.33, 281.R1, 508.23
my back, my back, my bach, (*see* 'Anna Livia Motifs')
my cold father (*see* 'Last Monologue Motifs')
my granvilled brandold Dublin lindub . . ., 72.34, 553.26
my time is come (*see* 'Last Monologue Motifs')
a nation of shopkeepers (Napoleon's comment on the English), 123.24, 128.16, 229.08, 352.26, 539.06
natural selection (*see* 'the struggle for life')
necessity is the mother of invention, 133.32, 207.29, 266.11, 341.14, 526.34
neither fowl, nor flesh, nor good red herring, 7.18, 563.34
nenni no! 203.14, 307.F8
never say die, 376.29, 453.34, 456.09
never too late to mend, 230.08, 329.35, 346.09, 472.19
nice kettle of fish (*see* 'Letter')
nisi prius (Lat.: 'unless previously . . .'; refers to the holding of assize courts in England), 196.21, 375.18, 422.36
no better than she should be (i.e., Issy), 359.07, 464.32
noblesse oblige, 277.11, 306.04, 495.26, 567.26

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- nobody appeared to have the same time of beard, 77.12, 309.15
no concern of the Guinnesses, 99.02, 309.01
nodebinding ayes, 143.14, 267.08
a nod is as good as a wink to a blind horse, 5.21, 273.25
no man has a right to fix the boundary to the march of a nation
(Parnell's dictum, which is carved below his statue in Dublin),
41.35, 292.26, 365.26, 420.32, 614.17
no man is a hero to his valet, 136.13, 184.11, 271.L3
None but the brave deserves the fair (Dryden: 'Alexander's
Feast'), 117.02, 366.10, 625.31
no such thing, 63.11, 420.24, 420.28
nothing new under the sun, 253.08, 493.18
not yet, though venissoon after (*see* 'First Four Paragraphs')
now we see through a glass darkly; but then face to face
(1 Cor. 13:12), 18.36, 77.18, 153.21, 177.36, 223.15, 266.22,
355.09, 374.11, 403.24, 434.31
Obedientia Civium Urbis Felicitas (Dublin's motto: 'the obedience
of the citizens is the good of the town'), 23.14, 73.15, 76.09,
140.06, 266.01, 277.08, 347.35, 358.08, 371.22, 494.21,
540.25, 610.07
obscene licence, 523.34, 535.19
obviously inspiring . . ., 122.22, 374.08
O felix culpa! (Lat.: 'O happy Fault'—Augustine's comment on
the fall of man), 23.16, 27.13, 32.25, 72.04, 105.18, 139.35,
175.29, 202.34, 246.31, 263.29, 297.10, 311.26, 331.02,
332.31, 346.35, 363.20, (406.10), 426.17, 454.34, 506.09,
536.08, 563.10, 606.23, 618.01
Old Sots' Hole (The Old Men's Home; also a chop-house
which stood in a recess between Essex Bridge and the Custom
House in Dublin, and which from the first years of the eight-
eenth century maintained the reputation of having the best
ale and beef-stakes in the city), 41.32, 147.05, 169.23
once upon a time, 20.23, 69.06, 152.18, 153.10, 319.14, 322.27,
356.16, 453.20, 516.01
one man's meat is another man's poison ('meat' is often to be
understood here in the slang sense of 'penis'), 85.29, 143.18,
151.34, 165.10, 177.11, 209.06, 451.06

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- one numb arm up a sleeve (Shem), 169.12, 305.22
one, two, three and away! (four Viconian Ages), 115.17, 236.12, 272.20, 285.14, 360.29, 469.27
open sesame! (95.15), 98.04, 302.L2, 331.04, 333.01
. . . or, as others say . . . (a phrase occurring frequently in the Egyptian *Book of the Dead* and referring to the numerous variant readings), 357.15, 482.18, 507.34
Ordovico or viricordo (*see* 'Anna Livia Motifs')
O tell me all about . . . (*see* 'Anna Livia Motifs')
out of the frying pan into the fire, 209.31, 438.16, 538.26
out of the mouth of babes and sucklings (Ps. 8:2), 23.30, 86.18
the outward and visible sign of an inward and spiritual grace (the definition of a sacrament), 227.23, 378.33
Oyez! Oyez! Oyez! 85.31, 101.19, 101.35, 184.02, 193.03, 488.19, 553.04, 585.26, 604.22
paint the lily (cf. 'Consider the lilies of the field', above), 434.18, 452.19
pass the fish (a catch-phrase of the Four; the fish is, of course, both Christ and Finn's salmon), 7.07, 80.18, 94.32, 377.30, II.4, *passim*, 535.25
Paternoster, 31.07, 32.02, 52.16, 78.16, 81.28, 89.25, 93.20, 104.01, 126.20, 128.34, 182.18, 198.06, 213.31, 238.15, 244.34, 276.14, 326.07, 328.36, 329.33, 333.26, 333.30, 345.28, 411.11, 467.03, 500.19, 518.10, 530.36, 536.34, 551.36, 561.22, 587.28, 594.06, 596.10, 599.05, 603.07, 615.36
Patrick's Purgatory (on Station Island in Lough Derg St. Patrick had a vision of Purgatory; he discovered a cave once thought to give real access to Purgatory) 51.30, 71.29, 80.07, 117.17, 177.04, 352.36, 463.01, 582.29, 618.15
pay the piper, 188.20, 418.16
'Peace', (15.09), 93.21, 175.16, 470-71, 499.05
peace, perfect peace, 222.19, 549.12
the pen is mightier than the sword, 13.28, 150.04, 212.18, 306.18
a penny for your thoughts, 342.02, 603.05
Perierunt . . . (Lat.: 'they shall perish . . .'; Eccles. 44:9), 48.08, 361.28

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Peter's Pence (an annual contribution of one penny formerly paid to Rome; in modern usage, voluntary contributions paid by Roman Catholics to the Papal Treasury since 1860), 13.02, 98.14, 210.22, 350.27, 520.14, 618.33

pharce (*see* 'First Four Paragraphs')

pia e pura bella (Vico's Latin catch-phrase for holy wars: 'pious and pure wars'), 27.16, 178.17, 243.07, 280.28, 389.03, 486.20, 518.33, 533.03, 535.19, 610.21

Pingpong! There's the Belle . . . (*see* 'Anna Livia Motifs')

the pitcher that goes to the well, 210.34, 233.01, 438.13, 587.14, 598.21

the pot calling the kettle black, 119.34, 151.14, 267.F5, 276.F4, 340.31, 596.32, 622.06

pray for us, 214.06, 492.12, 514.22, 601.29

pure and simple (i.e., Issy), 112.04, 204.12, 241.25, 364.24, (491.03), 561.09

put the cart before the horse, 164.17, 377.33, 594.29

put your best foot foremost, 9.16, 72.13, 434.19, 519.21

put your trust in God and keep your powder dry (Cromwell), 128.12, 313.05, 540.36

quare tristis es, anima mea? (Lat.: 'Why art thou cast down, O my soul?'; Ps. 42:5, 42:11, 43:5), 301.15, 499.30

a queer sort of a man, 16.01, 67.15, 128.02, 201.24, 215.13, 241.22, 313.31, 343.22, 413.29

The Quinet Sentence

Full Statements: 14.35, 236.19, 281.04, 354.22, 615.02

Lesser Recalls: 28.26, 53.09, 175.21, 221.18, 223.07, 253.03, 256.19, 271.19, 327.31, 388.06, 428.25, 580.17, 604.03

Quis Superabit? (Lat.: 'Who shall vanquish?'—the motto of the Order of St Patrick), 255.35, 625.07

qui vive, 369.31, 419.12, 494.17

Q.E.F. (Lat.: *Quod Erat Faciendum*—'which was to be done'), 194.10, 279.F08, 298.04, 299.03

Quoiquoiquoiquoiquoiquo! 4.02, 126.06, 195.06, 270.14, 342.14

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- the race is not to the swift . . . (Eccl. 9:11), 318.05, 441.03,
465.30, 512.15
- the rag was up (there was a notice outside to say that the
play's run was ending; also refers to menstruation), 407.35,
453.11
- the rain for fresh remittances, 428.24, 627.11
- rally, O rally, 512.20, 593.03
- ravishing shadow and lovely line (the raven and the dove, as
well as comments on Beardsley's drawing), 358.04, 365.23
- really and truly (echoes of Swift's 'little language' in the
Journal to Stella), 61.05, 89.36, 90.31, 386.14, 520.32
- regginbrow (*see* 'First Four Paragraphs')
- remove that bauble! (Cromwell, when dissolving the Rump
Parliament; bauble = mace; Earwicker was once a member
of the Rump—*see*, 127.33; Joyce comments in his turn on
Cromwell by rendering the order as 'remove that Bible'),
(5.02), 71.16, 224.12, 273.07, 359.12, 536.08, 579.10
- the rending of the rocks (Matt. 27:51), 88.26, 170.24, 221.32,
562.10
- renounce the Devil . . ., 24.25, 243.21, 387.26
- Requiem aeternam dona eis* . . . (Lat.: 'Eternal rest grant them,
O Lord . . .')—the opening words of the Introit of the Mass
for the Dead), 262.15, 499.11
- Reverend (*see* 'Letter')
- rich beyond the dreams of avarice (Samuel Johnson; Edward
Moore: 'The Gamester'), 143.06, 189.15
- The Riddle ('why do I am alook alike . . .'), 21.18, 22.05,
22.29, (38.05), 223.23, 224.14, 260.05, 301.F1, 311.22,
317.22, 324.12, 365.34, 372.04, 417.07, (466.30), 493.29,
(511.19), 623.14
- rime or reason, 154.31, 178.05, 212.16, 263.26, 478.10,
496.14
- ringsome on the aquaface (*see* 'First Four Paragraphs')
- R.I.P., 17.26, 295.15, 325.01
- rise you must (*see* 'First Four Paragraphs')
- riverrun (*see* 'First Four Paragraphs')
- a rolling stone gathers no moss (Shaun), 428.10, 602.11

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- Sanctus! Sanctus! Sanctus!* (Lat.: 'Holy! Holy! Holy!'; the Trisagion), 235.09, 279.F34, 305.23, 343.32, 350.31, 360.27, 377.01, 408.33, 454.15, 454.33, 528.09, 593.01, 605.14
Sanglorians, save! (*see* 'First Four Paragraphs')
sauve-qui-peut, 9.34, 222.10, 459.03
the scheme is like a rumba round my garden (*see* above, p. 143), (96.14), 176.18, 309.07
search me! (the passage preceding the final occurrence seems to owe something to Browning's 'Caliban upon Setebos'), 186.33, 269.23, 280.09, 322.17, 597.22
Sechsläuten Motif (*see* 'First Four Paragraphs': 'Pingpong! . . .')
securus iudicat orbis terrarum, bonos non esse . . . (Lat.: 'The calm judgment of the world is that those men cannot be good who in any part of the world cut themselves off from the rest of the world'—St. Augustine; *see* Atherton, 141), 76.07, 96.33, 263.27, 306.R1, 314.34, 513.01, 593.13
seemself, 114.23, 143.26, 460.11
see Naples and then die, 106.24, 448.09, 540.12
see press (*passim*), 50.24, 550.03.
The seim anew (*see* 'Anna Livia Motifs')
Sekhet-Hetep (the Elysian Fields of the Egyptians), 360.16, 377.03, 398.27, 415.34, 418.06, 453.32, 454.35, 530.22, 571.02, 612.15
send peace in our time, 92.22, 259.04, 500.13
se non è vero, 301.16, 353.09
she pleated it, she plaited it, 207.02, 526.32
she sass her nach, chillybombom and forty bonnets, upon the altarstane (Queen Ota on the high altar of Armagh cathedral; *see* *Census*), 279.F27, 493.19, 552.30
she was always mad gone on me (Shaun as Yeats speaking of Maud Gonne), 399.22, 526.26
she was the queer old skeowsha (*see* 'Anna Livia Motifs')
shimmer and shake (the temptresses), 222.35, 336.28, 342.07, 595.05
sicut erat in principio, et nunc, et semper; et in sæcula sæculorum (Lat.: 'As it was in the beginning, is now, and ever shall be; world

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- without end'), 66.06, 81.07, 139.28, 178.18, 193.29, 210.06,
242.31, 244.01, 271.22, 272.04, 277.12, 290.23, 301.02,
336.01, 455.17, 468.06, 488.11, 552.08, 582.20
the sign of the cross, 222.24, 316.25, 317.11, 326.06, 336.01,
339.32, 374.33, 420.36, 471.12, 574.14
silence in court! (the silence which comes at the end of a cycle),
44.04, 378.32, 557.12
simply and solely, 458.30, 598.19, 600.01
sink or swim, 120.13, 230.09
Sireland calls you, 428.07, 621.20, 628.13
smoking his favourite Turkish . . . (the motif closely associates
Earwicker and Taffin a way that I do not wholly understand),
294.19, 347.36, (417.12)
snake in the grass, 139.31, 563.03, 615.28
So. (*see* 'Last Monologue Motifs')
so be it, 27.30, 94.32, 96.24, 124.28, 262.19, 411.27, 414.14,
418.07
Soft morning, city! (*see* 'Last Monologue Motifs')
the solfa scale, 53.18, 68.20, 126.01, 194.12, 224.35, 260.L3,
267.15, 268.14, 273.F8, 407.27, 437.07, 448.35, 450.10, 597.01
some at home . . . more . . . (*see* 'Letter')
some . . . more . . . , 6.21, 44.10, 77.12, (78.33), 116.20,
119.33, 129.20, 276.L1
son of a bitch, 112.05, 149.20, 209.15, 251.11, 278.23, 314.28,
322.05, 340.02, 348.34, 360.03, 362.10, 369.21, 437.29,
540.14, 543.09, 586.15, 603.32, 621.10
the sooner the better (the first occurrence—'the soother the
bitther'—shows this motif to be a version of 'Come, sweet
Saviour!'; the second—'the sinner the badder'—is the oppo-
site side of the picture), 93.24, 314.18
soo ooft, 427.24, 620.15
sosie sesthers (*see* 'First Four Paragraphs')
Sot a bit of it! (*see* 'Vikingfather Sleeps')
so this is Dublin! 13.04, 337.26
sound sense (the Duchess says to Alice: 'Take care of the sense,
and the sounds will take care of themselves'), 13.01, 96.32,
109.15, 112.12, 121.15, 138.07, 169.24, 279.F25, 522.29, 612.29

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- sow wild oats, 49.05, 451.06
spare the rod and spoil the child, 131.14, 436.32, 579.16
speech is silver, silence is golden (Vico's first, golden, Age was inarticulate), 140.27, 193.11, 345.20, (366.11), (477.08)
the spindle side, 31.15, 354.30
SPQR (Lat.: *Senatus Populus Que Romanus*—'the Roman Senate and People'; letters inscribed on Roman standards), 229.07, 454.35, 455.28, 484.22
square the circle, 186.12, 285.F4, 460.09
squaring his shoulders, 29.06, 252.01
standing room only (on Resurrection Day), 33.12, 179.36
stick a pin into the buttocks, 331.12, 474.14
stop. Please stop . . . (see 'Letter')
Stop Press, 568.16, 588.33
the street which is called Straight (Acts 9:11), 310.12, 491.09, 512.15, 542.16, 564.10
the struggle for life/the survival of the fittest/natural selection, 111.12, 117.28, 145.26, 247.30, 252.28, 340.13, 437.21, 504.33
stuttering hand (Earwicker, like the priest in 'The Sisters', smashes beer-glass-chalices), 4.18, 395.27
such and such and so and so, 4.28, 23.24, 233.09, (372.16), 517.30
such is Spanish (perhaps based on a remark of 'Sally' in Morton Prince's *The Dissociation of a Personality*: 'Toujours is French, you know'), 144.13, 233.35, 300.16
sursum corda (Lat.: 'Lift up your hearts!'; from the Mass), 15.15, 239.09, 296.F3, 453.26, 581.13
the survival of the fittest (see 'the struggle for life')
take french leave (cf. Joyce's early trip to Paris), 50.09, 83.30, 311.33, 363.18
take it or leave it, 118.34, 623.20
take off that white hat! 32.23, (36.27), 320.08, 322.01, 322.05, 322.08, 607.03, 614.14, 623.09
take your time, 170.05, 465.35
A tale told of . . . (see 'Anna Livia Motifs')
tea-stain (see 'Letter')

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- Teems of times . . . (*see* 'Anna Livia Motifs')
- The Telegram, 42.09, 60.28, 172.22, 223.34, 315.32, 488.21, 595.33, (609.19)
- Tell me, tell me, tell me . . . (*see* 'Anna Livia Motifs')
- tell that to the marines, 225.04, 364.02, 502.36
- Telmetale (*see* 'Anna Livia Motifs')
- The Ten Commandments (Protestant numbering), 14.26 (9), 62.12 (4), 172.30 (9), 181.31, 247.22 (8), 259.05, 364.01 (8), 411.11 (9), 413.16, 432.26, 433.22 (6), 460.04, 579.18, 615.32 (10), 615.33 (8)
- tender condolences (*see* 'Letter')
- the terror by night (Ps. 91:5), 22.32, 62.25, 116.08, 184.07, 261.26
- tête-à-tête (*see* 'First Four Paragraphs')
- Thalatta! Thalatta! (*see* 'Last Monologue Motifs')
- that's the limit! 119.09, 198.13, 448.33
- that takes the cake, 149.05, 170.22, 175.29, 192.33
- that will be all for today (signing off, on the air), 144.12, 342.29, 533.36, (613.08)
- the all gianed in, 6.18, 351.14
- There's the Belle . . . (*see* 'Anna Livia Motifs': 'Pingpong!')
- they have ears, but they hear not . . . (Ps. 115:6), 23.25, 113.29
- They'll never see. Nor know . . . (*see* 'Last Monologue Motifs')
- they plied him behaste on the fare (an obscure but evidently important motif whose basic English form I cannot determine), 317.20, 319.30, 322.22, 324.17, 326.05, 336.08, 347.34, 368.07
- this for the code (*see* 'Anna Livia Motifs')
- This is . . . (*see* 'as this is')
- This is time for my tubble, reflected Mr 'Gladstone Browne' . . ., 334.06, (cf. 58-61)
- thou art passing hence, 427.18, 627.34
- though I did eat turf . . . (cf. Lynch's admission that he 'ate pieces of dried cowdung', AP 233), 145.07, 225.20
- Though ye have lien among the pots . . ., (Ps. 68:13), 258.15, 368.20

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- Three quarks for Muster Mark! . . ., 53.36, 96.01, 106.19,
117.23, 173.26, 357.06, 383.01, 491.17, 494.26, 581.08,
590.30
three sheets in the wind (drunk), 179.29, 228.09, 315.14
thuartpeatrick (*see* 'First Four Paragraphs')
The Thunderword (*see* 'First Four Paragraphs')
till Tibbs' Eve (i.e., never), 117.19, 236.08, 424.29
time and tide wait for no man, 170.05, 196.22
time of day, 37.06, 77.12, 599.03
tit for tat (riming slang for 'hat'), 9.15, 139.29, 243.08, 272.07,
322.21, 322.26, 322.30, 330.21, 341.16, 350.32, 351.17,
359.11, 364.30, 418.34, 444.26, (534.03), 542.32
tittle-tattle tale, 212.34, 542.32, 597.08
To be continued, 66.08, 205.14, 302.29, 359.27, 452.11, 454.07,
501.22, 626.18
to Hell with the Pope! 416.32, 440.05, 480.18, (500.17), 536.04
to pan (Gk: 'the totality'), 34.02, 340.31, 366.03, 466.01
tot homines, quot sententiae (*see* 'every man to his taste')
Towy I too (*see* 'Anna Livia Motifs')
trespassers will be prosecuted, (128.34), 503.29, 594.14
the truth, the whole truth, and nothing but the truth, 15.25,
162.33, 336.19, 413.29
turn again, Whittington . . ., 82.04, 121.36, 241.18, 248.07,
248.33, 341.31, 346.28, 371.36, 372.02, 372.17, 625.35
turn one's coat (part of the ubiquitous *Tale of a Tub* theme),
116.14, 323.12, 428.09, 507.06, 579.34
twofold truth, 288.03, 490.16
Two more. Onetwo moremens more (*see* 'Last Monologue
Motifs')
two worlds (including Samuel Roth's *Two Worlds*), 422.16,
530.02, 619.11
Tys Elvenland (*see* 'Anna Livia Motifs')
the unspeakable in pursuit of the uneatable (Oscar Wilde on
fox-hunting), 181.22, 417.13, 441.13, 482.21, 609.05
unto life's end (*see* 'Letter')
an unusual suit of clothes (associated, for some reason, with the
Viking/Flying Dutchman theme), 324.29, 510.28

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- up guards and at 'em! (according to tradition, Wellington's order in the last charge at Waterloo), 7.35, 10.16, 18.36, 54.01, 60.15, 69.19, 179.08, 187.13, 272.L4, 303.13, 311.19, 317.16, 348.28, 366.27, 396.04, 459.27, (487.04), 536.33, 561.33
- up one up two . . . (the mechanical, puppet-like motions of the Four; strong sexual overtones), 367.08, 393.20, 396.36, 484.19
- Urbi et Orbi* (the Pope's address 'To the town and to the world') 96.36, 230.07, 260.R1, 311.02, 481.17, 551.24, 589.06, 598.28, 601.05
- usque ad mortem* (Lat.: 'until death'), 105.16, 184.28, 497.23, 499.31, 510.33
- us, the real Us, 62.26, 446.36
- vale of tears, 74.02, 110.09, 190.21, 210.31, 608.01
- vanity of vanities (*see* 'First Four Paragraphs')
- veni vidi vici* (Cæsar's boast: 'I came, I saw, I conquered'), 58.05, (445.18), 512.08
- verb. sap.* (Lat.: 'A word is sufficient to the wise'), 251.06, 269.20, 585.18
- Vikingfather Sleeps*
- Main Statement: 74.13; Major Recalls: 257.36, 266.03, 310.10, 614.12
- Liverpool? 74.13, 379.13, (448.12)
- Sot a bit of it! 3.12, 74.13, 173.08
- Humph is in his doge, 74.16, 462.08
- But wait until our sleeping. Drain. Sdops., 74.18, 256.14, 484.04
- the voice is Jacob's voice . . . (*see* 'First Four Paragraphs')
- walls have ears, 20.27, 183.09, 289.F6, 337.25, 522.12
- water, water, dirty water! (water drunk by Ghazi Power in the desert; *see* J. S. Atherton, 'Frank Power in *Finnegans Wake*', *Notes and Queries*, vol. CXCVIII, no. 9, September 1953, p. 400), 521.19, 551.36, 610.20
- the way of all flesh, 254.12, 621.33
- the way of an eagle in the air . . . (Prov. 30:19), 200.26, 342.22

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- the way of the world, 28.29, 222.19, 354.23, 381.15, 589.04
the weakest goes to the wall (the wall with the hole in it is, in part, the pierced dyke of the Dutch story; Earwicker's plugging of it is obscene), 79.33, 587.14
we are not amused (Queen Victoria's reputed self-revelation), 107.23, 158.03, 365.07
weather permitting, 113.23, 480.07, 564.07
well how are you? (*see* 'Letter')
We'll meet again, we'll part once more (*see* 'Anna Livia Motifs')
wend, went will wend a way, 227.13, 267.27
wet the tea, 12.16, 117.18, 585.31
We've heard it sinse sung thousandtimes, 251.36, 338.01
what is sauce for the goose is sauce for the gander, 186.16, 366.21, 389.31, 450.30, 531.05
what's the time? 127.07, 154.16, 176.11, 213.14, 275.24, 378.18, 501.05, 603.15
what the dickens? 157.27, 239.25, 261.31, 423.06, 424.19, 428.05
when visiting . . ., be sure to see . . ., 334.35, 367.12, 540.09
when you sell, get my price (Parnell), 17.30, 71.14, 148.11, 280.24, 327.28, 366.01, 375.33, 421.08, 433.33, (458.06), (458.28), (478.30), 500.21, 500.25, 500.30, 502.09, 521.35, 571.12, 579.19, 614.16, 616.11
where ignorance is bliss . . ., 50.33, 446.24
which of her mouths? (referring to Anna Livia's delta, but also bearing overtones of sexual perversion), 102.27, 208.28
whisha whisha! 19.05, 203.29, 407.11, 499.35, 616.31
who am I to say? (*see* 'hook and I may')
who'll buy? 273.F5, 291.12
Why? . . ., 118.17, 425.34, 597.09
why do I am alook alike . . . (*see* 'The Riddle')
wild goose chase (refers also to 'the flight of the wild geese'—the self-expatriation of Irish Jacobites on the abdication of James II, and later), 71.04, 185.06, 197.14, 233.12
the wish is father to the thought (cf. 2 Hen. IV, iv:4), 147.20, 620.27

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woe, oh woe! 159.17, 447.29

the woods of Focliut (whence Patrick thought he heard voices calling 'Come to us, O holy youth, and walk among us'. The motif also seems to involve the three 'waves of Erin'. These were Rurie, Tuaithe and Cleena—254.02—and it was said that when danger threatened Ireland they would smite upon the shores with a foreboding roar), 290.18, 478.34, 479.13, 480.04,

woolly throat, 381.26, 454.11

the word was made flesh and dwelt among us (John 1:14), 73.06, 75.19, (79.02), 138.08, 205.08, 239.25, 267.16, 336.17, 468.06, 561.27, 597.28, 624.23

the world, the flesh and the devil (a diabolical equivalent of Father, Son and Holy Ghost), 220.28, 505.32

would to God . . . , 434.35, 602.09

the writing on the wall (cf. Dan. 5), 18.20, 118.19, 135.15

XXXX (*see* 'Letter')

Yes (*see* 'Last Monologue Motifs')

Yes, tid (*see* 'Last Monologue Motifs')

you can't make a silk purse out of a sow's ear, 154.10, 376.03

you devil, you! (applied to Hosty, and to Shaun in the latter's sacrificial role), 46.25, 147.02, 473.21, (522.11)

you're but a puny, 374.22, 627.24

Your evenlode (*see* 'Anna Livia Motifs')

APPENDIX B

THE IRISH UNIVERSE

While the diagram on page 293 is intended to be a symbol of the cosmos, its two cardinal points, A and L, are situated in Ireland, as shown in Figure IV, following. The more important of these points, the 'prisme O' (287.10), is identical with the *omphalos* of III.3, Shaun's navel in the centre of Ireland. This point is defined as 'the Great Ulm (with Mearingstone in Fore ground)' (293.14; that is, 'the Great Elm with the Mooring-stone in the foreground'). That the centre of Ireland and the Stone of Divisions are intended is clear from the sentence which follows: 'Given now ann linch you take enn all'. The words 'enn all' include an allusion to Lough Ennell, which is just south of Mullingar in Central Ireland, and only a few miles from the Stone of Divisions. Point L is reached when a horizontal 'copyngink strayedine' (294.02) is drawn east from Point A, until it reaches 'Lambday', or Lambay Island, which is three miles off shore, just north of Dublin and on precisely the same latitude as Lough Ennell. Clearly the first, wholly Irish, circle is Shaun's, while the other, half in Ireland and half outside it, is Shem's.

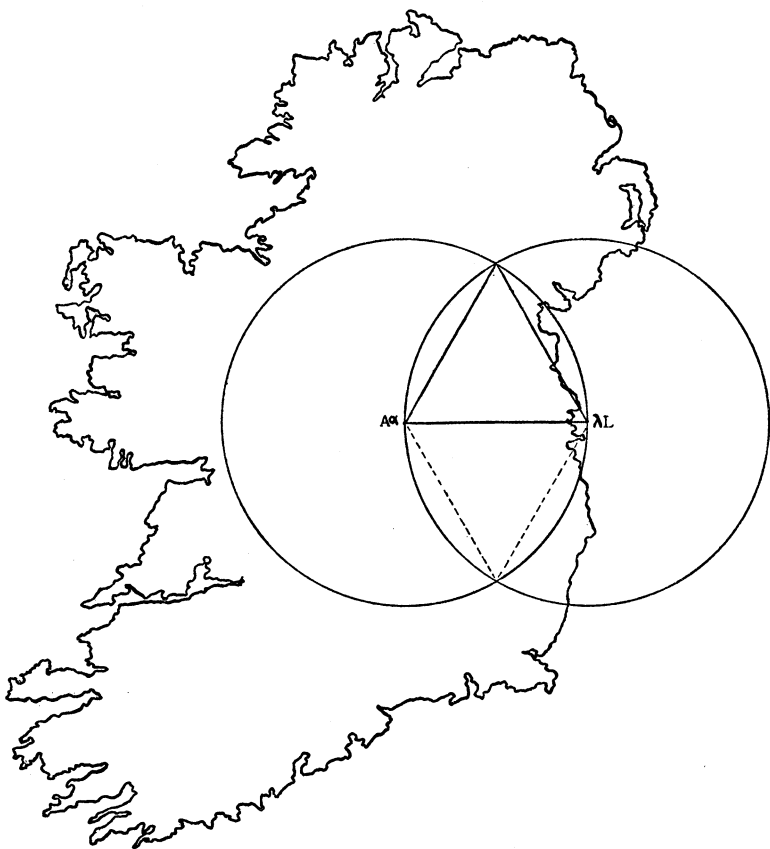


FIGURE IV
'Modder ilond'

APPENDIX C

THE 'PEN' LETTER

The following is the full text of Davitt's 'Pen' Letter:

'Dear Friend,—I have just returned from Dundee, which place I have left all right. Your letter of Monday I have just read. I have no doubt but what the account is correct. In reference to the other affair, I hope you won't take any part in it whatever—I mean in the carrying of it out. If it is decided upon, and you receive Jem's and, through him, Fitz's consent, let it be done by all means; but one thing you must remember, and that is that you are of too much importance to our family to be spared, even at the risk of allowing a rotten sheep to exist among the flock. You must know that if anything happened to you the toil and trouble of the last six months will have been almost in vain. Whoever is employed, don't let him use the pen we are and have been selling; get another for the purpose, a common one. I hope and trust when I return to Man I may not hear that every man, woman, and child know all about it ere it occurred'.

(F. Sheehy-Skeffington, *Michael Davitt*, London, 1908, pp. 25-6.)

APPENDIX D

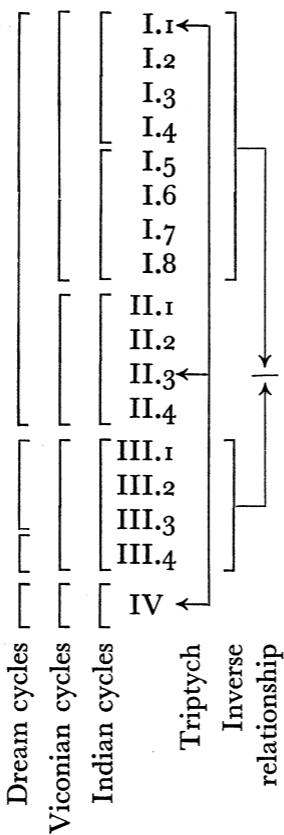


FIGURE V
The Principal Counterpointed Cycles

BIBLIOGRAPHY

I have divided the following list into three main sections:

- A: BIBLIOGRAPHIES AND CHECKLISTS;
- B: PRIMARY SOURCES;
- C: SECONDARY SOURCES (critical material on Joyce and other sources quoted or referred to).

Cue-titles and symbols are given in parentheses after entries.

A: BIBLIOGRAPHIES AND CHECKLISTS

The primary texts have been collated with great care and intelligence in a fine volume:

Slocum, J. J. and Cahoon, H. *A Bibliography of James Joyce 1882-1941*. London, 1953.

and a virtually complete checklist of critical material on Joyce is now available in the following publications:

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The checklists in *The James Joyce Review* will continue to appear.

B: PRIMARY SOURCES

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Pomes Penyeach. London, Faber and Faber, 1952. (PP)

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(ii) *Posthumous Publications*

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ibid. 'Five More Pages of James Joyce's *Stephen Hero*.' Ed. J. J. Slocum and H. Cahoon. M. Magalaner (ed.). *A James Joyce Miscellany, second series*. Carbondale, Southern Illinois University Press, 1959.

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(iii) *Unpublished Manuscript Material*

Most of the MSS of *Finnegans Wake* were given by Joyce to his benefactress, Miss Harriet Shaw Weaver, who, in 1951, deposited them in the British Museum. I have had frequent occasion to consult these:

Add. MSS 47471-47488.

A number of valuable proofs of Book III are in the possession of Mrs. Maria Jolas, of 12, rue Bonaparte, Paris VI^e, who very kindly allowed me to consult them at her home. I have also examined microfilms and 'verifax' copies of the following MS material: (a) a corrected text of 'Anna Livia Plurabelle', in the Slocum Collection of the Yale University Library; (b) the 'Large Notebook',¹ (c) sixteen loose MS pages; and (d) the typescript of the 'Corrections of Misprints'—the last three all in the Poetry Collection of the Lockwood Memorial Library, University of Buffalo.

C: SECONDARY SOURCES

The following list does not include critical articles on works of Joyce other than *Finnegans Wake* unless they are mentioned in the text above or contain material of relevance to my arguments. Critical material on *Finnegans Wake* that I have found especially useful is marked with an asterisk (*).

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¹ Now edited by T. E. Connolly as *Scribbledehobble*, Evanston, 1961.

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