

His hand looking for the where did I put found in his hip pocket soap lotion
have to call tepid paper stuck. Ah, soap there! Yes. Gate.⁷
Safe!

1914–21

1922

Finnegans Wake Because the meanings in *Finnegans Wake* are developed not by action but by language—a great network of multiple puns that echo themes back and forth throughout the book—the careful reading of a single passage, even out of context, will convey more than any summary of the “plot” (some discussion of the general plan of the work is given in the Joyce headnote). The passage printed here was one of Joyce’s favorites, and there exists an audio recording of it made by him. It consists of the closing pages of chapter 8 of book 1; the chapter was published separately as “Anna Livia Plurabelle” in 1928 and 1930, although the finished book omits this title.

The entire chapter is a dialogue, and the scene is the river Liffey: two washerwomen are washing in public the dirty linen of HCE and ALP (the “hero” and “heroine”) and gossiping as they work. As this excerpt opens, it is growing dark; things become gradually less and less distinct, so that the washerwomen cannot be sure what the objects seen in the dusk really are. As it grows darker, the river becomes wider (we get nearer its mouth) and the wind rises, so that the women have more and more difficulty hearing each other. At last, as night falls, they become part of the landscape, an elm tree and a stone on the river bank. Toward the end of the dialogue they ask to hear a tale of Shem and Shaun (the two sons of HCE and ALP), and this question points the way to book 2, which opens with the boys (metamorphosed for the moment into Glugg and Chuff) playing in front of the tavern in the evening.

A complete annotation of even this brief passage is, of course, a physical impossibility in this anthology. The notes that are provided are intended to indicate the nature of what Joyce does with language and to enable the reader to see some of what is going on. But all sorts of suggestions built up in the language are not referred to in the notes; all readers will find some for themselves.

From Finnegans Wake

From *Anna Livia Plurabelle*

* * * Well, you know or don't you kennet¹ or haven't I told you every telling has a taling and that's the he and the she of it. Look, look, the dusk is growing! My branches lofty are taking root. And my cold cher's gone ashley.² Fieluhr?

7. Anxious to avoid Boylan, Bloom pretends to admire the architecture of the Museum and National Library building and then pretends to be looking for something in his pockets, where he finds the “Agendath Netaim” leaflet. He continues to search desperately in his pockets to avoid looking up and seeing Boylan, discovers the potato he carries as a remedy against rheumatism and a cake of soap he had bought that morning (the soap reminds him that he must call at the chemist's to collect a face lotion he had ordered for Molly). At last he goes through the National Library gate and feels safe.

1. Ken it (“know it”) + Kennet (river in England). Rivers in *Finnegans Wake* symbolize the flow of life, and thousands of river names are suggested

throughout the book in allusive pun combinations, as here.

2. “Cold cher”: cold cheer (i.e., cold comfort) + cold chair + (perhaps) culture. “Gone ashley”: gone to ashes. Going to ashes suggests the fiery death and rebirth of the mythical bird called the phoenix: from the ashes of the dead phoenix rises a new one. Modern culture, which can provide only cold cheer, is in the state of decay, the “going to ashes,” which precedes the stage of rebirth into a new cultural cycle (according to Giambattista Vico's cyclical theory of history, which is important to *Finnegans Wake*). “Gone ashley” also means “turned into an ash tree” (i.e., it is so cold that the speaker feels herself turning into a tree).

Filou!³ What age is at? It saon⁴ is late. 'Tis endless now senne⁵ eye or erewone⁶ last saw Waterhouse's clogh.⁷ They took it asunder, I hurd thum sigh. When will they reassemble it? O, my back, my back, my bach!⁸ I'd want to go to Aches-les-Pains.⁹ Pingpong! There's the Belle for Sexaloitez!¹⁰ And Concepta de Send-us-pray! Pang! Wring out the Clothes! Wring in the dew!¹¹ Godavari,¹² vert the showers!¹³ And grant thaya grace! Aman. Will we spread them here now? Ay, we will. Flip! Spread on your bank and I'll spread mine on mine. Flep! It's what I'm doing. Spread! It's churning chill. Der went!¹⁴ is rising. I'll lay a few stones on the hostel sheets. A man and his bride embraced between them. Else I'd have sprinkled and folded them only. And I'll tie my butcher's apron here. It's suety yet. The strollers will pass it by. Six shifts, ten kerchiefs, nine to hold to the fire and this for the code,¹⁵ the convent napkins, twelve, one baby's shawl. Good mother Jossiph¹⁶ knows, she said. Whose head? Mutter snores? Deataceas!¹⁷ Wharnow are alle her childer, say? In kingdom gone or power to come or gloria be to them farther? Allalivial, allalluvial!¹⁸ Some here, more no more, more again lost alla stranger.¹⁹ I've heard tell that same brooch of the Shannons²⁰ was married into a family in Spain. And all the Dunders de Dunnes²¹ in Markland's²² Vineland beyond the Brendan's herring pool²³ takes number nine in yangsee's²⁴ hats. And one of Biddy's²⁵ beads went bobbing till she rounded up lost histereve²⁶ with a marigold and a cobbler's candle in a side strain of a main drain of a manzinahurries²⁷ off Bachelor's Walk. But all that's left to the last of the Meaghers²⁸ in the loup²⁹ of the years prefixed and between is one kneebuckle and two hooks in the front. Do you tell me that now? I do in troth. Orara por Orbe and poor Las Animals!³⁰ Ussa, Ulla, we're

3. Pickpocket; thief (French). "Fieluhr": *Viel Uhr?* (What's the time?; German). From an old anecdote of a German soldier and a French soldier shouting at each other across the Rhine. They mishear each other as the washerwomen will later.

4. Soon + Saône (river in France).

5. Since + Senne (river in Belgium).

6. E'er a one + *Erewhon* (novel by Samuel Butler—an anagram for *Nowhere*).

7. Waterhouse's clock, a well-known clock on Dame Street, Dublin.

8. "Brook" (German) + "dear" (Welsh).

9. Cf. Aix-les-Bains, France.

10. "Sachselüte," a Zurich fertility rite (literally, the ringing of six o'clock), which celebrates the burial of winter.

11. Tennyson, *In Memoriam*: "Ring out the old, ring in the new."

12. God of Eire + the name of a river in India.

13. "Vert": avert + vert (green; French), for "the showers" make grass green.

14. *Der Wind* (the wind; German) + Derwent (river in England).

15. Cold + code (i.e., the code in which the book is written). The numbers in this sentence have special meanings indicated in other episodes.

16. Joseph + joss (God; pidgin English) + gossip (which derives from "god-sib," Middle English, "godparent").

17. A play on *Deo gratias* ("thanks be to God") and on *Dea Tacita* ("silent-goddess"), a name from Roman mythology.

18. Multiple punning—Anna Livia + all alive + *la lluvia* (rain; Spanish) + alluvial—suggesting the mother-river-fertility associations of ALP. At least two other meanings are also present: All alive O! (street cry of shellfish vendors) + Alleluia (Vulgate Latin form of *Hallelujah*).

19. Cf. *à l'étranger* (abroad; French).

20. Same ornament and branch of the Shannons

(family and river).

21. The form of the name suggests an aristocratic Anglo-Norman family. "Dunder" suggests thunder. *Dun* is an Irish word meaning "hill," "fort on a hill."

22. Borderland + land of the mark (i.e., land of money, or America; Markland's Vineland was one of Leif Eriksson's names for America). Both King Mark of Cornwall (a character in the Tristan and Isolt story) and Mark of the Gospels are primary symbolic characters in *Finnegans Wake*.

23. The Atlantic Ocean. St. Brendan was an Irish monk who sailed out into the Atlantic to find the terrestrial paradise.

24. Yankees' + Yangtze (river in China). The de Dunnes have swollen heads now that they have emigrated to America.

25. Diminutive form of the name Bridget. St. Bridgid (or Bridget) is a patron saint of Ireland. "Biddy" is also a term for an Irish maidservant.

26. Yester eve (last night) + eve of history. The sentence may be paraphrased: "Irish history got lost when she went off in a side branch of the main Roman Catholic Church, and Biddy (i.e., Ireland) landed herself in the dirt." Also, hysteria + eve.

27. A urinal + Manzanares (river in Spain). Also, man's in a hurry.

28. Thomas Francis Meagher, Irish patriot and revolutionary, who was transported to Van Diemen's Land in 1849 and escaped to America in 1852.

29. Loop + loup ("wolf" and also "solitary man"; French). Cf. Wolfe Tone, the ill-fated Irish revolutionist.

30. Souls (Spanish) + the name of a river in Colorado. *Ora pro nobis* (pray for us; Latin) + Orara (river in New South Wales) + *pro orbe* (for the world; Latin) + Orbe (river in France). The entire sentence may be read: "Pray for us and for all souls."

umbas³¹ all! Mezha, didn't you hear it a deluge of times, ufer³² and ufer, respund to spond?³³ You deed, you deed! I need, I need! It's that irrawaddyng³⁴ I've stoke in my aars. It all but husheth the lethest zswound. Oronoko!³⁵ What's your trouble? Is that the great Finnleader³⁶ himself in his joakimono³⁷ on his statue riding the high horse there forehengist?³⁸ Father of Otters,³⁹ it is himself! Yonne there! Isset that? On Fallareen Common? You're thinking of Astley's Amphitheayter where the bobby restrained you making sugarstuck pouts to the ghostwhite horse of the Peppers.⁴⁰ Throw the cobwebs from your eyes, woman, and spread your washing proper! It's well I know your sort of slop. Flap! Ireland sober is Ireland stiff.⁴¹ Lord help you, Maria, full of grease, the load is with me! Your prayers. I sonht zo!⁴² Madammangut! Were you lifting your elbow, tell us, glazy cheeks, in Conway's Carrigacurra canteen? Was I what, hobbledyhips?⁴³ Flop! Your rere gait's creakorheuman bitts your butts disagrees.⁴⁴ Amn't I up since the damp dawn, marthared mary allacook, with Corrigan's pulse and varicoarse veins, my pramaxe smashed, Alice Jane in decline and my oneeyed mongrel twice run over, soaking and bleaching boiler rags, and sweating cold, a widow like me, for to deck my tennis champion son, the laundryman with the lavandier flannels? You won your limpopo⁴⁵ limp from the husky⁴⁶ hussars when Collars and Cuffs was heir to the town and your slur gave the stink to Carlow.⁴⁷ Holy Scamander,⁴⁸ I sar⁴⁹ it again! Near the golden falls. Icis on us! Seints of light! Zezere!⁵⁰ Subdue your noise, you hamble creature! What is it but a blackburry growth or the dwyergray ass them four old codgers⁵¹ owns. Are you meanam⁵² Tarpey and Lyons and Gregory?⁵³ I meyne now, thank all, the four of them, and the roar of them, that draves⁵⁴ that stray in the mist and old Johnny MacDougal along with them. Is that the Poolbeg flasher beyant,⁵⁵ pharphar, or a fireboat coasting nyar⁵⁶ the Kishtna⁵⁷ or a glow I behold within a hedge or my Garry come back from the Indes? Wait till the honeying of the lune,⁵⁸ love! Die eve, little eve, die!⁵⁹ We see that

31. *Umbra* (shade; Latin) + *Umba* (river in Africa). "Ussa," "Ulla," and "Mezha" are also river names; each contains a number of other meanings.

32. Bank (of river).

33. *Spund* (bung; German).

34. A multiple pun: *Irrawady* (river in Burma) + irritating + wadding. This and the following sentence may be paraphrased: "It's that wadding I've stuck in my ears. It hushes the least sound."

35. *Oronoko* (novel by Aphra Behn about a "noble savage," published ca. 1678) + *Orinoco* (river in Venezuela).

36. *Fionn mac Cumhail* (Finn MacCool), legendary hero of ancient Ireland.

37. Comic kimono. *Joki* is the Finnish word for river; the name Joachim is perhaps also implied.

38. According to tradition, Hengist was the Jute invader of England (with Horsa), ca. 449; he founded the kingdom of Kent.

39. Father of Waters (i.e., the Mississippi) + Father of Orders (i.e., Saint Patrick).

40. Philip Astley's Royal Amphitheatre was a famous late-18th-century English circus, specializing in trained horses. "Pepper's Ghost" was a popular circus act. One of the washerwomen has been reproving the other, who thought she saw the great Finn himself riding his high horse, by telling her that once before she had to be restrained by a policeman for making "sugarstuck pouts" at a circus horse.

41. The temperance reformer Father Matthew had as his slogan "Ireland sober is Ireland free."

42. I thought so + *Izonzo* (river in Italy).

43. Hobbledehoy + wobbly hips.

44. The sentence is a punning discussion of her hard work and ailments.

45. A river in south Africa.

46. Cf. *uisge* (whiskey, but literally "water [of life]"; Gaelic).

47. I.e., "You got a slur on your reputation carrying on with soldiers in the Age of Elegance, and the scandal was all over Ireland" (ALP is being addressed and some of her many lovers are mentioned). "Carlow": a county in Ireland.

48. River near Troy, famous in classical legend.

49. I saw + *Isar* (river in Germany).

50. See there + *Zezere* (river in Portugal).

51. The Four Old Men, who represent, among other things, the authors of the Gospels, and the four elements.

52. Meaning + *Menam* (river in Thailand).

53. Tarpey, Lyons, Gregory, and MacDougal (next sentence) are the "four old codgers."

54. Drives + *Drave* (river in Hungary).

55. I.e., the Poolbeg Lighthouse beyond (this lighthouse is in Dublin Bay). "Pharphar": far far + *Pharphar* (river in Damascus) + *pharos* (lighthouse; Greek).

56. Near + *Nyar* (river in India).

57. City in ancient Mesopotamia, traditionally the ruling city after the Flood + *Krishna* (Hindu god of joy) + *Kistna* (river in India) + the *Kish* lighthouse (in Dublin Bay).

58. Loon (boy; Scottish) + *luna* (moon; Latin). "Honeying of the lune": honeymoon, etc.

59. From a children's game in which a swing is

wonder in your eye. We'll meet again, we'll part once more. The spot I'll seek if the hour you'll find. My chart shines high where the blue milk's upset. Forgivemequick. I'm going! Buby! And you, pluck your watch, forgetmenot. Your evenlode.⁶⁰ So save to jurna's⁶¹ end! My sights are swimming thicker on me by the shadows to this place. I sow⁶² home slowly now by own way, moyvalley way. Towy I too, rathmine.⁶³

Ah, but she was the queer old skeowsha⁶⁴ anyhow, Anna Livia, trinkettoes! And sure he was the quare old kuntz too, Dear Dirty Dumpling,⁶⁵ foosther-father of fingalls⁶⁶ and dotthergills. Gammer and gaffer we're all their gangsters. Hadn't he seven dams to wive him? And every dam had her seven crutches. And every crutch had its seven hues.⁶⁷ And each hue had a differing cry. Sudds⁶⁸ for me and supper for you and the doctor's bill for Joe John. Befor! Bifur!⁶⁹ He married his markets, cheap by foul, I know, like any Etrurian Catholic Heathen, in their pinky limony creamy birnies⁷⁰ and their turkiss indienne mauves. But at milkidmass⁷¹ who was the spouse? Then all that was was fair. Tys Elvenland!⁷² Teems of times and happy returns. The seim anew.⁷³ Ordovico or viricordo. Anna was, Livia is, Plurabelle's to be.⁷⁴ Northmen's thing made southfolk's place but howmulty plurators made each one in person?⁷⁵ Latin me that, my trinity scholar, out of eure sanscreed into oure erylant!⁷⁶ *Hircus Civis Eblanensis!*⁷⁷ He had buckgoat paps on him, soft ones for orphans. Ho,⁷⁸ Lord! Twins of his bosom. Lord save us! And ho! Hey? What all men. Hot? His tittering daughters of. Whawk?

Can't hear with the waters of. The chittering waters of. Flittering bats, fieldmice bawk talk. Ho! Are you not gone ahome? What Thom Malone? Can't hear with bawk of bats, all thim liffeying waters of. Ho, talk save us! My foos won't moos.⁷⁹ I feel as old as yonder elm. A tale told of Shaun or Shem? All

allowed to slow down to the refrain "She's dead, little Eva, little Eva, she's dead."

60. Evening load + Evenlode (river in England).

61. Journey + Jurna (river in Brazil).

62. Sow (river in England).

63. Moy is the name of an Irish river; Towy, a Welsh river. Moyvalley and Rathmine are names of Dublin suburbs.

64. Old timer, in Dublin.

65. "Dumpling" suggests Humpty Dumpty, whose fall is one of the many involved in the vastly symbolic fall of Finnegan. The phrase "Dear Dirty Dublin" occurs in *Ulysses*.

66. Blond and dark Scandinavian invaders of Ireland.

67. Colors of the rainbow (suggested a few lines later by "pinky limony creamy" and "turkiss indienne mauves"). In these sentences Joyce is parodying the nursery rhyme "As I was going to St. Ives / I met a man with seven wives."

68. Suds (slang for beer) + soap suds + sudd (the floating vegetable matter that often obstructs navigation on the White Nile).

69. Bifurcated creature! This image of human as a forked being suggests HCE (cf. "Etrurian Catholic Heathen," next sentence). HCE's marital history, in his role as the Great Parent or generator, is one theme in this passage.

70. Coats of mail.

71. Milking time + Michaelmas (September 29).

72. 'Tis the land of Elves + Tys Elv (Norway).

73. The same again + Seim (river in Ireland).

74. The Ordovices were an ancient British tribe in northern Wales, and *Ordovician* is a term for a geo-

logical period. "Ordovico" is also a pun on Vico and his order of historical phases. Joyce is suggesting the cyclical nature of things: the marital history of HCE is the history of ever-renewing life ("the seim anew"), and HCE's bride is Everywoman, past, present, and future ("Anna was, Livia is, Plurabelle's to be"). "Viricordo" is another verbal twist to Vico and his cycles, suggesting his *ricorso* ("recurrence," i.e., the fourth stage of the cycle that brings back the first), as well as overtones from the Latin *vir* (man) and *cor* (heart): the heart of the individual beats on, through all phases of civilization.

75. This sentence may be paraphrased: "The Northmen's assembly (thing) is now in Suffolk Place, but how many ancestors went into the making of each one of us?"

76. I.e., out of your Sanskrit into your Aryan. "Sanscreed" has further punning meanings: *sans* screed (without script) + *sans* creed (without faith). Thus the phrase can read: "out of your illiteracy or faithlessness into Irish" (Eire-an). I.e., the greatest skeptic must pause in reverence before the endless flow of life, represented by Irish history. "Trinity": Trinity College, Dublin.

77. The Goat-Citizen of Dublin! (Latin). The goat is the symbol of lust and so of fecundity; "Eblanensis" is the adjective form of Eblana, the name given by the 3rd-century Alexandrian geographer Ptolemy to what may have been the site of the modern Dublin.

78. River (Chinese).

79. Move + Moos (moss; German). Her foot ("foos") won't move; it is also turning to moss.

Livia's daughter-sons. Dark hawks hear us. Night! Night! My ho head halls. I feel as heavy as yonder stone. Tell me of John or Shaun? Who were Shem and Shaun the living sons or daughters of? Night now! Tell me, tell me, tell me, elm! Night night! Telmetale of stem or stone.⁸⁰ Beside the rivering waters of, hitherandthithering waters of. Night!

1923-38

1939

80. Stone and elm tree are important symbols in *Finnegans Wake*. Signifying permanence and change, time and space, mercy and justice, they

undergo many changes of symbolic meaning throughout the book.

D. H. LAWRENCE

1885-1930

David Herbert Lawrence was born in the midland mining village of Eastwood, Nottinghamshire. His father was a miner; his mother, better educated than her husband and self-consciously genteel, fought all her married life to lift her children out of the working class. Lawrence was aware from a young age of the struggle between his parents, and allied himself with his mother's delicacy and refinement, resenting his father's coarse and sometimes drunken behavior. In his early novel *Sons and Lovers* (1913), against a background of paternal coarseness conflicting with maternal refinement, Lawrence sets the theme of the demanding mother who has given up the prospect of achieving a true emotional life with her husband and turns to her sons with a stultifying and possessive love. Many years later Lawrence came to feel that he had failed to appreciate his father's vitality and wholeness, even if they were distorted by the culture in which he lived.

Spurred on by his mother, Lawrence escaped from the mining world through education. He won a scholarship to Nottingham high school and later, after working first as a clerk and then as an elementary-school teacher, studied for two years at University College, Nottingham, where he obtained his teacher's certificate. Meanwhile he was reading on his own a great deal of literature and some philosophy and was working on his first novel. Publishing a group of poems in 1909, his first short story and his first novel, *The White Peacock*, in 1910, he was regarded in London literary circles as a promising young writer. He taught school from 1908 to 1912 in Croydon, a southern suburb of London, but he gave this up after falling in love with Frieda von Richthofen Weekley, the German wife of a professor at Nottingham. They went to Germany together and married in 1914, after Frieda's divorce.

Abroad with Frieda, Lawrence finished *Sons and Lovers*, at which he had been working off and on for years. The war brought them back to England, where Frieda's German origins and Lawrence's pacifist objection to the war gave him trouble with the authorities. More and more—especially after the almost immediate banning for indecency of his next novel, *The Rainbow*, in 1915—Lawrence came to feel that the forces of modern civilization were arrayed against him. As soon as he could leave England after the war, he sought refuge in Italy, Australia, Mexico, then again in Italy, and finally in the south of France, often desperately ill, restlessly searching for an ideal, or at least a tolerable, community in which to live. He died of tuberculosis in the south of France at the age of forty-four.

In his poetry and his fiction, Lawrence seeks to express the deep-rooted, the elemental, the instinctual in people and nature. He is at constant war with the mechanical and artificial, with the constraints and hypocrisies that civilization