

'From Topphole to Bottom of the Irish Race and World'

Landscape and Mysticism in James Joyce's

Finnegans Wake

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ABSTRACT

'From Topphole to Bottom of the Irish Race and World': Landscape and

Mysticism in James Joyce's 'Finnegans Wake'

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The aim of this thesis has been to investigate James Joyce's Wakean utilization of landscape and mysticism, the main proposition underlying the study being that the thematic and structural significance of these is far greater than has previously been recognized.

The study falls into five chapters. Chapter One reviews the evidence regarding Joyce's attitude to landscape, and examines suggested literary sources of the Wake's landscape elements, the majority of which have not previously been acknowledged as having contributed to the Wake.

Chapter Two examines the extent of Joyce's acquaintance with the mystic tradition, through his early relationships and reading, and deals with the extensive Wakean role of the Qabalah and its esoteric offshoots, especially Hermeticism and Theosophy. The argument presented here contradicts previous critical opinion that by the time of writing Ulysses and Finnegans Wake, Joyce had largely rejected the mysticism with which he had been involved in his youth. One of the aims of this thesis is to prove that Joyce's Wakean treatment of this tradition is extensive, knowledgeable and perfectly sincere, and essential to the thematic development of his landscape scheme. A major proposition is that the mystic symbology of the Qabalah and its kindred traditions is fundamental to Joyce's depiction, largely by means of his tree and stone imagery, of polarities that are inherent in the archetypal Irishman's spiritual response to life, resulting from the opposing influences upon him of the exoteric doctrine of the Church of Rome, and the ancient esotericism of Irish folklore.

Chapter Three examines the Wakean role of universal myths, religions, rites and alphabets that have sprung from the Qabalistic tradition. It has been found during the course of this study that these are fundamental to Joyce's depiction of the development of the Irish racial archetype.

Chapter Four draws attention to the spatial and temporal aspects of Joyce's landscape; these have previously been regarded as appertaining almost solely to the countryside in the immediate vicinity of the river Liffey and Dublin. The present study reveals that this is far from being the case; that the Wake contains an extensive scheme of reference to the movement of the Irishman and his ancestors to the west, founded on the concept of this region, and ancient mystic folklore, as standing in direct opposition to the east, and to the Roman Catholic Church.

In her critical work, Third Census of 'Finnegans Wake' (1977), Ms Adaline Glasheen noted that 'the use of the salmon in FW is simple enough'. It has been the conclusion of this study that this is an erroneous, although widely held concept of the role of the Wakean salmon. Chapter Five discusses its complex, multiple Wakean functions, as pure archetypal response, river inhabitant, avatar, mystic religious symbol, and as a sign of the continuity of life.

Finally, it is a conclusion of this study that the Wake's spatial, temporal, spiritual and symbolic binary schemes are the final expression of concepts that had been developing throughout Joyce's earlier works, and that they have found their widest and most comprehensive expression in Finnegans Wake.

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ABBREVIATIONS

The following abbreviations have been adopted:

Primary Sources

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| <u>Critical Writings</u> | <u>The Critical Writings of James Joyce</u> , edited by Ellsworth Mason and Richard Ellman (London, 1959) |
| <u>Letters, I</u> | <u>Letters of James Joyce</u> , edited by Stuart Gilbert (London, 1957) |
| <u>Letters, II</u> | <u>Letters of James Joyce, II</u> , edited by Richard Ellman (London, 1966) |
| <u>Letters, III</u> | <u>Letters of James Joyce, III</u> , edited by Richard Ellman (London, 1966) |
| <u>Portrait</u> | James Joyce, <u>A Portrait of the Artist as a Young Man</u> , 1916 (Penguin: Harmondsworth, 1960), 1976 reprint |
| <u>Scribbledehobble</u> | <u>James Joyce's Scribbledehobble: The Ur-Workbook for 'Finnegans Wake'</u> , edited by Thomas E. Connolly (Northwestern University Press [Evanston], 1961) |
| <u>Selected Letters</u> | <u>Selected Letters of James Joyce</u> , edited by Richard Ellman (London, 1975) |
|
<u>Secondary Sources</u> | |
| <u>A Classical Lexicon</u> | Brendan O Hehir and John M. Dillon, <u>A Classical Lexicon for 'Finnegans Wake'</u> (London, 1977) |
| <u>A Gaelic Lexicon</u> | Brendan O Hehir, <u>A Gaelic Lexicon for 'Finnegans Wake'</u> (Berkeley, 1967) |
| Atherton | James S. Atherton, <u>The Books at the Wake</u> (London, 1959) |
| Begnall/Eckley | Michael H. Begnall and Grace Eckley, <u>Narrator and Character in 'Finnegans Wake'</u> (London, 1975) |
| Benstock | Bernard Benstock, <u>Joyce-Again's Wake: An Analysis of 'Finnegans Wake'</u> (London, 1965) |
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- Irish Names of Places, 1901 As above, seventh edition, vol.I, 1901
- Irish Names of Places, 1902 As above, vol.II, 1902
- Irish Names of Places, 1913 As above, vol.III, 1913
- Kellett E. E. Kellett, The Northern Saga (London, 1929)
- Kohl Johann Georg Kohl, Ireland, Scotland and England (London, 1844)
- Love Jeff Love, The Quantum Gods (Great Britain, 1976)
- Old Celtic Romances Patrick Weston Joyce, Old Celtic Romances (Dublin, 1920)
- Papus Papus (pseudonym of Dr Gérard Encausse: 1865-1916), The Qabalah: Secret Tradition of the West, vol.IV in series entitled Studies in Hermetic Tradition (Wellingborough, 1977)
- Taylor Isaac Taylor, Words and Places: or Etymological Illustrations of History, Ethnology and Geography, 1863, second edition (London, 1873), 1893 reprint
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- Vinland Sagas Magnus Magnusson and Hermann Palsson, The Vinland Sagas: The Norse Discovery of America (England, 1965), 1980 reprint
- Maps Used in the Study
- MM Michelin Map of the British Isles, no.28: Dublin-Birr, scale 3.15 miles to the inch (London, c.1920-36)
- OS Ordnance Survey Map, Sheet 16: Ireland, scale $\frac{1}{2}$ inch to a mile (1917)

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- Skeat Walter W. Skeat, A Concise Etymological Dictionary of the English Language (Oxford, 1882), 1978 impression
- Sweet Henry Sweet, The Student's Dictionary of Anglo-Saxon (Oxford, 1896), eleventh impression, 1981

Further abbreviations

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|---------------------------|-----------------------------|
| Am.: America | O.E.: Old English |
| Angl.: Anglo-Irish | O.H.G.: Old High German |
| A.S.: Anglo-Saxon | O.F.: Old French |
| Aust.: Australian | O. Icel.: Old Icelandic |
| B.: Brittonic | O.N.: Old Norse |
| Celt.: Celtic | O. North.: Old Northumbrian |
| Ch.: Chinese | Ork.: Orkney |
| Cz.: Czech | P.: Pictish |
| Da.: Danish | S. Af.: South African |
| Du.: Dutch | Sc.: Scottish |
| Eng.: English | Scan.: Scandinavian |
| F.: French | S-G.: Swiss-German |
| G.: German | Skr.: Sanskrit |
| Gr.: Greek | Sp.: Spanish |
| Goth.: Gothic | Sw.: Swedish |
| Ir.: Irish | Ven.: Venezuelan |
| It.: Italian | We.: Welsh |
| Ki.: Kiswahili | C/c: Cape/cape |
| L.: Latin | L/l: Lake/lake |
| M.E.: Middle English | Mt/mtn: Mount/mountain |
| M.L.G.: Middle Low German | R/r: River/river |
| N.: Norse | |

adj.:	adjective	n.:	noun
adv.:	adverb	naut.:	nautical
appel.:	appellation for	ph.:	phrase
arch.:	archaic	poss. pron.:	possessive pronoun
biol.:	biological	pr.:	proverb
coll.:	colloquial	pre.:	prefix
com.:	command	prep.:	preposition
contr.:	contraction	p.t.:	past tense
derog.:	derogatory	rel.:	religious
desc.:	descriptive	res.:	reservoir
dial.:	dialect	sl.:	slang
dim.:	diminutive	sol.:	solecism
euph.:	euphemism	t.:	town
exc.:	exclamation	theat. sl.:	theatrical slang
expl.:	expletive	v.:	verb
gen.:	genitive	w.:	watercourse
leg.:	legend(-ary)		
min.:	mineral		
myth.:	mythology		

In the interest of brevity all persons referred to in the thesis are initially given their full titles, and thereafter referred to by surname only, or with the additional title of their relevant work if more than one of these is referred to in the course of the study.

Throughout the thesis numbers in parenthesis (for example, 112.33) refer to page and line numbers of the 1975 Faber edition of Finnegans Wake.

PREFACE

The principal purpose of this thesis has been to establish an understanding of the range and nature of James Joyce's utilization of landscape and mysticism in Finnegans Wake, so that a clear concept can be developed of their thematic and structural roles.

During the course of the study there has been occasion to refer to several of the stylistic techniques of the Wake that are not used by most writers: neologism, lexical deviation, pun, the use of coincidence and recurrence of nomenclature; in addition to these, metamorphosis and metempsychosis, as well as an assortment of universal myths, religions and philosophies, mostly presented through the use of several languages, are all aspects of Joyce's writing which have been drawn into the present analysis of the Wakean role of landscape and mysticism. The title of the thesis is taken from Finnegans Wake (342.31-2), and the titles of the chapters are drawn from elsewhere in the work.

I must here acknowledge my indebtedness to Joyce's contemporary, Frank Budgen, since three of his articles on Joyce that are included in the 1972 edition of his book, James Joyce and the Making of 'Ulysses' (London, 1934), have been the stimulus for much of the present work: 'Joyce's Chapters of Going Forth by Day' (1939-41), 'James Joyce' (1941) and 'Further Recollections of James Joyce' (1955), all contain Budgen's reflections on Joyce the man, and on his final work, Finnegans Wake.

Whilst I cannot endorse Budgen's somewhat over-enthusiastic assertion that 'every page' of the Wake contains words which evoke a vision of landscape (Budgen, 1934, 1972 edition, p. 331), it is nevertheless a fact that the river, mountain, tree and stone in particular, are very much in evidence in the Wake. These essentially naturalistic elements have

previously received critical recognition on account of their metamorphic properties in the Wake.¹ However, it has been a finding of this study that they function on a much wider scale, as key symbolic elements in Joyce's depiction of a dichotomy that is inherent in the spiritual condition of what we may term his Irish racial archetypes, HCE (Humphrey Chimpden Earwicker) and ALP (Anna Livia Plurabelle).

Primary information used in this study has been that gathered from, or supported by reference to, the recorded views and comments of the author, James Joyce, who, in his description of his work on Finnegans Wake, once declared, 'I am boring into a mountain from two sides. The question is how to meet in the middle' (Budgen, p. 347). Since HCE frequently metamorphoses into mountain it will be concluded that the 'mountain' is the essential, archetypal Irishman, and that Joyce is approaching him from two opposing aspects of his spiritual condition: there is the learned or taught response to life that is the result of long centuries of indoctrination by the Church, but also, lying beneath the veneer of Catholicism, there is the Irishman's more ancient and deeply ingrained legacy of pagan, mystic folklore that has come down to him from his ancestors.

In her early critical work, Reading 'Finnegans Wake' (New York, 1959), Frances Motz Boldereff suggested that the joining of the Irish Church with that of Rome in 1132 (a date which crops up repeatedly in the Wake: see pp. 14, 95, 256, 387-391) signalled the division of Irish spiritual allegiance into those who followed the Roman Catholic Church and those who remained 'pagan and Celtic at heart' (Part One, p. 163). Later critics have looked upon the Wakean Druid, Bishop Berkeley, and St Patrick as

1. See, for instance, Joseph Campbell and Henry Morton Robinson, A Skeleton Key to 'Finnegans Wake' (London, 1947), and Michael H. Begnall and Grace Eckley, Narrator and Character in 'Finnegans Wake' (London, 1975)

'the two great spokesmen of the spiritual life' of the Irish.² Their confrontation has been interpreted as a delineation of 'a major aspect of Joyce's condemnation of the Catholic mind of his day',³ and Berkeley's 'extreme form of idealism' as a sign of Irish mysticism.⁴

In posing himself the question of 'how to meet in the middle' of the 'mountain' into which he is boring, Joyce appears to have been wondering how best to give a balanced presentation of those pagan and Catholic polarities that together make up the substance of his Irish racial archetype, and it is the conclusion of this study that landscape was the tool that he used.

Finnegans Wake is saturated in references to mystics, many of whose names have been referred to by James S. Atherton in his work, The Books at the Wake (London, 1959), and by Adaline Glasheen in her Third Census of 'Finnegans Wake', revised third edition of Census of 'Finnegans Wake', 1956 (London, 1977). But the thematic function of the Wakean mystics has not been fully recognized, despite the fact that in his 1955 paper Budgen drew attention to Joyce's interests and intentions in this direction, with the following reminder:

it is sometimes forgotten that in his early years in Dublin Joyce lived among the believers and adepts in magic gathered round the poet Yeats. Yeats held that the borders of our minds are always shifting, tending to become part of the universal mind, and that the borders of our memory also shift and form part of the universal memory. This universal mind and memory could be evoked by symbols. When telling me this Joyce added that in his own work he never used the

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- 2.. Margot Norris, The Decentered Universe of 'Finnegans Wake' (London, 1976), p. 89
 3.. Bernard Benstock, Joyce-Again's Wake: An Analysis of 'Finnegans Wake' (London, 1965), p. 96
 4. Matthew Hodgart, James Joyce: A Student's Guide (London, 1978), pp. 184-185

recognized symbols, preferring instead to use trivial and quadrivial words and local geographical allusions. The intention of magical evocation, however, remained the same. (Budgen, p. 361)

It has been found during the course of the present research that the mystic landscape plays a central role in Joyce's confirmation that the Irishman's seemingly totally Catholic life-view is a well cultivated myth. Aspects of time, space and theology have been found to be the means by which he approached the task, and in his last recorded description of Finnegans Wake Joyce called it 'the great myth of everyday life' (Atherton, p. 51).

As Budgen has pointed out, the temporal structure of the Wake makes it a resurrection myth (Budgen, p. 324); by means of its cyclical time span characters pass repeatedly from life to death, and back to life, on a gigantic, revolving stage upon which legend and history intermingle to become vehicles for Joyce's myth about the life, death and resurrection of the Irishman. The title of the book holds the key to this central theme of recurrence: in the wake of the first Adam-Finnegan, other Finnegans (representative of the Irish racial archetype) continually awaken - return to the life-state - as repeated resurrections of the first man, so that Finnegan (HCE) is awake (alive) in the wake of, and at, his own wake. A brief jotting in Joyce's Wake notebook offers support for this interpretation, in that he punningly records that 'dream thoughts are wake thoughts of centuries ago'.⁵ In the Wake the dreams or subconscious responses of HCE to the situations in which he recurrently finds himself are a combination of the learned and innate responses to life of the racial archetype, so that in the Wake as in life, according to the cyclical philosophies of the mystics with whom Joyce associated in youth (W. B. Yeats, George William Russell etc.), there is no finality.

5. James Joyce's Scribbledehobble: The Ur-Workbook for 'Finnegans Wake', edited by Thomas E. Connolly (Northwestern Uni. Press [Evanston], 1961) p. 104

Contrary to previous explications of the spatial element in Finnegans Wake as appertaining almost solely to the landscape around Dublin and the river Liffey (see, for instance, Hodgart, p. 136), this study puts forward the proposition that the book accommodates a thematically relevant scheme of reference to the Irishman's associations with the west, founded on the concept that this region and, by association, Irish mystic folklore, stand opposed to the east and, by implication, the Roman Catholic Church. The present argument is that, in the Wake, Joyce has developed reference to a universal scheme of movement within which it appears that it is the racial or instinctive response to his environment that can be seen to have determined the Irishman's traditional migration to the west, in the pursuance of his material and spiritual needs. As a consequence, according to the conclusions reached in this study, the Wakean landscape straddles the Atlantic Ocean, to encompass Ireland-Europe-Roman Catholicism in the east, and America-Atlantis-mystic folklore in the west, the linear time scale of both regions having given way to the mergence of the past, present and future.

In his article, 'Americana in Finnegans Wake' (1964), Bernard Benstock listed many of the hundreds of American events, places and personalities (including authors and their works) that are featured in the Wake. He attributed much of what he called the 'unusually broad, howbeit chaotically loose' presentation of American references to Irish migration to that country, and to the 'Irishness' of the American colonists who succeeded in throwing off British rule. The present study has expanded upon Benstock's work, and puts forward the argument that the Wakean theme of Irish migration is actually at the root of the American presence in the book, so that the legendary Arcadian 'new world' for which man has searched since history began, becomes the reality of the here and now, via Joyce's mergence of ancient legends and folklore

with the theme of the modern-day Irishman's migration to America. With the maximum elimination of the traditional restrictions of time and space, Joyce's landscape becomes the vast, macrocosmic setting for his revelation of the spiritual condition of his Irish racial archetype, who has throughout history embarked upon a seemingly endless series of westerly voyages. For the Wakean Irishman, however, the new world reflects the one he left behind, as a result of his inability to shed his ingrained responses to life.

The present study aims to show that within this universal landscape Joyce has extended and expanded upon a theological argument which he originated in Dubliners (1914) and A Portrait of the Artist as a Young Man (1916) (hereafter referred to as Portrait), and continued to develop in Ulysses (1922). In these earlier works Joyce first identified and focused attention upon what he appeared to regard as a deep rift between the seemingly spiritually paralyzed condition of the Irish Catholic, and an opposing, mystic quality of spiritual energy and liberty that is an inherent part of the creative intellect of his central character, Stephen Dedalus. Whereas, however, in the works that preceded Finnegans Wake Joyce concentrated upon the individual, in the Wake itself he presents their effects in relation to the Irish racial archetype, by means of the fluid characterizations of HCE and ALP. To this end Joyce has utilized but risen beyond the limited viewpoints of a wide-ranging assortment of philosophies and religious doctrines that have been drawn into his complex scheme; the Wake's landscape features have been found to function in this scheme, not as inert background material, but as active participants in Joyce's portrayal and manipulation of the temporal and spatial aspects of the Irish racial archetype's spiritual response to life.

During the course of this study it will be suggested that it is pointless to attempt to reach any conclusion as to the appropriate, fixed

identities of Joyce's characters, since fixed individuality is largely superfluous to the Wake's central concept of the archetype, whose ever-changing identities are facets of his past experiences and responses to life. Such names, jostling for the reader's attention, merely provide a traditional and familiar starting-point from which he can come to terms with the book's human element before launching into its wider concepts. Further, as a result of the complexity and density of the text, many of the Wake's more obvious levels of meaning have tended to take precedence over other, equally viable, but partially obscured meanings. I suggest that it is for this reason that the Wake's mystic landscape scheme has previously been overlooked. In order to overcome this difficulty I have based my interpretation of the text upon the understanding that my analysis must depend to a large extent upon a process of deriving and attributing meaning and significance to individual lexical items within and in relation to the overall context of surrounding textual material. By this means it has been possible, simply by tracing and establishing the relevant cohesive ties between richly allusive lexical items that contain, simultaneously, several levels of meaning, to interpret their more obscure roles in relation to the Wakean elements of landscape and mysticism.⁶

I should like to offer my sincere thanks to my supervisor, Mr Andrew Hamer, for his valued guidance and advice, to Ms Pauline Round of the Geography Department, for the long-term loan of a much needed atlas, and to my friends, Karen Sahota and Irene Wright, for the loan of books on the Qabalah and Irish history, respectively. I also owe special thanks to those lecturers at Edge Hill College of Higher Education who encouraged my early interest in Joyce, and to Frank, Jane, Sally and Kieron, for their endless patience and support.

6. Cohesive ties are those devices of a grammatical or lexical nature by which means the components of a text are drawn into a meaningful relationship. A fuller explanation of the term is provided in the Appendix to the study.

CHAPTER ONE

James Joyce: 'the Author of Nature' (357.28)

1.1 James Joyce: his Attitudes and his Source Material

James Joyce was fond of offering cryptic clues to various aspects of Finnegans Wake, and brief references to the presence and function in the book of elemental, naturalistic features, can be found in a letter to his friend, Frank Budgen, and in a phrase that occurs in his Wake notebook: in the former he wrote, 'Time and the river and the mountain are the real heroes of my book'.¹ In the latter there is the brief comment, 'nature develops the spirit in place, history in time...'.² On the basis of these two comments it becomes pertinent to an understanding of the Wake to discover the extent to which naturalistic elements are present in the book, and the thematic implications of that presence.

A further indication, from Joyce, of the existence and thematic significance of a landscape scheme in the Wake, can be gleaned from a somewhat enigmatic remark which he made in a letter to his close

1. Richard Ellmann, James Joyce (London, 1959), 1977 reprint, p. 565
 2. Scribbledehobble, p. 87

friend, Frank Budgen, regarding the latter's reference, in an article which he had recently written, to landscape in Finnegans Wake:

Dear Budgen: I return your article and hope the F.R. takes it. A pity you did not develop your ideas about the landscape. You ought to jot them down anyway...³

The article in question, 'Joyce's Chapters on Going Forth by Day', remained unpublished until 1941, when it appeared in the journal Horizon, IV (1941).⁴ Joyce's remarks on the subject in his letter, indicate that the article must contain an important insight into the author's work on landscape in the Wake. The urgent tone of his comments suggests that what little Budgen had to say, albeit briefly, about the Wakean landscape, is of sufficient value to warrant expansion. Reference to the article, however, reveals that Budgen has disappointingly little to say on the subject, but the important point to keep in mind is Joyce's almost eager approval of Budgen's recognition of the presence of a vigorous and extensive landscape element in the Wake.

At one point in his article Budgen makes the following observation:

in Finnegans Wake are many memorable passages of landscape evocation. And that is an understatement, for it seems to me that the evening and night landscape in English literature has never

3. Selected Letters of James Joyce, edited by Richard Ellman (London, 1975), p. 397

4. Frank Budgen, 'Joyce's Chapters on Going Forth by Day', Horizon, 4, no. 21 (September, 1941), 172-191. In the present study, references to this article relate to that edition which is contained in Frank Budgen's book, James Joyce and the Making of 'Ulysses', revised third edition (London, 1972), pp. 323-342, and hereafter referred to as 'Budgen'.

been more magically realized than in Finnegans Wake. The potency of this realization is due largely, I think, to the fact that Joyce builds up his scene out of the memory of all senses, even that of touch.⁵

Budgen also refers to the presence of two extended landscape passages in the Wake: one of these is the basis of the 'Anna Livia' episode (196-215), and the other occurs in the description of the coming on of night as zoo-animals retire to rest:

It darkles, (tinct, tint) all this our funnaminal world. Yon marshpond by ruodmark verge is visited by the tide...The trail of Gill not yet is to be seen, rocksdrops, up benn, down dell, a craggy road for rambling...Nought stirs in spinney. The swayful pathways of the dragonfly spider stay still in reedery. Quiet takes back her folded fields. Tranquille thanks. Adew...(244.13-244.29)

Budgen goes so far as to declare that, apart from these two examples, 'there are on every page evocative words that call up an instant vision of a hillside bestrewn with boulders, a tree at a riverside, a white column, red earth, a rippling brown river', and he establishes the important point that Joyce has created a Wakean landscape which is 'not only background and ambient for the persons. It is the persons...'⁶ Budgen's claim that 'every page' of the Wake reflects landscape elements cannot be supported without reservation but, from the evidence of this study, it can be claimed that he was certainly on the right track, so to speak. There is indeed a great amount of landscape material in the book, among which metamorphosis runs riot, so that man and woman, river and mountain, tree and stone, seem at times to be almost indiscernible from one another, in their

5. Budgen, p. 331

6. Budgen, p. 331

function as mystical elements of the natural universe in which Joyce's representations of the Irish racial archetype can be found.

In subsequent letters to Budgen, Joyce makes repeated references to the article, revealing his eagerness for it to be published, as can be seen from the following extracts: 'Sorry the Fortnightly declined your article...I suppose you have tried another review...'7 'Perhaps you could have your article put into Dutch and published in some Dutch review'.8 'Why despair of placing your very good article somewhere and getting paid for it? It is a pity the unimaginative Curtius sailed past you in the Fortnightly. But there are others...'9 These indications of the intensity of Joyce's interest in Budgen's article, together with his initial reaction to its reference to landscape in the Wake, combine to encourage the supposition that the latter was intended to be of major importance in the book.

Budgen does not appear to have taken up Joyce's request that he develop his ideas about the landscape in Finnegans Wake, and his initial, enthusiastic response seems to have since failed to stimulate further critical reaction, despite its ability to excite Joyce into not only his original marked response, but also his later, repeated attempts to draw attention to the potential importance of the article.

Clive Hart, despite his impressive contributions to our understanding of the Wake, is representative of Joycean critics generally, who have failed to observe the extensive role of landscape elements in

7. Letters of James Joyce, third volume, edited by Richard Ellmann 3 vols (London, 1966), III, p. 456 (18.9.39)

8. Letters, III, p. 468 (22.2.40)

9. Letters, III, pp. 469-470 (13.3.40)

the book. He has argued, instead, for what he sees to be a relationship between Joyce's apparent lack of affinity with the countryside, and a relevant, limited function of the landscape elements in the

Wake:

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 stylized icons which rarely develop into sensuous, living images.¹⁰

The fundamental mistake which Hart has made in his interpretation is that of applying to Joyce's creation of the Wakean landscape those elements of personal experience and response that are peculiar to traditional literary approaches to landscape. As Hart has pointed out, Joyce was indeed a 'city dweller', and in this respect Budgen's statement that the potency of the Wakean landscape evocations is due to Joyce's building it out of 'the memory of all senses, even that of touch', is not altogether acceptable. In his creation of Finnegans Wake as a mirror for the projection of the Irishman's life situations and responses, Joyce moved beyond the subjectivity of his own experiences. He was, in any case, in the habit of utilizing material from a wide selection of literary sources in the creation of the Wake (see James S. Atherton, The Books at the Wake, London, 1959). Largely by means of reference to the following sources, I have identified various literary works which have been found during the course of this study to be relevant to the Wakean landscape scheme:

10. Clive Hart, Structure and Motif in 'Finnegans Wake' (London, 1962), p. 185

1. James Joyce's Scribbledehobble: The Ur-Workbook for 'Finnegans Wake', edited by Thomas E. Connolly (Northwestern University Press [Evanston] 1961)
2. Thomas E. Connolly, The Personal Library of James Joyce: A Descriptive Bibliography (Buffalo, 1957)
3. Richard Ellman, The Consciousness of Joyce (London, 1977)
4. The Critical Writings of James Joyce, edited by Ellsworth Mason and Richard Ellman (London, 1959)

In his above work on the personal library of James Joyce, Thomas Connolly has listed books that were in Joyce's possession at the time of his death, two years after the publication of Finnegans Wake. His reference to this material as Joyce's 'working library' is not altogether accurate; many of those authors who are included in Connolly's work can indeed be found in the Wake, but a large number of them were also irrelevant in relation to the book, some indeed being unread by Joyce (see Connolly's references to uncut pages in many of the books). Towards the end of his working life, during the time that he was creating the Wake, Joyce had become something of a celebrity in the literary world, and he was frequently presented with material by a wide assortment of aspiring as well as established writers. Apart from a nucleus of well-thumbed material, many of these works remained for the most part unopened and unread, as Connolly has revealed in his catalogue.

It is in Richard Ellman's work, The Consciousness of Joyce (1977), where he has listed six hundred books that Joyce left behind him in Trieste, when he moved to Paris in 1920, that much material can be found which appears to be relevant to the Wakean landscape scheme. Such relevance has for the most part been glossed over or ignored by the critics, but it must be remembered that at the time when Joyce was gathering together this pre-1920 library he was still relatively poor and struggling for survival as an author; therefore, any material which

he might have owned at this time was more likely to have been acquired for utilitarian purposes than was that which he bought or was given at a later date. It has been pointed out in the foreword to the revised edition of Joyce's unfinished early work, Stephen Hero (1977), that he actually sent for many of these books when he had settled in Paris, which indicates their importance to him at a time when he was poised to begin work on Finnegans Wake within the next two years.

From the four above-listed sources, and from the Wake itself, it has been possible to gather together evidence that the following texts were known to Joyce, and almost certainly read by him, prior to and during his work on Finnegans Wake. However, they have not been previously recognized as functioning in the Wake, either by James S. Atherton in his otherwise comprehensive work, The Books at the Wake (1959), or by Mrs Adaline Glasheen in her Third Census of 'Finnegans Wake', revised third edition of Census of 'Finnegans Wake' (London, 1977):

1. Bret Harte, Gabriel Conroy (Boston and New York, 1903) - source: The Consciousness of Joyce
2. Bret Harte, Tales of the West (London, no date) - source: The Consciousness of Joyce
3. P. W. Joyce, An Illustrated History of Ireland (Dublin, 1921) - source: The Personal Library of James Joyce
4. P. W. Joyce, The Origin and History of Irish Names of Places (Dublin, 1920) - source: The Personal Library of James Joyce
5. E. E. Kellett, The Northern Saga (London, 1929) - source: The Personal Library of James Joyce
6. J. G. Kohl, Ireland, Scotland and England (London, 1844) - source: The Consciousness of Joyce
7. Jack London, The Call of the Wild (London, 1903) - source: Scribbledehobble
8. Clive Phillips-Wolley, Songs of An English Esau (London, 1902) -

source: The Consciousness of Joyce and Critical Writings

9. Henry David Thoreau, Walden (London, 1854) - source: Scribbledehobble
10. Jim Tully, Shanty Irish (New York, 1929) - source: The Personal Library of James Joyce
11. J. B. Yeats, Essays Irish and American (Dublin and London, 1918) - source: The Consciousness of Joyce
12. W. B. Yeats, 'Land of Heart's Desire' (London, 1912) - source: The Consciousness of Joyce

Several of the above works are rich in Irish and American landscape description (see, for instance, 1, 2, 4, 6, 7, 9, 10); others among them emphasize man's rejection of taught religious and social values and conditioning, in favour of a more primordial response to life - two of these are set in the American landscape (7 and 9), and one in the countryside of western Ireland (12). Yet another group represents the Irish-American migrant as a blending of learned values and responses with an ancient, long-buried mystic knowledge of the universe (9, 10, 11). Two of the above-listed books trace the legendary and historical aspects of the discovery of America (3 and 5). It is the proposition of this thesis that, together with material that has previously been accepted as contributing to the Wake, each of the above works has played a part in Joyce's development of his Wakean landscape scheme.

Certain other works from Joyce's pre-1920 library, that are largely mystic in content, and that relate to world myth and religion, have also been found to be of relevance to the Wakean landscape; in order to avoid confusion these have been listed elsewhere in this study, in the section that deals with Joyce's Wakean use of the Qabalah and related mystic cults and traditions.

There are other books, the contents of which appear to be relevant to aspects of the Wakean landscape; they are as follows:

1. Francis Bacon, New Atlantis (1627)
2. Ignatius Donnelly, Atlantis: The Antediluvian World (1882)
3. Isaac Taylor, Words and Places: or Etymological Illustrations of History, Ethnology and Geography (1863)

Joyce was almost certainly acquainted with all three of these works: he is known to have owned two copies of Bacon's New Atlantis (see The Consciousness of Joyce, p. 99); Atlantis, the subject of two of the above works, is frequently referred to in the Wake, occasionally in the vicinity of references to the names of Bacon and Donnelly (see Chapter Four, Section Two of this study). Joycean critical opinion, however, while ignoring Donnelly, has concentrated upon the interpretation of Baconian items as referring to the Shakespeare/Bacon controversy (a subject on which Donnelly had written, and on which Joyce owned a book by another author - see The Consciousness of Joyce, p. 102). Taylor's work went into nine editions from 1863 to 1893, which says much for its popularity during this period, and his approach to the associations between history and topographical nomenclature, in particular, has remarkable similarities to Joyce's approach to these items in the Wakean landscape. All three of these works were in print, seemingly popular, and widely available during the period in which Joyce was working on Finnegans Wake, and the names of all three authors can be found in the pages of the Wake.

There is evidence of all the above-mentioned literary sources in the Wake, where they contribute to various aspects of Joyce's landscape. But it is a landscape in which the treatment of time and space is essentially elastic, so that history and legend merge with the present

to create a peculiar form of instantaneous global action. None of the conventional novelistic limitations is set upon Joyce's scenes and characters; historical, legendary and modern-day figures and landscape symbols merge and repeatedly metamorphize, in a river landscape that has become a universal crucible in which man, woman, salmon, river, mountain, tree and stone, fuse and interact on a vast scale, in a constant affirmation of the mystic principle in life. In the achievement of this macrocosmic scene Joyce utilized a multitude of coincidences and manipulations of myth, history, legend, topography and nomenclature, thus cancelling out the significance of time and space as restricting factors in his reproduction of the universal landscape.

In the development of this landscape scheme Joyce utilized all the literary techniques and philosophical concepts that proved to be useful to him, so that his landscape is presented in various guises and styles. Listed below are examples which indicate the mimicry that is frequently involved in his approach to the subject.

'Keats alone' (Scribbledehobble, p. 145)

In Joyce's Wake notebook there are many landscape-related notes and jottings which were probably intended for the Wake, although not all of them appear to have been employed. At one point, slipped in among pagan and Christian references, there is an isolated, somewhat enigmatic allusion to 'Keats alone' (Scribbledehobble, p. 145). Glasheen has suggested that Keats appears in the Wake in the clause, 'a case of Ket's rebollions cooling the Pope's back' (151.14-15), but the surrounding text from which it has been taken appears to offer no support for this assumption (Glasheen, p. 153). Atherton makes no mention of this passage in his own reference to evidence of Keats's

appearance in the Wake. Instead, he lists two other extracts which he suggests are from Keats - 162.35 and 266.14 - (Atherton, p. 259).

I have identified elsewhere in the Wake a descriptive landscape passage which, in its emotional sentiment and poetical style, seems to correspond with the 'Keats alone' aspect of the solitude and melancholy in John Keats's poem, 'Ode to a Nightingale' (449.12-450.33):

I'd ask no kinder of fates than to stay where I am,...
 at this passing moment by localoption in the birds'
 lodging, me pheasants among, where I'll dreamt that
 I'll dwealth mid warblers' walls when throistles and
 choughs to my sigh hiehied,...[a brief interruption
 occurs here, for the description of hares with their
 'longlugs', and the 'maurdering' fox; it is followed
 by a description of various kinds of birdsong] I
 could sit on safe side till the bark of Saint Grouseus
 for hoopoe's hours, till heoll's hoerrisings, laughing
 lazy...and turn a widamost ear dreamily to the drummling
 of snipers, hearing the wireless harps of sweet old
 Aerial and the mails across the nightrives (peepet!
 peepet!) and whippoor willy in the woody (moor park!
 moor park!) as peacefed as a philopotamus...[next,
 there is a sudden switch to a swiftly-moving des-
 cription of river inhabitants] the...moon cumuliously
 godrolling himself westasleep amuckst the cloudscrums
 ...What wouldn't I poach - the rent in my riverside,
 my otther shoes, my beavery, honest! ay, and melt my
 belt for a dace feast of grannom with the finny ones,
 those happy greppies in their minnowahaw, flashing
 down the swansway, leaps ahead of the swift MacEels,
 the big Gillaroo redfellows and the pursewinded
 carpers, rearin antis rood perches astench of me,...
 [next, a return to the Keatsian tone, solitude, and
 the nightingale]...when I'd like own company best...
 and the king of saptimber letting down his humely
 odours for my consternation, [echoes, here, of Keats's
 'To Autumn'] dapping my griffeen, burning water in the
 spearlight or catching trophies of the king's royal
 college of sturgeon by the armful for to bake pike...
 O twined me abower in L'Alouette's Tower, all Adelaide's
 nautingerls juckjucking benighth me...till the spinney
 all eclosed asong with them. Isn't that lovely though?
 [Finally, after reference to John McCormack, the Irish
 tenor who went to America, we arrive at a warning of the
 hidden dangers to man, in the beautiful landscape, as
 Joyce describes poisonous plants in a dramatic, Shake-
 spearian tone.] Yet ware the wold, you! What's good
 for the gorse is goad for the garden. Lethals lurk
 heimlocked in logans. Loathe laburnums. Dash the
 gaudy deathcup! Bryony O'Bryony, thy name is Belladama!
 [This may be a reference to Keats's 'La Belle Dame Sans
 Merci'.] But enough of greenwood's gossip. Birdsnests is
 birdsnests.

'the Suenders bible' (330.1): 'The Sinners' Bible'

The presence and role of the Bible in the Wake has previously been well examined. In the following extract an initial, Biblical style of reference to the landscape includes the linking of the Irish scene to that of ancient Israel; then, by means of an abrupt switch to predominantly Norse items of nomenclature, the same scene is described from the aspect of its Norse period, so that a vast time span flickers before the reader in much the same manner as the silent film shots of the early cinema (this seems to have been the intended result, because there is inserted into the relevant text a reference to 'your pictures motion'):

And it was dim upon the floods only and there was a day on all the ground...

So in the names of the balder and of the sol and of the hollichrost...on this munden of Delude, and in the high places of Delude of Israel, which is Hara-harem and the diublin's owld munden over against Vikens [M.E. mound: the earth as man's abode] from your tarns, thwaites and thorpes, withes, tofts and fosses, fells, haughs and shaws, lunds, garths and dales...To the laetification of disgeneration by neuhumorisation of our kristianiasation. (330.10-331.32)

By means of reference to Isaac Taylor's etymological work, Words and Places, 1863, second edition (London, 1873), 1893 reprint, the above Scandinavian items can be traced to the following origins:

'tarns' - 'TARN; Lake District; a small mountain lake, lying like a tear on the face of the hill. Norse tiorn, a tear.'

'thwaites' - 'THWAITE'; Norse; a forest clearing.'

'thorpes' - 'THORPE; England; Norse thorp, a village.'

'withes' - no reference

'tofts' - 'TOFT; Danelagh; Norse; an inclosure; related to turf.'

'fosses' - 'FOSS; Iceland; a waterfall.'

'fells' - 'FELL; Norse fjeld; a hill-side.'

'haughs' - 'HAUGH; Northumbria; Norse, haugr, a mound.'

'shaws' - 'SHAW; England; a shady place, a wood...Norse skogr.'

'lunds' - 'LUND; Norse; a sacred grove.'

'garths' - 'GARTH; Norse; an inclosed place.'

'dales' - 'DALE; Northumbrian; a valley.'

(Taylor, pp. 326-335)

The additional inclusion in the above passage of the items 'balder' and 'sol', together with the slightly deviated Scandinavian spelling of 'Christianization' ('Kristianiasation'), serves to heighten the Norse flavour of the passage. Further, the item 'over against Vikens', which is picked up by 'haughs', refers to the grave-mounds built by the Vikings in which the dead were believed to live a half-life.

Johann Georg Kohl, Ireland, Scotland and England (1844)

In Richard Ellman's catalogue of Joyce's pre-1920 library there is listed a travel book written by the German cartographer, Johann Georg Kohl, subsequent to his tour of the regions stated in its title, Ireland, Scotland and England (1844). Neither Atherton nor Glasheen, the acknowledged authorities on Joyce's literary source materials, has referred to Kohl as having been of use to Joyce in the Wake. However, certain areas of Kohl's work and of the Wake display great similarities, not only in relation to the subject of landscape description, but also in regard to various aspects of lexical usage and of philosophical concepts which appear to have been shared by the two authors.

My research in the major libraries of Dublin has revealed that the work of Kohl, a cartographer of international repute who wrote prolifically on his subject, was widely available during the period

of Joyce's undergraduate years. The National Library, in particular, which Joyce is known to have frequented, houses copies of Kohl's works, including several variations on the above-mentioned record of his journey through Ireland. Much of what Kohl has to say in this work relates to aspects of Joyce's literary aspirations and achievements, as regards not only the Wake's river landscape material, but also Joyce's artistic philosophy. For instance, the nucleus of Kohl's sentiments in the following passage from his travel book might also have come from the pen of James Joyce at any time during his writing life:

The best thing that a painter can do, is to represent the characteristic scenes and events of his country... even the greatest geniuses, perhaps, can attain the highest eminence only while they keep within the horizons of their nationality, and they are most sure to excel, when they embody national characteristics and national scenes...(Kohl, 'Ireland', p. 95)

Despite his early flight from Ireland, and the implied rejection of his country, the whole of Joyce's literary work embodies and reproduces Irish scenes and characterizations. Further, there is an element of Joycean philosophy in Kohl's repetition of an Irish traveller's comment, 'It's all over with an Irishman, in this world and the next. We all grow up in the darkness of catholicism and the errors of popery.' (Kohl, 'Scotland', p. 55). We have here in a nutshell, so to speak, the association between the Church and darkness, and the Irishman's loss of hope, that are apparent throughout Joyce's work, and especially in Portrait, where the Catholic priests are frequently described in terms of their association with darkness and death, and where the Church is depicted as exerting a negative influence upon the developing spirit of the creative artist (see, for instance, Portrait, pp. 56, 154, 177-8)

The close of Joyce's short story, 'The Dead' (Dubliners, 1914), indicates his early acquaintance with Kohl's book. The central male figure, Gabriel Conroy, stands back, mentally, from the immediacy of his Dublin surroundings to ponder on the concept of 'snow...all over Ireland...falling softly...faintly falling...upon all the living and the dead' (Dubliners, p. 201). It has been proposed elsewhere that Joyce based this final snow scene upon a similar one with which Bret Harte opened a tale of America's Wild West, entitled Gabriel Conroy.¹¹ Ellman's catalogue of Joyce's pre-1920 library lists this book as having been referred to by Joyce in a letter (Letters, II, p. 166). But it is interesting to compare Joyce's material in this instance with that of Kohl who, in his own description of snow falling on Ireland (which, it must be remembered, was also in Joyce's library), says, 'I believe that in the flakes of snow taken from different spots, one might obtain a very delicate thermometer for the variations of temperature in living and decaying plants' (Kohl, 'Ireland', p. 246). The shared response to the concept of snow falling over the whole region of Ireland's living and dead, that is apparent in both Joyce and Kohl, brings into question the previous assumption that Bret Harte's purely descriptive material was the single, entire source of inspiration for Joyce's text.

Like the eighteenth century European poets, artists and travellers before him, Kohl was very much preoccupied with the Gothic and the Picturesque attributes of the Irish landscape, as can be seen in the following extracts from his book: 'a visit to a few of the old Irish churchyards, would afford...in the greatest abundance, venerable and picturesque tombs, and scenes of interest'; elsewhere, he refers to 'a white marble monument...which looked highly picturesque against

11. Gerhard Friedrich, 'Bret Harte as a Source for James Joyce's "The Dead"', Philological Quarterly, 33, iv (October, 1954), pp. 442-444

the green ivy and the gray old walls' of a ruined church (Kohl, 'Ireland', p. 179 et seq.). In Finnegans Wake, meanwhile, Joyce refers to 'yon creepered tower of a church of Ereland', and 'the ghastrcold tombshape of the quick foregone' (264.30-265.4)

There may be an introduction to Kohl early in the Wake, in an anagrammatical arrangement - a technique that occurs elsewhere in the book as a means of introducing or referring to source authors; the phrase 'Kang the Toll' accommodates Kohl's name, as well as an acknowledgement of his having been instrumental in attracting Joyce to the literary description of Ireland's landscape (OED. toll: to attract, entice, allure). The immediately surrounding text appears to provide further evidence of Kohl's identity and literary style: '...his thoughts consisted chiefly of the cheerio, he aptly sketched... It scenes like a landscape from Wilde Picturescu...' (52.25-53.2). This appears to be both a description of Kohl's picturesque style of writing, and a satirical comment on the speed with which he journeyed across Ireland, striking up brief acquaintances with frequently nameless travelling companions, when and wherever the opportunity arose, and parting from them without a backward glance when their usefulness to him was over, as he sped across Ireland. His attitude towards his self-imposed, tightly-packed travelling schedule gives the impression of a very systematic and controlled approach to the exploration of the landscape. For instance, on his arrival at one destination he found his host busy in the garden, and they 'immediately undertook a little tour round the lovely glen', taking in 'the stately mansions of some of my host's neighbours'. Having scoured the vicinity, Kohl wasted no more time with his host, and 'took leave of him on the following morning' (Kohl, 'Ireland', pp. 44-46).

At one point in his book, Kohl describes turf-bogs as natural preservers of the beads of gold and amber worn by Irish women in remote antiquity, and of a 'necklace of shells' that has been preserved in like manner. In doing so, he achieves something in the nature of a transformation of the jewel~~ry~~, so that in a sense it can be seen to have returned, as a result of the lengthy period spent in the bog, to its former condition as substance of the natural landscape. In the 'Anna Livia' section of the Wake Joyce inverts the procedure, using terminology that is associated with feminine jewel~~ry~~ in order to portray the natural landscape as an adornment of his woman-river, ALP—the river Liffey. Kohl describes the landscape of Antrim as follows:

...rich in natural wonders, it is covered all over with a stratum of limestone. Over this limestone volcanic masses of later formation have been deposited...The chalk limestone is as white as snow... and the volcanic masses being mostly basalt, are nearly black...The circumference of this limestone and basalt district is about 120 miles...and about 60 miles long, from Lough Belfast to Lough Foyle. Along the whole district the white chalk rocks and the black basalt formations, are found arranged in the most curious, picturesque, and diversified forms. (Kohl, 'Ireland', p. 214)

Kohl has thus described in his own terms the geological 'necklace' of black and white rocks that encircle the northern landscape of Ireland. In the Wake notebook there is an isolated, cryptic comment, 'say it in gems' (Scribbledehobble, p. 83), and in the 'Anna Livia' episode the natural properties of Kohl's scene appear to adorn the landscape as they would a woman, by means of a multiplicity of references in the passage, 'Then she made her bracelets and her anklets and her armllets and a jetty amulet for necklace of clicking cobbles and pattering pebbles' (207.4-6). It would be feasible to suggest from the above that both writers are describing, in very different styles,

the same features of the same living landscape; for Kohl it is a natural scene that has been described with the precision of a cartographer's eye; for Joyce it has become the jewel~~x~~ry with which his woman-river achieves her femininity.

The following extract is a description of the river-woman, ALP, sending/surrendering her 'maids' to the Ocean ('His Affluence'), while she herself passes over him. On her journey she calls somewhere, and at nine o'clock in the evening the stars are shining brightly:

she sendred her boudeloire maids to His Affluence, Ciliegia Grande and Kirschie Real, the two chirsines, with respects from his missus, seepy and sewery, and a request might she passe of him for a minnikin. A call to pay and light a taper, in Brie-on-Arrosa, back in a sprizzling. The cock striking mine, the stalls bridely sign. (207.11-16)

The landscape setting and the directional movement of the above passage have similarities with a passage in Kohl's book, in which he describes aspects of the scene and tidal flow around the north-east coast of Ireland, from Dublin to the north, before the current moves around the northern coastline to merge with the Atlantic Ocean:

the Maiden rocks glittered like stars on the horizon, which indeed presented no other stars to rival them... At nine o'clock in the evening we arrived...A vessel leaving Dublin could...proceed farther to the north with the ebb. When the tide again turned she could enter the waters of Rathlin and the back current would carry her westward to Malin Head, whence she might take advantage of the ebb to get out into the Atlantic. (Kohl, 'Ireland', pp. 222-223)

Kohl's description is initially of a late evening scene, when he notes that the Maidens, standing alone in the sea off the north-east coast of Ireland, are glittering more brightly than stars in the beams

from their lighthouses; in the Wake they have become the Liffey's 'boudeloire maids', whom she has surrendered to the Ocean, 'His Affluence'. (In the above context Joyce's 'maids' are also recognizable as the river's maiden-tides, and also as the Grand and Royal canals.) In the Wake Kohl's late evening description of the Maidens is turned into 'The cock striking mine, the stalls bridely sign' ('The clock striking nine, the stars brightly shine'). Joyce's account of ALP's movement away from the confines of Dublin seems to follow, directionally, Kohl's description of the movement of the tides between Dublin and the Atlantic Ocean; having surrendered her 'maids' to the Ocean, she requests that she might 'passe of him', and in the course of her journey she has a call to pay in 'Brie-on-Arrosa'. In thus following the tidal ebb which Kohl has described, she would flow up towards Scotland where flow the rivers Aros and Callater Burn, before veering round to the west, past Malin Head, to the Atlantic Ocean, which she presumably crossed, since her American aspect is introduced in 'missus, seepy and sewery' - Mississippi and Missouri.¹²

A comparison of various isolated samples from the text of the 'Anna Livia' section of the Wake, and from Kohl's travel book, yields further evidence of Joyce's apparent 'lifting' of material from Kohl, so that it functions in the Wake either in its original form or in a Joycean rendering. A list of such similarities is displayed below, together with the relevant page numbers in each work in order to facilitate ease of reference.

1. In his description of aspects of the Scottish scene Kohl explains how the shepherds in the district stained their hands while smearing

12. See map references for these items in The Reader's Digest Complete Atlas of the British Isles (London, 1965), which has been used for the location of all British references.

their sheep with a mixture of tar and butter, in order to protect them from vermin and cold; he also says that they steep their shirts in the tar mixture and wear them 'to all eternity', considering it impossible for a shirt so treated to get dirty. ('Scotland', p. 70). Joyce, meanwhile, describes ALP as having 'greased the groove of her keel' with 'antifouling butterscath and turfentide and serpenthyme' (206.32-34). He also refers us to the grumbling comments of the washerwomen as they attempt to get HCE's shirt "clean:

Look at the shirt of him! Look at the dirt of it!
 He has all my water black on me. And it steeping
 and stuping since this time last wik. How many goes
 is it I wonder I washed it?...Wallop it well with your
 battle and clean it. My wrists are wrusty rubbing
 the mouldaw stains. (196.11-18)

2. Elsewhere in his book Kohl makes the observation that while some men remain private throughout their lives, such men as the Irish orator and politician, Daniel O'Connell, 'in stepping out upon the public stage of life, abandon to public examination...their own persons' ('Ireland', p. 143); as regards HCE, the washerwomen refer to having made 'his private linen public' (196.16).

3. Kohl describes a boat-trip across the mouth of the river Shannon in a 'little bark, which seemed to crest the waves like a bird', and 'we arrived at length in safety at our destined harbour' ('Ireland', p. 67); of HCE, Joyce tells us 'he barqued it, the boat of life, from the harbourless Ivernikan Okean' (197.28-29).

4. Kohl describes the Great and Little Sugarloaf mountains of Wicklow as being 'perfectly naked from the base to the summit' ('Ireland', p. 142); in Joyce's text the same Wicklow landscape of the river Liffey's birthplace is 'mothernaked...from crown to sole' (206.30-32).

5. Kohl's description of upper and lower lakes ('Ireland', p. 77) becomes, in Joyce's terminology, 'wupper and lauar' (206.31).

6. Kohl: 'In passing one field I noticed a figure that bore a striking resemblance to one of those dressed-up mannikins which in Germany we are accustomed to stick up in a cornfield' ('Ireland', p. 50); Joyce's ALP makes 'a request she might passe of him for a minnikin' (207.13-14).

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7. Kohl points out that in the Irish landscape the painter has least reason to complain ('Ireland', p. 22); he refers to the red foliage of the arbutus (strawberry tree) which grows wild in Ireland ('Ireland, p. 44), and he later quotes an Irish writer who had suggested that 'Even our bogs, by the great variety of contrast and colours, purple, red, brown and black, which they present to the eye, add beauty and animation to our landscape' ('Ireland', p. 81). Joyce describes his Irish landscape as being 'the pick of the paintbox...from strawbirry reds to extra violates' (207.9-11).

8. Kohl refers to the lovely 'furze, whose yellow blossoms frequently enliven the dark valleys of Ireland' ('Ireland', p. 85); in his own reference to the same yellow-clad valleys through which the Liffey flows, Joyce brings in the river's human, feminine aspect with 'Peeld gold of waxwork her jellybelly' (206.36).

9. Kohl wrote of 'garlands of flowers' ('Ireland', p. 52), and of 'straw plaited together' ('Ireland', p. 75); Joyce's river, meanwhile, adorns herself with 'a garland for her hair', of which we learn that she 'plaited it' (207.1-2).

At one point in his travels Kohl refers to castle ruins that are

reputed to have been the home of a legendary Irish figure called O'Donaghue; he explains that the Irish people call one particular part of the ruins 'O'Donaghue's library', because it has rocks resembling shelves of books: "'Even the Holy Bible lies there at the top", said one of our rowers...and "that's his Lexicon", said another, "and a number of hard words there is in it"' ('Ireland', p. 79). It could equally be said that Joyce saw Finnegans Wake as his 'Lexicon', of which it could also be claimed 'a number of hard words there is in it'.

Atherton makes no mention of Kohl in his extensive analysis of the books used in the Wake (see The Books at the Wake); similarly, Glasheen (Third Census of 'Finnegans Wake') fails to mention him. She merely confesses to being puzzled over the phrase 'Kang the Toll' (Glasheen, p. 152). However, from the evidence of the comparable material listed above there seem to be grounds for supposing that Joyce may indeed have expanded upon the nucleus of descriptive material provided by Kohl, in the development of his Wakean landscape, rather than creating it 'out of the memory of all senses', as Budgen had supposed.

Patrick Weston Joyce: The Origin and History of Irish Names of Places(1869)

Dr Patrick Weston Joyce was an Irish scholar who wrote extensively in the nineteenth and early twentieth century, on Ireland's history and language, and there are various references to him among items of Joycean material and discussion, as well as indications of his influence in the Wake itself. James Joyce's acquaintance with him is apparent in a letter which he wrote in 1909, containing the following: 'I have never seen Billy Byrne printed: but I am sure my namesake, Dr. P. W. Joyce, will

be able to tell you where it has been printed'.¹³ At the time of James Joyce's death, in 1941, there were two of P. W. Joyce's books in his library, listed by Thomas E. Connolly as follows:

163. Joyce, P. W. An Illustrated History of Ireland. Dublin: The Educational Co. of Ireland, Ltd., 1921.
164. _____ The Origin and History of Irish Names of Places. Dublin: The Educational Co. of Ireland, Limited, 1920. Vol. III. 14

Neither Atherton nor Glasheen, two major authorities on Joyce's Wakean use of material from external sources, attaches any significance to the works of Dr Joyce in relation to Joyce's book. Indeed, most early critical response to the Wake regarded its Gaelic content as being insignificant and, at the most, merely decorative. Atherton, who does not mention Dr Joyce in his comprehensive work, The Books at the Wake, is of the same opinion; he has this to say:

It seems unlikely that Joyce ever had much knowledge of Gaelic, and it is fairly certain that the references to Gaelic books and the Gaelic language in Finnegans Wake are intended chiefly as a decoration without any basic structural purpose. (Atherton, p. 89)

In her Third Census of 'Finnegans Wake' Glasheen merely notes that Dr Joyce is the nineteenth century author of three books, one of which, Irish Peasant Songs in the English Language, was owned by Joyce (Glasheen, p. 150). In fact, Dr Joyce wrote almost a dozen books on Ireland's language, history, legends and social development.

13. Letters of James Joyce, first volume, edited by Stuart Gilbert, 3 vols (London, 1957), I, p. 66 (26.4.09)

14. Connolly, The Personal Library of James Joyce, p. 21, nos. 163 and 164

In his article, 'Identifying the Printed Sources for Finnegans Wake' (1971), John V. Kelleher lends support to the conviction that Joyce knew and therefore used little Irish in the Wake, with the comment, 'How much Irish Joyce knew must remain a moot question. Puns in the Wake show that he could use an Irish dictionary and pronounce the words'.¹⁵ Kelleher touches briefly upon the possible relevance to the Wake of Dr Joyce's book, A Child's History of Ireland, but concludes with the somewhat flippant comment, 'what Irishman of Joyce's generation ever recollected anything very substantial' from this book? (Kelleher, p. 164). In the course of his search for evidence of Irish printed sources for the Wake, Kelleher consulted Connolly's bibliography of Joyce's library, but his failure to refer to those of Dr Joyce's books on Irish language and lore that are listed by Connolly as having been owned by Joyce suggests that he regarded them as being irrelevant.

Fritz Senn touches upon the connection between Dr Joyce and James Joyce in his article, 'Old Celtic Romances' (Wake Newsletter, 4 (Feb., 1967), 8-10 (pp. 8-9), in which he specifically refers to Dr Joyce's book, Old Celtic Romances (1879), 'in order to throw some light on a few passages' of legend in the Wake, and to Dr Joyce's A Social History of Ireland, as a possible source of two lexical items in the Wake. He does not, however, refer to Dr Joyce's Irish Names of Places, the title of which James Joyce incorporated into his satirical, anti-Dubliner poem, 'Gas from a Burner!' (1912), which itself crops up in the Wake as 'gush gash from a burner!' (93.11):

Shite and onions! Do you think I'll print
The name of the Wellington Monument,

15. John V. Kelleher, 'Identifying the Printed Sources for Finnegans Wake', Irish University Review, 1, (Part 2, 1971), 161-177 (p. 162, note 2)

Sydney Parade and Sandymount tram,
 Downes's cakeshop and Williams's jam?
 I'm damned if I do - I'm damned to blazes!
 Talk about Irish Names of Places!16

Joyce's poetical reference to Irish Names of Places has been noted by Richard Kain in an essay on Finnegans Wake in which he also refers to the significance of comparisons between aspects of the Wake and of Dr Joyce's book:

Joyce's predecessor of the same name, Patrick Weston Joyce, opened a chapter in his popular work, The Origin and History of Irish Names of Places (which Joyce mentioned in 'Gas from a Burner') with a comparison of topography and typography that anticipates the philological spirit of the Wake:

'The face of a country is a book, which, if it be deciphered correctly and read attentively, will unfold more than ever did the cuneiform inscriptions of Persia, or the hieroglyphics of Egypt. Not only are historical events, and the names of innumerable persons recorded, but the whole social life of our ancestors - their customs, their superstitions, their battles, their amusements, their religious fervour, and their crimes - are depicted in vivid and everlasting colours. The characters are often obscure, and the page defaced by time, but enough remains to repay with a rich reward the toil of the investigator'.17

The poem in which Joyce mentions Irish Names of Places was written in 1912, but his interest in the book was sufficient to persuade him to acquire volume III of a later edition, published in 1920 (as listed by Connolly), almost ten years afterwards, when he was contemplating the start of Finnegans Wake. (There is no record of the book's inclusion in Joyce's pre-1920 library, as listed by Richard Ellman in his work, The Consciousness of Joyce.) This suggests that Joyce intentionally

16. The Essential James Joyce, introduced by Harry Levin (London, 1948), p. 467, line 5

17. Richard M. Kain, in Twelve and a Tilly, edited by Jack P. Dalton and Clive Hart (London, 1966), pp. 95-96

acquired Dr Joyce's book for the express purpose of utilizing aspects of its contents in his own new book, upon which he began work in 1922.

Dr Joyce's Irish Names of Places was among those works consulted by Brendan O Hehir in the writing of his book, A Gaelic Lexicon for 'Finnegans Wake' (Berkeley, 1967). As opposed to much previous critical commentary on the Wake, O Hehir suggests that although the Gaelic in the book is 'of an elementary and commonplace character', it has been used extensively. In putting the claim that Dr Joyce's work may well have been a source of Joyce's Irish material, O Hehir refers to the latter's apparent presentation of what he calls 'the shaky etymology offered by P. W. Joyce' (O Hehir, pp. ix and x). O Hehir supports his proposition by comparing material from the texts of the two authors, thus revealing that Dr Joyce's confusion regarding the etymology of the prefix 'kill' in Irish place-names has been utilized in the Wake. He begins by quoting from Dr Joyce's book:

'At A.D. 1601, the Four Masters mention a place in Galway called Coill-bhreac, speckled wood - speckled, I suppose, from a mixture of various coloured trees; it is now Kylebrack...With a slight difference of form we have Kilbrack in Cork and Waterford, and Kilbracks (speckled woods or churches) in Armagh' (Vol. ii, 288).

Common sense, I think, would insist that Kilbrack and Kilbracks stand for speckled woods, not speckled churches...Therefore, I suggest, Finnegans Wake's 'cute old speckled church' (403.21) is merely James Joyce having a laugh at the expense of Patrick Weston Joyce. (O Hehir, p. 391)

Incidentally, there is a further Wakean reference to Dr Joyce's 'speckled church' at 35.32.

According to Dr Joyce who, like James Joyce, was extremely interested in the mechanics of change in language usage, Gaelic names

have over the centuries frequently become hidden beneath their modern, Anglicized counterparts, the latter eventually causing the corruption of the original significance. He suggests that very often the only clue as to the early, and real, meaning of these old words, which has been lost in current usage, is to be found in the native pronunciation, rather than in the written form, because most of the ancient forms of Irish root-words have been preserved through generations in their spoken - if not written - forms. The methodology which is the basis of his work in this area is described by Dr Joyce as follows: 'The interpretation of a name involves two processes: the discovery of the ancient orthography, and the determination of the meaning of this original form' (Irish Names of Places, 1901, p. 1). It is this system of approach which James Joyce has put to use in the creation of his Wakean landscape.

Where, previously, there had appeared to be no apparent connection between Joyce's text and many of the modern, Anglicized versions of Irish place-names in the vicinity of Dublin, by approaching several of his seemingly English items from the aspect of their Gaelic counterparts, in the manner perfected by Dr Joyce, it is possible to produce significant associations between them and the Wake's landscape scheme. In its application to the Wake, this method of approach facilitates the discovery of a previously hidden new dimension of descriptive references to the rivers, mountains, pastures, bogs and lakes of Joyce's river landscape.

An illustration of the procedure, and its resulting revelation of Joyce's enrichment of his landscape description, can be found in the translation of an extract from the 'Anna Livia' section of the text, which is itself at the centre of the Wakean river scheme: 'Anna Livia, oysterface, forth of her bassein came' (207.19-20). 'Anna Livia' is Joyce's Irish woman-river, the term 'oysterface', refers to the river

Liffey as a one-time oysterbed (many of Ireland's rivers once contained oysters), and it also contains slang sexual and derisory implications in association with the woman aspect of the river. However, it is the item 'bassein' which carries hidden references: an able reading of the passage easily produces the recognition of this word's close lexical and semantic relationships with the term 'bassinet', an alternative name for cradle. In the Gaelic 'cradle' becomes a new and entirely different lexical item - Ir. cliabhain (phonetical pronunciation 'cleevaun') - which is commonly used in Ireland, in topographical terms, to signify a cradle shape. It can therefore hardly be coincidence that near to the source (birthplace) of the river Liffey there is a place called Mullaghcleevaun: 'the summit of the cradle' (see Irish Names of Places, 1875, p. 194). Thus, Joyce's 'forth of her bassein came', when translated into its Gaelic elements, becomes in fact a landscape description of the river's early origins, where it flowed down from the region of the cradle-shaped summit in the Wicklow mountains. In the copy of Dr Joyce's book which James Joyce had acquired prior to starting work on the Wake, Mullaghcleevaun is described as follows:

Mullaghcleevaun, a high mountain in Wicklow; Mullachcliabhain, summit of the cradle. At one side there is a deep, well-defined hollow over which rises the summit. This is the cleevaun or cradle. (ibid, 1913, p. 518)

The discovery of such an appropriate association between an item of Joyce's text and its Gaelic counterpart encourages the supposition that his use of a derivation of the latter was a means of intentionally concealing the relevant Gaelic place-name behind a smoke-screen of equally relevant, but superficial meaning.

In his Gaelic Lexicon, O Hehir makes the observation that 'The

penchant for etymologizing place-names persists in Finnegans Wake... and has therefore constrained this Lexicon to etymologize all Irish place-names in Finnegans Wake, whether or not their relevance is apparent' (O Hehir, p. viii). Nevertheless, he has failed to recognize both the above item and a similarly concealed, preceding example; a landscape description is concealed in the phrase 'with her mealiebag slang over her shulder' (207.18-19). When the item, 'mealiebag', is translated from its essentially English presentation into the Gaelic spelling it becomes, by means of this simple manipulation, something resembling the Irish name, 'magh-bolg': 'plain of the sacks', about which Dr Joyce has something to say:

Sacks or Bags. Why it is that places took their names from sacks or bags, it is not easy to determine, unless we resort to the old explanation that sack makers lived in them; or perhaps the places may have been so called from the use of an usual number of sacks in farming operations...In the year A.D. 598 there was a terrible battle fought at a place called in all the Irish authorities, Dunbolg - the fort of the sacks - near Hollywood in Wicklow...

The word bolg, which forms part of these names... corresponds with the old Gaulish bulga, meaning a little bag of leather...we have Moybolgue, now the name of a parish, partly in Meath and partly in Cavan, which is mentioned in some of our oldest authorities by the name of Magh-bolg, the plain of the sacks. (ibid, 1902, pp. 196-7)

According to Dr Joyce, Moybolgue lies to the north-west of Dublin. The translation thus reveals that if this is perhaps the place-name to which Joyce is referring, then he is in fact employing a dual system of reference: the single item, 'mealiebag', is associated with not only a simple action of the female character, but also the wider, naturalistic context of the river Liffey's semi-circular movement, which sweeps her round to the sea - in effect, turning her back on the 'plain of the sacks' that lies 'over her shulder'. As regards 'shulder', it is a

deviation of 'shoulder'. Dr Joyce has said, 'A real or fancied resemblance to different parts of the human body, has originated a great variety of topographical names all over the country'. He goes on to refer to the topographical utilization of the term 'shoulder':

'The shoulder. Guala or gualann (goola, goolan) signifies the shoulder, and was often applied to a hill' (ibid, 1901, pp. 522 and 524). In Joyce's volume of his work Dr Joyce lists Goolamore in Mayo: 'Guala-mhor, great shoulder (hill)' (ibid, 1913, p. 370). It would be encouraging to find lying somewhere between the Liffey and the 'plain of sacks' some hill or place known under a derivation of the term 'great shoulder'.

The fact that the translation of the Wake's English lexical items into their Gaelic counterparts results in the production of further, intelligible and relevant levels of meaning, suggests that Dr Joyce's methodology may well have been a source of James Joyce's own inspiration in this direction. It would seem that by working in a counter direction to Dr Joyce, that is, by translating items of Irish origin into their English equivalents, Joyce has effectively side-stepped the Anglicized corruptions of the Gaelic, and so hung on to the real meanings of his wordage, thus facilitating the reinforcement of his depiction of the Dublin river landscape, as pertaining to both the human and the naturalistic element of Dublin life - in the form of the woman, ALP, and the river, Liffey. Examples are listed overleaf, where Joyce's simultaneous description of these opposing aspects of the landscape appear to have originated from, or been influenced by, the Gaelic concept of the landscape. All definitions that are accredited to Dr Joyce (j) are derived by him from Irish place-names, but only where a proper name is presumed to be applicable to the description of the Dublin landscape is it referred to. Otherwise, the procedure adopted by O Hehir in his Lexicon has been followed: he has drawn into his work any Irish names which he can discover,

'ⁿwether or not their relevance is apparent', despite the possibility that many 'will prove ultimately irrelevant or useless' (O Hehir, p.viii). Similarly, all seemingly relevant variations on Joyce's lexical items are included here, on the assumption that their suggested use is possible. The examples have been taken from a single paragraph in the 'Anna Livia' section of the Wake (206.29-207.15). (An explanation of the accompanying bracketed references occurs on the following page 51 of the study.)

Example 1

'First she let her hair fal and down it flussed to her feet its teviots winding coils' (206.29-30).

First she

[Ir.r.Liffey 64Ln(x)

let her

[Ir.leitir (letter):wet hillside/slope(j)

hair

[Ir.mong:hair of the head
(applied to course grass)(j)
[Ir.r.Mongagh 64(x):'wet place
with course grass'(j)

fal and

[fall:cascade
[Ir.fal (faul):hedge(j)

down it

[down:elevated land(a)
[Ir.Down x several in Wicklow,
including Glen of the Downs
(Gleann-na-ndun):'glen of the
duns or forts(j)

flussed to her

[ME.flush:rush of water(a)
[G.fluss:river(t)
[Ir.fluirse:plenty/abundance(r)
[Ir.Glenglugh, nr. source of Liffey
64Ln(x) (Gleann-fluich):wet or
marshy glen(j)

feet its

[Ir.cos(cuss):foot - to
express bottom of any
place(j)

teviots

[Ir.taebh(tieve/teev):hillside(j)
[stevia:snakeroot plant(b)
[Sc.r.Teviot 46Jl(x)

winding coils.

[snakelike movements
[Ir.coill(coyle):hazel - a common suffix in Wicklow(j)
[Sc.Waters of Coyle 450j(x)

'The Liffey, or Anna-Liffey, tumbling down from the Highlands of Wicklow, flows in a sort of spiral-shaped and very winding course through the plains of Kildare and Dublin, and falls into the sea at Dublin city.' (P. W. Joyce, The Geography of Ireland, 1883, in the Dublin National Library.) A close correspondence of word choice and approach is shared by these two descriptions of Dublin's woman-river, and it raises the question of whether or not Dr Joyce's above work was a source of Joyce's material.

Example 2

'Of meadowgrass and riverflags, the bulrush and waterweed, and of fallen griefs of weeping willow' (207.2-4).

Of meadowgrass and

[Ir.srath:meadowland by the riverside(j)

[Ir.r.Stracum 61Nm(x)

riverflags, the

[ME.flag:reed(a)

[Ir.felestar:riverflag(j)

bulrush and waterweed, and of

[Ir.sibhin(shiveen):bulrush(j)

[Ir.r.Shiveen 63Lk(x):'river of the bulrushes'(j)

fallen

[Ir.fal(faul):hedge/wall(j)

griefs of

[Ir.greach(greagh):mountain flat(j)

[AS.griff:hollow(x)

[O.Icel.grof:grave(w)

weeping willow.

[Ir.saileach(sallagh):sallow/willow(j)

Example 3

'That done, a dawk of smut to her airy ey, Annushka Lutetiavitch Pufflovah' (207.7-9).

That done,

[Ir.dun:strong/fort(j)

[Ir.Dundalk Bay 64Lt(x)

[Sc.r.Don 550g(x)

a dawk of

[Da.dalk(dawk):thorn(j)

[Da.Dalkey Is. 64Mn(x) (Dalk-ei:Thorn Island)
(j)

smut to her

- Da.smut: flying visit(v)
- Ir.smut: trunk/tree stump(j)
- Ir.Ballysmuttan 64Km(x): 'town of the tree-trunks'(j)

airy

- Ir.airthear(arher): eastern(j)
- Ir.Ireland's Eye 64No(x): 'Eire's Eye: Eire's Island'(j)

ey,

- Da.ey: island(j)
- Sc.r.Ey Burn 54Jc(x)(LM)

Annushka

- Ir.ean-uisce(anishki): marsh water(OH)
- Ir.r.Liffey

Lutetiavitch

- Ir.lub-na-tsamhais(lubitavish): winding loop of the sorrel(j)
- Ir.Lubitavish 61Pm(x)
- L.luteus: muddy/yellow(M)

Pufflovah...

- Anna Livia Plurabelle

Example 4

'A call to pay and light a taper, in Brie-on-Arrosa, back in a sprizzling' (207.14-15).

A call to pay and

- Ir.cealtrach(caltragh): old burial ground in the west(j)
- Sc.r.Callater Burn 54Jc(x)

light a taper, in

- Ir.custom to have a light at a window to direct travellers to safe crossing of a ford(j:1901, p. 218)

Brie-on-

- Ir.bri(bree): hill/rising ground(j)
- bryon: moss(a)
- Ir.Brian a Rosa(brian a ruse): Little Hillside of the Wood(OH)

Arrosa,

- Ir.ros: peninsula(j)
- O.Icel.aross: river-mouth(w)
- F.arroser: to water(M)

back in a

- Da.bakke: hill/rising ground(v)
- N.back: slope(x)

sprizzling.

- spiss: thick/dense(a) +
- Da.ling: heather(s)
- It.sprizzare: sprinkle(M)

Dr Joyce on the above-mentioned custom of lighting a taper for the benefit of travellers:

Rivers were crossed by fords, and to be able to strike exactly on the fordable point was to the traveller always important; while at night, especially on a dark, wet, and stormy night, it became not unfrequently a matter of life or death. To keep a light of some kind burning on the spot would suggest itself as the most natural and effectual plan for directing travellers...
 (Irish Names of Places, 1901, p.218)

He explains that many fords in different parts of Ireland still go by the name of Ath-solais, the ford of the light, and he also speculates on the kind of light used, suggesting among others a lighted taper or splinter of bogwood in a window pane; in the preceding example Joyce refers to lighting a taper.

1.2 The Landscape of Anna Livia Plurabelle

The river Liffey plays a central role in Finnegans Wake. Shown on old maps of Ireland as Amnis Livius (Latin), Dublin's major river has apparently long been called, locally, the Anna Liffey. In the Wake Joyce extends this element of personification, so that the river merges with the book's leading female personality, 'Anna Livia Plurabelle'.

As wife to Humphrey Chimpden Earwicker (HCE), and the mother of twin sons, Shem and Shaun, and of daughter, Isabel, Anna Livia (ALP) is at the centre of human affairs in the Wake. As the long, winding river that descends from the clear air and green mountain landscape of Wicklow, into the mud and pollution of Dublin city, before flowing into the Irish Sea, the Liffey is the vibrant life-source in and around which the Wakean

river landscape flourishes.

As a possible consequence of the complexity of Joyce's dual, woman-river creation, the landscape element within which it functions has previously been largely overlooked. Attention seems, instead, to have been focused on the book's great saturation of global river names, at the expense of the Wake's other, thematically functional landscape features. In the 'Anna Livia' episode especially, the world's rivers seem to dominate the text, and Joyce himself has drawn attention to these in a letter to the French writer and critic, Valéry Larbaud (1881-1957): 'I have just finished revision of Anna Livia for transition no 8. What a job! 1200 hours of work on 17 pages. She has grown - riverwise - ...Her fluvial maids of honour from all ends of the earth now number about 350 I think' (Letters, III, p. 164). Little attention has been paid in this study to the by now somewhat hackneyed list of the Wake's river names, the discussion of which is commonplace in Joycean criticism. Only those rivers names that occur in the course of the present work are acknowledged or elaborated upon.

It has been said that the evolution of the 'Anna Livia' section of the Wake is more complex than that of any other episode in the book, and of more significance in revealing the development of Joyce's style and technique.¹⁸ The central theme of the section is one of transmigration that is both global and spiritual. The river landscape is the nucleus within which metamorphosis is the norm, and around which revolve endless spatial and temporal permutations. Throughout the episode a dualistic form of reference is in operation, so that in any one part of the text reference to the woman, ALP, is also a simultaneous reference to the river

18. W. Litz, 'The Evolution of James Joyce's "Anna Livia Plurabelle"', Philological Quarterly, 36 (January, 1957), 36-48

Liffey. ALP is Every-woman and Every-river, so that completely diverse contexts are housed simultaneously in the one text.

Joyce achieves this duality of presentation largely by means of a manipulation of the lexical contents of his material, so that puns, the utilization of foreign languages, and lexical deviation that includes condensation, distortion, and the frequently resulting portmanteau words, become the means by which he presents, simultaneously, his woman and his river. The system can be seen at a glance, so to speak, in an extract from the 'Anna Livia' section which has previously been examined as an illustration of the text's landscape content, 'A call to pay and light a taper, in Brie-on-Arrosa, back in a sprizzling' (207.14). An initial, glancing interpretation of the passage conveys the sense, somewhat vaguely because of loss of subject, that a journey is being referred to; the same material also contains two distinct areas of reference. The previous examination revealed elements of a landscape scheme, the Irish aspect of which is underlined by means of reference to an old Irish custom. The passage in question also contains and revolves around a scheme of reference to the Wake's central female character, ALP. In the following interpretation of the text these references - of a largely sexual nature - to the woman, ALP, will be brought to the fore. * references with sexual implications.

<u>A call to</u> Ir.caillieach:nun/old woman(j) sl.callet:worthless woman(s)* ph.'to urinate'*	<u>pay and</u> L.pacare:to pacify(s) F.payer:to pay*
---	--

light a taper, in Brie-on-Arrosa, back in a sprizzling.

ph.'light a candle' ph.sl.'have sexual intercourse'(d)*	Eng.pizzle:penis(a)* Skr.linga:phallus(a)*
--	---

There is both a religious and a sexual content in the above references: the nun and the lighted taper cohere through their religious associations; and the payment of a 'worthless woman' for her services ties in with the following reference to sexual intercourse in 'light a taper', and with the doubly stressed reference to the male sexual organ which, in a following sentence, is referred to by means of the slang term 'cock'. The ambivalence in the female character is further developed in the immediately surrounding text, where reference is made to 'maids' and to a 'bridely sign', but also to ALP as being 'seepy and sewery'.

Joyce's technique of presenting layers of meaning in his text can lead to difficulties of interpretation so that, as Clive Hart has pointed out, 'It is a common experience of readers of Finnegans Wake to find that a tentative reading of a passage will later yield priority to another which is obviously the central intention'.¹⁹ In the pun one meaning coincides with another, but in Joyce's puns composite words suggest several meanings in several languages, and in a layering of references; meanings are hidden and multiplied, and words are distorted to add further meaning.

In one of his letters to Harriet Shaw Weaver (26.7.27), Joyce himself explained to her the seven levels of meaning that are contained in a nine-word clause in the Wake (104.13-14), 'Arcs in His Ceiling Flee Chinx on the Flur':

1) God's in his heaven All's Right with the World

19. Clive Hart, 'Finnegans Wake in Perspective', in James Joyce Today, edited by T. F. Staley (London, 1966), p. 158

2) The Rainbow is in the sky (arc-en-ciel) the Chinese (Chinks) live tranquilly on the Chinese meadowplane (China alone almost of the old continent[s] has no record of a Deluge. Flur in this sense is German. It suggests also Flut (flood) and Fluss (river) and could even be used poetically for the expanse of a water-flood. Flee= free)

3) The ceiling of his (ㄇㄣˊ) house is in ruins for you can see the birds flying and the floor is full of cracks which you had better avoid

4) There is merriment above (larks) why should there not be high jinks below stairs?

5) The electric lamps of the gin palace are lit and the boss Roderick Rex is standing free drinks to all on the 'flure of the house'

6) He is a bit gone in the upper storey, poor jink. Let him lie as he is (Shem, Ham and Japhet)

7) The birds (doves and ravens) (cf the jinnies is a cooin her hair and the jinnies is a ravin her hair) he saved escape from his waterhouse and leave the zooless patriark alone.

(Selected Letters, pp. 325-326)

An analysis of the Wake's text requires an approach that will be able to cope with the complex nature of the book's scheme of combined references to both its human and its landscape elements. When this study was in its early stages of development it was found to be impracticable to perform a sentence-by-sentence analysis of the text; the complex 'layering' of themes and references, and the consequent density of lexical items, made it obvious that this approach was unfeasible. The most acceptable method from the point of rendering an explicit illustration of the dualistic elements at work in the text, has been that used in the examination of previous examples in this study. It is in this diagrammatic form that the interpretation of four extracts from the 'Anna Livia' episode has been presented in the following section of the study, in order to illustrate that the landscape element is a developed and consistent feature of the section, sharing equal weight with the presentation of Anna Livia, the woman. In the course of the analysis, those lexical items which might be termed 'weak' have been included on the premise that, since their relevance is debatable,

it would be short-sighted to exclude them on such grounds when they may have functions which are not always apparent in the first instance.

For the purpose of spreading a necessarily limited area of analysis evenly through the 'Anna Livia' text, the following four sample passages from the beginning, centre and end of the episode, have been selected:

1. 196.1-24: 'O tell me all about Anna Livia...Minxing marrage and making loof.'
2. 204.21-205.15: 'Drop me the sound...Garonne, garonne.'
3. 206.29-207.20: 'First she let her hair fal...forth of her bassein came.'
4. 215.31-216.5: 'Can't hear the waters of...thithering waters of. Night!'

Within each of the above passages study numbers are assigned to the sentential constituents for the purpose of ease of reference (for example, Section One, Sentence Three = 1.3. Each section is presented as follows: references to ALP as woman are presented initially, followed by a repetition of the same passage, but with its landscape aspect brought to the fore. Explanatory int^rpretations are inserted where applicable. However, those interpretations that have been gathered from other printed sources have been appended with capitalized, bracketed letters, the keys to which are listed along with those of other abbreviated references in the following coding:

- (a) Oxford English Dictionary (Oxford, 1933), 1970 reprint
- (b) Webster's Third New International Dictionary, 1909, fourteenth edition (London, 1961)
- (c) A Dictionary of Slang and Unconventional English, 1937, fifth edition (London, 1961), 1974 reprint
- (d) The Penguin Dictionary of Historical Slang, 1937, sixth edition (Harmondsworth, 1972), 1980 reprint
- (e) A Smaller English-Latin Dictionary, edited by Sir William Smith (London, 1870), thirteenth impression, 1956

- (f) E. V. Gordon, An Introduction to Old Norse, 1927, second edition revised by A. R. Taylor (Oxford, 1957)
- (g) Everyman's Dictionary of Abbreviations, edited by Dr John Paxton (London, 1974), 1975 reprint
- (j) P. W. Joyce, Irish Names of Places (Dublin, in various editions and volumes, as indicated in the list of abbreviations at the start of the thesis, pp. 1-5)
- (k) Eilert Ekwall, The Concise Oxford Dictionary of English Place-Names, 1936, fourth edition (Oxford, 1960), 1981 reprint
- (m) Lionel Puritz, Catch More Salmon (London, 1975)
- (o) Henry Sweet, The Student's Dictionary of Anglo-Saxon (Oxford, 1896), 1976 reprint
- (r) Learner's Irish-English: English-Irish Dictionary (Eire, n.d.)
- (s) Walter W. Skeat, A Concise Etymological Dictionary of the English Language (Oxford, 1882), 1978 reprint
- (t) Helmut Bonheim, A Lexicon of the German in 'Finnegans Wake' (Berkeley, 1967)
- (u) Brendan O Hehir and John M. Dillon, A Classical Lexicon for 'Finnegans Wake' (London, 1977)
- (v) Dansk-Engelsk Ordbog, edited by Herman Vinterberg and Jens Axelsen (Denmark, 1967)
- (w) Sigrid Valfell and James E. Cathey, Old Icelandic: An Introductory Course (New York, 1981)
- (x) The Reader's Digest Complete Atlas of the British Isles (London, 1965)
All grid references of the kind, 66Jd, for instance, are to be found in this work. The item 'OS16' indicates Ordnance Survey Map 16, and 'MM28' refers to Michelin Map 28; details of both will be found in the Bibliography at the end of this study.
- (LM) Louis O. Mink, A 'Finnegans Wake' Gazetteer (London, 1978)
- (M) Roland McHugh, Annotations to 'Finnegans Wake' (London, 1980)
- (MG) Derek Mills and Neil Graesser, The Salmon Rivers of Scotland (London, 1981)
- (OH) Brendan O Hehir, A Gaelic Lexicon for 'Finnegans Wake' (Berkeley, 1967)

1.3 A Diagrammatical Presentation of Anna Livia, the Woman and the RiverSample One: 196.1-33:

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tell me all about

Anna Livia!(1) I want to hear all
 about Anna Livia.(2) Well, you know Anna Livia?(3) Yes, of course,
 we all know Anna Livia.(4) Tell me all.(5) Tell me now.(6) You'll
 die when you hear.(7) Well, you know, when the old cheb went futt and
 did what you know.(8) Yes, I know, go on.(9) Wash quit and don't be
 dabbling.(10) Tuck up your sleeves and loosen your talk-tapes.(11)
 And don't butt me - hike! - when you bend.(12) Or whatever it was
 they threed to make out he thried to two in the Fiendish park.(13)
 He's an awful old reppe.(14) Look at the shirt of him!(15) Look at
 the dirt of it!(16) He has all my water black on me.(17) And it
 steeping and stuping since this time last wik.(18) How many goes is
 it I wonder I washed it?(19) I know by heart the places he likes to
 saale, duddurty devil!(20) Scorching my hand and starving my famine
 to make his private linen public.(21) Wallop it well with your battle
 and clean it.(22) My wrists are wrusty rubbing the mouldaw stains.(23)
 And the dneepers of wet and the gangres of sin in it!(24) What was it
 he did a tail at all on Animal Sendai?(25) And how long was he under
 loch and neagh?(26) It was put in the newses what he did, nicies and
 priers, the king fierceas Humphrey, with illysus distilling, exploits
 and all.(27) But toms will till.(28) I know he well.(29) Temp
 untamed will hist for no man.(30) As you spring so shall you neap.(31)
 O, the roughy old rappe!(32) Minxing marrage and making loof.(33)

Sample Two: 204.21-205.15:

Drop me the sound of the findhorn's name, Mtu or Mti, sombogger
 was wisness.(1) And drip me why in the flenders was she frickled.(2)

And trickle me through was she marcelleaved or was it weirdly a wig
 she wore.(3) And whitside did they droop their glows in their florry,
 aback to wist or affront to sea?(4) In fear to hear the dear so near
 or longing loth and loathing longing?(5) Are you in the swim or are
 you out?(6) O go in, go on, go an!(7) I mean about what you know.(8)
 I know right well what you mean.(9) Rother!(10) You'd like the coifs
 and guimpes, snouty, and me to do the greasy jub on old Veronica's
 wipers.(11) What am I rancing now and I'll thank you?(12) Is it a
 pinny or is it a surplice?(13) Arran, where's your nose?(14) And
 where's the starch?(15) That's not the vesdre benediction smell.(16)
 I can tell from here by their eau de Colo and the scent of her oder
 they're Mrs Magrath's.(17) And you ought to have aird them.(18)
 They've moist come off her.(19) Creases in silk they are, not crampton
 lawn.(20) Baptiste me father, for she has sinned!(21) Through her
 catchment ring she freed them easy, with her hips' hurrahs for her
 knees' dontelleries.(22) The only parr with frills in old the plain.
 (23) So they are, I declare!(24) Welland well!(25) If tomorrow
 keeps fine who'll come tripping to sightsee?(26) How'll?(27) Ask me
 next what I haven't got!(28) The Belvedarean exhibitioners.(29) In
 their cruisery caps and oarsclub colours.(30) What hoo, they band!(31)
 And what hoa, they buck!(32) And here is her nubilee letters too.(33)
 Ellis on quay in scarlet thread.(34) Linked for the world on a flush-
 caloured field.(35) Annan exe after to show they're not Laura Keown's
 (36) O, may the diabolio twisk your seifety pin!(37) You child of
 Mammon, Kinsella's Lilith!(38) Now who has been tearing the leg of her
 drawers on her?(39) Which leg is it?(40) The one with the bells on
 it.(41) Rinse them out and aston along with you!(42) Where did I
 stop?(43) Never stop!(44) Continuarration!(45) You're not there
 yet.(46) I amstel waiting(47) Garonne, garonne!(48)

Sample Three: 206.29-207.20:

First she let her hair fal and down it flussed to her feet its
teviots winding coils.(1) Then, mothernaked, she sampood herself with
galawater and fraguant pistania mud, wupper and lauar, from crown to
sole.(2) Next she greesed the groove of her keel, warthes and wears
and mole and itcher, with antifouling butterscatch and turfentide and
serpenthyme and with leafmould she ushered round her prunella isles and
eslats dun, quincecunct, allover her little mary.(3) Peeld gold of
waxwork her jellybelly and her grains of incense anguille bronze.(4)
And after that she wove a garland for her hair.(5) She pleated it.(6)
She plaited it.(7) Of meadowgrass and riverflags, the bulrush and
waterweed, and of fallen griefs of weeping willow.(8) Then she made
her bracelets and her anklets and her armllets and a jetty amulet for
necklace of clicking cobbles and pattering pebbles and rumbledown
rubble, richmond and rehr, of Irish rhunerrhinerstones and shellmarble
bangles.(9) That done, a dawk of smut to her airy ey, Annushka
Lutetiavitch Pufflovah, and the lellispos cream to her lippeleens and
the pick of the paintbox for her pommettes, from strawbirry reds to
extra violates, and she sendred her boudeloire maids to His Affluence,
Cilliegia Grande and Kirschie Real, the two chirsines, with respects
from his missus, seepy and sewery, and a request might she passe of
him for a minnikin.(10) A call to pay and light a taper, in Brie-on-
Arrosa, back in a sprizzling.(11) The cock striking mine, the stalls
bridely sign, there's Zambosy waiting for Me!(12) She said she wouldn't
be half her length away.(13) Then, then, as soon as the lump his back
was turned, with her mealiebag slang over her shulder, Anna Livia,
oysterface, forth of her bassein came.(14)

Sample Four: 215.31-216.5:

Can't hear the waters of.(1) The chittering waters of.(2)
Flittering bats, fieldmice bawk talk.(3) Ho!(4) Are you not gone

ahome?(5) What Thom Malone?(6) Can't hear with bawk of bats, all
 thim liffeying waters of.(7) Ho, talk save us!(8) My foos won't
 moos.(9) I feel as old as yonder elm.(10) A tale told of Shaun or
 Shem?(11) All Livia's daughter-sons.(12) Dark hawks hear us.(13)
 Night!(14) Night!(15) My ho head halls.(16) I feel as heavy as
 yonder stone.(17) Tell me of John or Shaun?(18) Who were Shem and
 Shaun the living sons or daughters of?(19) Night now!(20) Tell me,
 tell me, tell me, elm!(21) Night night!(22) Telmetale of stem or
 stone.(23) Beside the rivering waters of, hitherandthithering waters
 of.(24) Night!(25)

Interpretations

Sample One: Anna Livia, the Woman

1.
 $\left. \begin{array}{l} \text{Eng.O:ever/always(a)} \\ \text{Ir.O:descendant of [surname prefix](r)} \\ \text{Gr.Omega:last letter of alphabet(a)} \end{array} \right\}$

tell me all about

2. Anna Livia! I want to hear all about Anna Livia.

 $\left[\text{Anna Livia Plurabelle, wife to Humphrey Chimpden Earwicker} \right.$
3. Well, you know Anna Livia?
4. Yes, of course, we all know Anna Livia.
5. Tell me all.
6. Tell me now.
7. You'll die when you hear.

The opening delta is the sign of ALP, 'the ultimate female protagonist' (McHugh, ix). The 'O' with which her chapter opens declares her eternal role, as the female, Irish racial archetype she is representative of her race from its beginning to its end; as its Alpha and Omega she is

eternal.

8. Well, you know, when the old cheb went

[Humphrey Chimpden Earwicker
n.chebule:dried, prune-like fruit(a)
[a derog. desc.]

futt and did

['phut':exclamation
ph.'went futt':fizzled out(d)
Da.futt:pop/puff(v)

what you know.

[appel. for an unmentionable act.

9. Yes, I know, go on.

10. Wash quit and don't be

[adv.quickly
v.squitter:diarrhoea[dial.](d)

dabbling.

[Du.dabbelen:to fumble(s)
v.dabbling:working slackly(a)
v.dabbing out:washing by
hand(d)

11. Tuck up your sleeves and loosen your talk/tapes.

[v.gather up(a)

[F.toque:cap/bonnet(a) + tapes
talk + n.taps:ears[sl.](d)

12. And don't butt me

[v.butt:strike(a)
n.butt:buttock[coll.](a)

- hike! - when you

[expletive
Angl.stop!(M)
Da.hikke:hiccup(v)

bend.

[Sc.drink hard(d)
v.stoop(a)

Interpretation: 'Wash the diarrhoea off quickly and don't be dabbling and fumbling about. Gather up your sleeves and loosen your bonnet-tapes/ears. And don't strike me/hit my buttocks - Stop!/Hiccup! - when you stoop/drink.'

13. Or whatever it was they threed to make out he
 [v. tried [HCE]
 [ph. 'three tried'
 [ph. 'three to one play': to coit [sl.] (d)

thried to two in the Fiendish park.
 [ph. 'tried to do' [Phoenix Park, Dublin
 [ph. 'three to two'

14. He's an awful old reppe.
 [HCE [AS. ā: ever/always (o) [n. reprobate
 [AS. fūl: unclean/wicked (o) [L. repere: to creep = 'creep' [sl.]
 [n. republican

Interpretation: two girls and three soldiers are involved in some unmentionable act/sin which HCE is supposed to have committed in the Phoenix Park. The two washerwomen are discussing this, and they seem to be saying that HCE is, and always will be, a wicked/unclean creep/Irish republican.

15. Look at the shirt of him!

16. Look at the dirt of it!

17. He has all my water black on me.

18. And it steeping and stuping since this time last wik.
 [v. soaking (a) [v. fomenting (a) [n. week

19. How many goes is it I wonder I washed it?
 [n. times

Interpretation: 'Look at his dirty shirt, it has blackened my water. And it soaking and fomenting since this time last week. I wonder how many times it is that I washed it.'

20. I know by heart the places he likes to saale, duddurty devil.
 [v.soil [adj.dirty [HCE
 [F.sale:dirty/soiled

21. Scorching my hand and starving my famine to make
 [OF.escorcher:to flay(s) [O.Icel.starf:work(w) [n.famm:the hand
 [cant] (d)
 his private linen public.
 [n.underwear [adj.fit to be seen

22. Wallop it well with your battle and clean it.
 [n.battledore:wooden bat for beating clothes
 in laundries(a)
 [Ir.slis(slish):beetle - flat mallet for
 beating wet clothes on smooth stone(j)

23. My wrists are wrusty rubbing the mouldaw stains.
 [n.mildew
 [n.mould

Interpretation: 'I know by heart the places he likes to soil, dirty devil
 [this may be a reference to abnormal or deviant sexuality]. Flaying my
 hand and working my hand, to make his underwear fit to be seen. Beat
 it well with your mallet and clean it. My wrists are worn out/brown
 with rubbing the mildew/mould stains [this last may be slang reference to
 stains left by defecation]'.
 (o)

24. And the dneepers of wet and the gangres of
 [ph.'depth of water' [n.gangrene/rottenness
 [ph.sexual implications [AS.gang:progression/path/course
 (o)

sin in it!
 [n.synanthi:abnormal sexual union

25. What was it he did a tail at all on

Animal Sendai?

Ir.ph.'at all at all'

ph.'the ascendancy
of animal
instinct'

n.tail:buttocks [low coll.]

AS.atol:terrible/loathsome(o)

26. And how long was he under loch and neagh?

ph.'lock and key'

27. It was put on the newses what he did, nicies and priers, the

n.news

L.nisi prius:unless previously
[legal writ]

King

Crown:British Justice

fierceas

prep.versus:against

L.fieri facias:writ(M)

L.ph.fieri facias:'fiery face' [s1] (d)

Humphrey with

HCE

Charles Humphreys:a solicitor(M)

illysus distilling, exploits

adj.illicit(M)

L.illusio:mocking/jeering(u)

L.Ulysses(u)

and all.

Interpretation: 'And the depths of water and the rottenness/path of synanthropy/sin in it. What loathsome thing was it he did when his animal instinct took over? And how long was he under lock and key? It was on the news what he did; there was a writ, the Crown versus HCE, with his illicit distilling and his other exploits.'

28. But toms will till.

ph.'time will tell'

ph.'peeping toms will tell'

29. I know he well.

HCE

Anna

Ir.eanach(annagh):watery place(j)
 L.amnis livis:bluish river(u)
 L.annales:chronicles(e)
 Ir.r.Liffey 64Ln(x)

Livia.

Ir.luihh(liv/liff):herb/leaf(j)
 Da.liv:life(v)
 O.Icel.lif:life(w)
 B.livet:river(x)

The introduction of ALP in her elemental role is achieved in the opening lines of the text, the shape of which is based upon the characteristic shape of the river, widening out as it progresses from its source to its delta and the sea. 'O' is the phonetic rendering of the French word 'eau', which means water; situated at the top of the text's delta shape, it becomes the source from which the river flows through the episode,^{and} widens out to flow through the Dublin landscape which is itself woven into the section. As water, the symbolic and naturalistic life-blood of the earth, ALP plays both symbolic and naturalistic roles as the life-blood of the Wake, and in this, her own episode, the river landscape features are at their most prolific.

Throughout the Wake the naturalistic, elemental ALP is associated with various kinds of tree imagery and nomenclature, among which the yew is frequently to be found. 'O' is the phonetic rendering of the Irish term 'eo', one of two words for 'yew', the other being 'iubhar' (yure). Dr Joyce has suggested that the name of the yew, 'which is distinguished by its remarkable longevity', is derived from ancient linguistic variations on the word for eternity (Irish Names of Places, 1901, pp. 509-510). He has also translated the name of the Kippure mountain, from the slopes of which the river Liffey flows, as the Irish 'Cip-iubhair', the trunk of the yew tree (Irish Names of Places, 1902, p. 354).

The etymology of the name, Anna, is also to be found in Dr Joyce's work. He says, 'eanach[annagh], signifies literally a watery place, and is derived from ean, water...It appears generally in the forms Annagh, Anna, and Anny...' (Irish Names of Places, 1901, p. 461).

The Wakean names, Livia and Liffey, are derived from one particular landscape association, other than their obvious relevance to the river Liffey, which has important implications in relation to ALP's role, and which seems more than likely to have come from the pages of Dr Joyce's work, and the following passage in particular:

Herb. The word luihh [luv, liv] is applied to any herb...and it is cognate with the A. Saxon leaf. When the word occurs in names - as it often does - we may conjecture that it was applied originally to designate places which were particularly rich in the smaller vegetable productions, or perhaps in herbs used for healing purposes. It is usually anglicised liff... (Irish Names of Places, 1902, p. 335)

Throughout Finnegans Wake ALP repeatedly associates herself with the leaf (and, by implication, the herb), and in the light of the above explanation from Dr Joyce, her final complaint at the end of the Wake, 'My leaves have drifted from me' (628.6), can be understood in terms of her final recognition that all her healing, and life-giving powers have drifted away from her.

As can be seen from the above translations, the episode's seven opening lexical items carry the full range of landscape references that signify the elementary aspect of Anna's Wakean role; as water, she is the beginning and the end of the earth, hills, river, leaf, tree and life of Dublin.

The succeeding five sentential structures (2-5) are simply repetitions of the introductory sentence. From the human aspect they establish the mood of a gossiping conversation between the two washer-women; from the naturalistic angle they represent the quick, lightly tripping rhythm of the young river as it flows from its mountain source.

2. I want to hear all about Anna Livia.

3. Well, you know Anna Livia?

[OE.well:a stream(k)

[n.well:spring of water(a)

4. Yes, of course, we all know Anna Livia.

[n.course:a river's progress

5. Tell me all.

6. Tell me now.

7. You'll die when you hear.

[myth. the yew is the death-tree in Irish myth.²⁰

[Ir.Youghal(Eochaill):yew wood 67Rf(x)(j)

[Ir.r.Dead 670m(x)

8. Well, you know, when the old cheb went

[n.chebec:small boat(a)

[n.chub:river fish(a)

futt and did what you know.

[AS.fuht:damp/moist(s)

[Naut.futtock:ship's timbers(s)

9. Yes, I know, go on.

20. Robert Graves, The White Goddess, 1948, amended and enlarged edition (London, 1961), 1977 reprint, p. 193

10. Wash
 [n.tract of water(a)]
 [quit and don't be]
 [AS.quatt:muddy place(x)]
 [v.quit]
 [adv.quickly]
 [dabbling.]
 [n.dab:fish]
 [v.dabbling: fishing]
 [v.dab:to fish by dipping bait in water(a)]
11. Tuck up your
 [v.tuck:fish with a tuck-net(a)]
 [sleeves and]
 [Ir.sliabh(sleeve):mountain(j)]
 [Ir.Slieve Bloom mts 64C1(x)]
 [n.sleeves:channels/straits(a)]
 [n. sleeve-fish:e.g. squid family(a)]
- loosen your talk-tapes.
 [We.talke:brow of the hill(x)]
 [n.torque:double curve(a)]
12. And don't butt me - hike! - when you bend.
 [n.butt:peak/promontory(a)] [n.pike:fish] [n.U-bend]
 [n.butt:flat fish(s)]
 [Ir.The Butts 65Gh(x) + Butt Bridge, Dublin (M)]
13. Or whatever it was they threed to make out he thried to two in
 [OE.ōra:bank/shore(k)] [n.thread:central line of stream current(a)] [Ir.Three Rock and Two Rock mts OS.16:11CD]
 [Sc.r.Ore 49Lf(x)]
- the Fiendish park.
 [Ir.finn ishghē:clear water(j)] [Ir.pairc(park):field(j)]
 [Angl.Phoenix Park]

Dr Joyce noted the constant recurrence of the numbers two and three in Irish place names, but there is no textual evidence to lead to the supposition that this circumstance is related in any way to James Joyce's play on those numbers (Irish Names of Places, 1901, p. 247).

14. He's an awful old reppe.
 [Sc.Gael.awe:river(x) [Ir.rappala:bad land(j)
 [Sc.r.Awe 51Lj(x)
 [AS.fūl:foul/putrid(o)
15. Look at the shirt of him!
 [Ir.Lough Gillaganleane(leine:a shirt):Lough of the
 shirtless fellow - there are several in Ireland
 (Irish Names of Places, 1901, p. 194)
16. Look at the dirt of it.
17. He has all my water black on me.
 [OE.blaec:dark/muddy water(k)
 [Ir.r.Blackwater 64Hn(x)
 [Ir.Duibh-linn(Dublin):black pool(j) 64Ln(x)

18. And it steeping and stuping since thistime last
 [n.steep:precipitous river
 flow, and hill/mountain
 slope(a) [AS.stūpian:stoop(s)
 [Swed.stupa:tilt/fall(s)
 [N.stup:cliff/precipice

wik.

- [O.Icel.wik:creek/bay(s)
 [O.N.vik:turn(ing)(f)
 [Goth.wiko:succession/change(s)
 [Ir.Wicklow:viking meadow

The above passage seems to be a description of the landscape as unchanging, despite the movement of time.

19. How many goes is it I wonder I washed it?
 [Sc.how:hill(s) [Ir.go:the sea(j) [n.wash:tract of water
 (Irish Names of Places,
 1902, p. 256) [Ir.Washing Bay 61Mf(x)

20. I know by heart the places he likes to saale.

Ir.sáile:sea-water(r)
G.sáale:salt
Ir.Saleen:the little sea
67Pe(x)

duddurty devil!

ph.'Dear Dirty Dublin'(M)
Ir.Devilsbit mtn 65Bh(x)

21. Scorching my

AS.scorian:project - of stones
from cliff(o)
Sc.Scourie Bay 56Eg(x)
Ir.r.Brown Fleck 66Gg(x)
('scorched flesh?')

hand and

AS.hān:stone/rock(o)
Sc.Handa Sound 56Eh(x)
Ir.r.Maine 66Fh(x) (F.main:hand)

starving my famine to make his private linen public.

O.Icel.starfa:work at(w)
Sc.Staffin Is. 53Kl(x)

Ir.linn:pool/water(j)
Sc.Loch Linnhe 51Kl(x)

22. Wallop it

Ir.Wallop Fields, Dublin(M)

well with your battle and clean it.

OE.well:stream(k)

23. My wrists are

n.wrist:salmon tail-base(m)
Ir.riasp(reesk):moor/marsh/fen(j)

wrusty

Ir.rusg:marshy place(j)

rubbing the

Ir.earball(rubble):Rubble, Mayo and Lietrim(j)

mouldaw

AS.molde:earth/dust/ground(o)
AS.moldstōw:grave(o)
mildew/mould

stains.

AS.stán:stone/rock(o)

24. And the dneepers of wet and the

AS.nip:mist/darkness(o)
Ir.r.Deer 64Ks(x)
n.depth

gangres of

AS.gang:progression/path/course
of river/time(o)
O.Icel.gangr:course/passage(w)

sin in it!

- [AS.sin-niht:eternal night(o)
- [O.Icel.sinn:time(w)
- [Ir.sin(sheen):storm(j)
(Irish Names of Places,
1902, p. 249)

The above Anglo-Saxon items appear to turn a fairly unintelligible statement into a dramatic description which can be interpreted along the lines: 'And the wetness of the mist/darkness, and the progression/path of eternal night/time!'

25. What was it he did a tail at all on

- [Ir.à-tsaile(atalia):of the brine(j)
- [Ir.aill:cliff(j)
- [Ir.r.Tall 61Me(x)

Animal Sendai?

- [L.Anima mundai:world soul(M)
- [Ir.anam:the soul (acc. to Dr Joyce, many Irish place-names contain this word: Irish Names of Places, 1902, pp. 466-7)
- [AS.send:sandy place(x)

26. And how long was he under loch and neagh?

- [Ir.loughan:small lake(j)
- [AS.nēah:near(o)
- [Ir.Lough Neagh:lake of Eocha 61Ng(j)(x)
- [Ir.Lough Key 62No(x)

27. It was put in the newses what he did, nicies and priers, the

King

- [Ir.Kings River 65De(x)
- [Ir.righ(ree):king -
Rye Water 64Ko:King's river,
which flows into the Liffey
at Leixlip(j)

fierceas

- [Ir.fieries:the slopes(x)
- [Ir.Fieries 66Fh(x)

Humphrey, with illysus distilling, exploits and all.

[Ir.Humphrystown OS.28:14

28. But toms will till.

[Ir.tuaim(tom):burial(j)

[Sc.r.Till 47Nm(x)

29. I know he well.

[F/AS.ewell:river spring(x)

[n.Whewell:he made a cotidal chart

30. Temp

untamed will

hist for

no man.

[F.temp:time

[B.tame:dark river

[n.history

[n.noman:

Ulysses

[Ir.r.Tempo 60He(x)

[v.record

[Ir.t-iompodh(tempo):the turning(j)

An initial reading of the above sentence suggests the proverb, 'Time and tide wait for no man', but at another level of interpretation it reads as follows: 'Time and the river hold the history of noman/Ulysses, and therefore of all men'. The latter brings to mind Joyce's statement 'Time and the river and the mountain are the real heroes of my book' (Atherton, p. 17).

31. As you spring so shall you neap.

[n.spring and neap tides

Dr Joyce mentions neap tides in relation to 'an ancient bog now covered by the sea, but exposed at neap tides: and it is an interesting fact that the roots and other parts of trees found in this bog are nearly all yew' (Irish Names of Places, 1901, p. 54). In Joyce's text there is a balance between the youth and age of the years if 'you' is associated with the yew; the spring is traditionally associated with birth, and the yews which are exposed at neap tides are symbolic of death. This concept is further underlined by means of the suggested

association with the proverb, 'As you sow, so shall you reap'.

32. O, the roughly old rappe!
 [F.eau:water [Ir.r.Roughly 66Gf(M) [Ir.rappala:bad land (Irish Names of Places, 1913, p. 536
33. Minxing marrage and making loof.
 [N.marr:fen(x) [Du.loof:foliage(M)
 [n.marram:sea reed

Sample Two: 204.21-205.15

In this section of the 'Anna Livia' episode the emphasis appears to be upon the sexual exploits of ALP. There is also much discussion by the two washerwomen, regarding the clothes which they are washing, so that the whole, lengthy paragraph seems to be dealing entirely with the human, rather than the landscape aspect. However, there is in the text an extensive if somewhat suppressed scheme of reference to place and river names, with items of Scottish nomenclature for some obscure reason figuring largely among these.

Sample Two: Anna Livia, the Woman

1. Drop me the sound of the findhorn's name,
 [give me [low coll.] (d) [arch.rumour(b) [v.find:suffer from + n.horn:sexual excitement(c)
- Mtu or Mti,
 [ph.'mount you or mount I' (sexual connotations)
- sombogger was wisness.
 [Da.som:who(v) + [n.witness
 [AS.bōgan:boast(o) [adj.wise
 [n.some boggart:some hobgoblin(c)
 [n.some bugger:someone who commits unnatural sexual intercourse(b)

2. And drip me why in the flenders was she
- | | |
|-----------------------------------|-------------------------------|
| [n.drip:simpleton(c) | [n.friends:menstrual flow(d) |
| [n.dripper:venereal discharge(d) | |
| [O.Icel.drepa:strike(w) + me | |

frickled.

- | |
|---|
| [euph.frick:to fuck(c) |
| [L.fricare:to rub |
| [AS.friclan:desire(o) and n.fricatrice:lewd woman(a) |

3. And trickle me through was she marcellewaved or was it weirdly a
- | | | |
|---------------------------|-------------------|--------------------|
| [v.tickle me | [n.hair style(M) | [AS.wær: true(ly) |
| [n.treacle:lovemaking(a) | | |

wig she wore.

4. And whitside did they droop their
- | | |
|-----------------------------|---------------------------------------|
| [Whitsuntide | [v.drop |
| [Whit:Newgate prison(d) | [n.new drop:Newgate gallows[sl.] (d) |
| [AS.wit:understanding(o) + | |
| [AS.side:widely(o) | |

- | | | |
|------------------------|---------------------------|--------------------|
| <u>glows</u> in their | <u>florry</u> , aback to | <u>wist</u> or |
| [AS.gleow:pleasure(o) | [n.flurry/hurry(M) | [v.wist:to know |
| [n.glow:passion(a) | [O.Icel.flotti:flight(w) | [AS.wist:feast(o) |
| [n.gallows | | |

- | | |
|---------------------|-----------------------|
| <u>affront</u> to | <u>sea?</u> |
| [n.insult | [v.see:coit[sl.] (d) |
| [ph.'face to face' | |

There appear to be several layers of meaning in this last question, one of which may be as follows: 'And at Whitsuntide did they drop their passions in their hurry, and turn back to feast or face to face to coit?' Another interpretation would be, 'And understanding widely, did they drop their pleasures in their flight, and turn back to the feast of the Church at Whitsuntide, or did they turn face to face, to coit?'

5. In fear to hear the dear so near or longing loth and loathing longing?
 [AS.faer:danger(o)]
6. Are you in the swim or are you out?
 [ph.'Do you know what's going on or not?']
7. O go in, go on, go an!
 [AS.gōn:sigh(o)]
8. I mean about what you know.
9. I know right well what̄ you mean.
10. Rother!
 [Rather!]
11. You'd like the coifs and guimpes,
 [n. hair arrangements(b) [n.crimps:hair waves
 n.ecclesiastical head- [F.guimpe:nun's wimple(M)
 dress(a)]
- snouty, and me to do the greasy jub on old
 [adj.snooty [job:piece of work(M)
 job:defecation(d)
 rel source - 'Jube, domne, bene-
 dicere': 'Please, sire, bless'(a)]
- Veronica's wipers.
 [n.wipers:hankies [sl.] (d)
 [St Veronica wiped Jesus's face(M)]
12. What am I rancing now and I'll thank you?
 [v.rinsing]
13. Is it a pinny or is it a surplice?
 [pinafore [clerical vestment
 pinner:coif(b)]
14. Arran, where's your nose?
 [Aaron:Biblical character(M)
 [Ir.expl.'arrah' + 'n': 'Ah, an' where's your sense of smell?']
15. And where's the starch?

16. That's not the vesdre benediction smell.
 [Da.vestre:western(v) [Benedict, founder of Western
 [vestal:virginal [monachism
17. I can tell from here by their eau de Colo and the scent of her
 [AS.cantel-cāp:vestment(o) [F.eau de Colo(M) [AS.scęto:
 [shame(o)
- odor they're Mrs Magrath's.
 [n.odour
18. And you ought to have aird them.
 [v.aired
19. They've moist come off her.
 [ph.'come off her moist'
20. Creases in silk they are, not crampton
 [n.fine material [AS.crampiht:crumpled(o)
 [n.ecclesiastical wear(c) [v.crapped on:defecated on(d)
 [v.crammed on:copulated on(d)
- lawn.
 [n.hankie(d)
 [n.fabric used in episcopal dress(b)
21. Baptiste me, father, for she has sinned!
 [v.baptize
 [ph.'Bless me, Father, for I have sinned'(M)
22. Through her catchment ring. she freed them easy, with
 [n.wedding ring [v.freed:initiated(d)
 [v.catch:make pregnant(c) + [ph.'free and easy':a
 [n.ring:female genitals(c) [social gathering(d)
- her hip's hurrahs, for her knees dontelleries.
 [ph.'hip hurrah'(M) [L.dens:tooth - nice teeth(M)
 [ph.'hips a raised' [F.dentelle:lace - nice(M)
 [n.hoops:female genitals(d) [n.knee tremblers:standing
 [AS.hūru:at least/at all events(o) [sexual embraces(c)

23. The only parr with frills in
 [n.pair:humorous for legs [n.amorous intentions(d)
 [Da.parring:copulation/ [Da.frille:mistress(v)
 mating(v)
- old the plain.
 [all(M)
 [Old Parr:centenarian accused of incontinence(M)
24. So they are, I declare!
25. Welland well!
 [Scan.Vēland:'the treacherous one'(k) [AS.wellā:alas(o)
26. If tomorrow keeps fine who'll come tripping to sightsee?
 [n.trip:harlot(c)
27. How'll?
 [ph.'Who will?'
28. Ask me next what I haven't got!
 [AS.āscamian:be ashamed(o)
 [AS.next:then(o)
 [AS.wāt:know/observe(o)
 [ph.'Ask my ballocks that I haven't got!' - Ulysses, 561(M)
29. The Belvedarean exhibitioners.
 [Belvedere College, Dublin(M) [n.winners of exhibitions in
 [n.belvedere:handsome fellow(d) [school exams(M)
 [n.exhibitionists:those with
 [tendency to indecent
 [exposure(a)
30. In their cruisery caps and oarsclub colours.
 [n.cruiser:harlot(c) [whorehouse symbols
 [ph.'cruising caps' [boating colours
31. What hoo, they band!
 [AS.wāt:observe(o) [v.bandy:toss about (washing)
 [expl.'What ho!' [Da.bande:swear/curse(v)
 [ph.'What Ho, She Bumps' - song(M) [Aust.band:prostitute[sl.] (c)

32. And what hoa, they buck!
 [naut.Ho!
 v.boast(c)
 v.soak/wash clothes by beating them on stones
 in running water(b)
 v.copulate(a)

33. And here is her nubilee letters too.
 jubilee(M)
 AS.nū:now(o) + AS.bili:innocence(o)
 adj.nubile(M)
 L.nubilis:marriageable(u)
 v.nubbing:sexual intercourse(c)
 n.nubbies:female breasts [Aust. coll.] (c)

34. Ellis on quay in scarlet thread.
 ph.'L is on K'(M)
 L.l.q., lege quaeso:please read(g)

35. Linked for the world on a flush-caloured field.
 L.calor:heat(M)
 n.flush:heat of passion

Atherton has pointed out three sources for the above material, among them Nathaniel Hawthorn and his book, The Scarlet Letter, references to which are inserted into both this and the previous paragraph. Regarding the above three sentences, he says, 'The "Scarlet letter" was sewn on Hester's dress but she felt as if it had been branded on the flesh - hence "flushcoloured". There is also reference to a Dublin quay, and to the "scarlet thread" of Rahab, the harlot' (Atherton, p. 254). A scarlet thread is also mentioned in the Ethiopian Kebrā Nagast, as one of the magical properties with which the Daughter of Pharoah seduced King Solomon (Graves, pp. 118-119, note 1)

36. Annan exe after to show they're not Laura Keown's.

[naut. Anan: 'What do you say?'(d)
ph. 'And an 'x' after'

37. O, may the diabolo

[Sp. diabolo: devil
Gr. diabolos: slanderer(M)

twisk your

[v. twist
Da. tvist: dispute(v)
Angl. twiss: chamberpot(c)

seifety pin!

[n. safety pin
G. seife: soap(M)
AS. sēfte: mild/easy(o)
Aust. safety: condom(c)

38. You child of Mammon,

[after Mammon: devoted to
wealth(b)
AS. mamor: sleep/stupor(o)

Kinsella's

[proper name
n. kin-seller's

Lilith!

[Lililth: Adam's wife before Eve(M)
Da. en lille: a baby(v)

39. Now who has been tearing the leg of her drawers on her?

40. Which leg is it?

41. The one with bells on it.

The above three sentences have been attributed variously to street games, popular sayings (McHugh), and to accusations levelled against the Russian mystic, Mme Blavatsky, that she concealed a bell beneath her skirts during seances (Atherton).

42. Rinse them out and aston along with you!

[v. hasten

43. Where did I stop?

[AS.stōp:step/go/proceed(o)

44. Never stop!

45. Continuarration!

[ph.'Continue the narration'.

46. You're not there yet.

47. I amstel waiting.

[ph.'I am still'

48. Garonne, garonne!

[ph.'go on, go on'

[ph.'get on, get on'

Sample Two: Anna Livia, the River

1. Drop me the

[v.moisture fall

[v.descend with tide or wind(a)

[Ir.dribseach (dripsey):muddy river(j)

sound of the

[Sc.inlet/strait(x)

[v.ascertain water depth(b)

findhorn's name,

[findhorn:smoked haddock(M)

[AS.fēond:devil(o) +

[AS.horn:trumpet(o)

[Sc.r.Findhorn 54Ef(x)

Mtu or Mti,

[Ki.mtu:man or

[Ki.mti:tree - see below.21

sombogger was

[adj.some +

[Ir.bogagh:boggy place(j)

[AS.bōg:branch(o)

[Sc.r.Bogie 55Nh(x)

wisness.

[AS.wisnian:dry up(o)

[AS.naess:headland/promontory(o)

[B.ness:river(x)

[Sc.r.Ness 54Dj(x)

21. Jack Dalton has revealed Joyce's extensive use of Kiswahili words in the Wake, in his essay 'Kiswahili Words in Finnegans Wake', in A Wake Digest, edited by Clive Hart and Fritz Senn (Sydney, 1968), p. 44

2. And drip me why in the
 [repetition of opening to previous sentence] [We.wye:twisting/winding(x)]
 [AS.drīpan:moisten(o)]
 [Ir.r.Dripsey 67Lf(x)]

flenders was she

[Da.flynder:flounder-fish(s)]

frickled.

[n.frickle:basket(a)]

[Ir.fraech:heath(j)]

3. And trickle me through was she marcellewaved or was it

[n.trickle:small stream]

[Ir.r.Tonnet:wavy river, Queen's County(j)]

weirdly a wig she wore.

[n.weir]

4. And whitside did they droop their glows in their

[dial.whiteside:duck(b)]

[Sc.Whiteside 47Kf(x)]

[Ir.gleoir:brightness/clearness(j)]

[Ir.r.Glore 64Er(x)]

[Sc.l.Glow 48Jf(x)]

florry,

[arch.flory:flower(M)]

[n.flory:boat(M)]

[AS.flōre:ground(o)]

aback to

[O.Icel.á bak:behind/to the back of(w)]

[Da.bakke:hill/rising ground(v)]

[Ir.baic (back):bend/crook(j)]

[Sc.r.Backwater 49Kn(x)]

[Sc.Back 59Kk(x)]

[Ir.ton-le-gaeith:backside to the wind (a popular Irish term)(j)]

[Ir.toinre-go:backside to the sea(j)]

wist or

[west]

[OE.wisc:damp meadow(k)]

affront to

[O.Icel.af:from/off(w)]

[We.fron:hillside(x)]

[Da.afrundet:rounded(v)]

sea?

[Sc.Sea of the Hebrides 52Cg (x)]

The above seemingly unintelligible group of distorted words makes some kind of sense as a surrealistic impression of hillsides, meadows and rivers. The phrase 'aback to wist or affront to sea?' is similar to something which Dr Joyce wrote: 'The Irish word toin [thone] signifies the 'back-side'...It was very often used to designate hill and also low-lying or bottom lands...One particular compound, Ton-le-gaeith, which literally signifies 'backside to the wind', seems to have been a favourite term; for there are a great many hills all through the country with this name...' (Irish Names of Places, 1901, pp. 525-6). I suggest that there may also be associations with the Celtic tradition of turning sunwise in the performance of religious rites.

5. In fear to hear the dear
 [AS.in-faer:(entering) place of
 entrance(o)] [AS.heara:high(o)] [Ir.dair:
 oak(j)]
 [Ir.fér (fear):grass(j)]
 [Ir.Fearaun:grassy spot, Kildare
 (Irish Names of Places, 1902, p. 338)]

so near, or longing loth and loathing longing?
 [Ir.r.Nier n'ier :grey river,
 Waterford(j)] [Sc.r.Loith(M)]
 [AS.nearo:narrow/confined(o)] [Sc.Loithmore:big mud place
 570d(x)]

6. Are you in the swim or are you out?
 [n.swim:section of the river frequented by fish(d)]

7. 0 go in, go on, go an!
 [F.eau:water] [Ir.go:the sea (Irish Names
 of Places, 1902, p. 256)] [Ir.ean (an):water(j)]

Therefore, 'Water the sea in, the sea on, sea-water!' - a logical statement.

8. I mean about you know.
 [AS.mēne:necklace(o)] + [AS.abūtan:around(o)] - The sea as a necklace
 [Ir.Meanus 67M1(x)] around Ireland

9. I know right well what you mean.
10. Rother!
 [AS.rōper:sailor(o)]
11. You'd like the coifs and guimpes, snouty, and me to do the greasy
 jub on old Veronica's wipers.
12. What am I rancing now and I'll thank you?
13. Is it a pinny or is it a surplice?
14. Arran, where's your nose?
 [Ir.Aran Is. 63Dj(x) [AS.nōs:promontory(o)]
 [Ir.Arran Quay, Dublin(M) [Ir.srón (shron/shrone):nose/point of
 land/hill(j)]
 [Ir.r.Ara 67P1(x) [Ir.Nose of Howth OS16.13A]
15. And where's the starch?
 [AS.staer:history(o)]
16. That's not the vesdre benediction smell.
 [Da.vestre:western(v)]
17. I can tell from here by their eau de Colo and the scent of her odor
 they're Mrs Magrath's.

Although the above section appears to be predominantly related to laundry talk, it also carries global place and river names that have been omitted from this study, since the present analysis is primarily concerned with revealing that the text conceals landscape description. For reference to other names that are present in the passage see Mink (A 'Finnegans Wake' Gazetteer, 1978), and McHugh (Annotations to 'Finnegans Wake', 1980).

18. And you ought to have aird them.
 [Ir.uachdar (oughter):upper(j) [Sc.aird:promontory(x)]
 [Ir.l.Oughter 60Ga(x) [Sc.Aird 50Hf(x)]

19. They've moist come off her.

- AS.mōs:marsh/moor(o) +
- AS.cumb:valley(o)
- AS.ōfer:bank/shore(o)
- AS.ofer:over(o)

20. Creases in

- Ir.crioch (creagh):boundary(j)
- Ir.r.Creegh 63Fc(x)
- Sc.r.Cree 45Mf(x)

silk they are, not

- OE.sulh (silk):a plough, but used in senses - gully, narrow valley(k)

crampton lawn.

- Ir.Crampton fountain, Dublin: in honour of Sir Philip Crampton, on which epithets suitable for a description of water are applied instead to the man, so that the 'sparkle', 'depth', 'clearness' and 'flow' of his qualities are described.²²

21. Baptiste me,

- v.purify with water

father,

- Ocean: in the Wake often referred to as 'Father'

for she has sinned.

- r.Liffey

22. Through her catchment

- n.river basin(M)

ring she freed them easy, with her

- Ir.Ringsend, Dublin

hips'

- OE.hypfels:stepping stones(k)
- L.hippus:sea-fish(b)

hurrahs for her

- AS.hūru:at least/at all events(o)
(It may be mere coincidence, but in Sweet the above item is preceded by 'hup-hip'.²³)

knees dontelleries.

- Ir.donn:brown(j)
- adj.telluric:derived from the earth

23. The only parr with

- young salmon

frills in

- n.scallop shells(a)
- Low G.frills:shivers(s)

22. Clive Hart, 'The Crampton Bust', in A Wake Digest, p. 78

23. Henry Sweet, The Student's Dictionary of Anglo-Saxon (Oxford, 1896), 1976 reprint, p. 95

old the plain.

[Ir.Sean-mhagh-Ealta-Edair Shan-va-alta-edar: 'the old plain of the flocks of Edar', referred to by McHugh as 'the Old Plain of Elta', but note Dr Joyce on the subject: he explains that it was where Parthalon and his followers died of a plague, and says it 'stretched along the coast by Dublin, from Tallaght to Edar, or Howth' (Irish Names of Places, 1901, p. 161)

24. So they are, I declare!

[Ir.clar(clare):a plain - r.Clare:river of the plain
63Jk(x)

25. Welland well!

[AS.wellā:alas(o) - 'Alas and alas!'

26. If tomorrow keeps fine who'll come tripping to sightsee?

[naut.tacking(a)

27. How'll?

28. Ask me next what I haven't got!

[Ir.easca(aska):a marsh(j)

[Ir.Askamore ('the big marsh') 65Kg(x)

[Da.ask:ashtree(v)

29. The Belvedarean exhibitioners.

[F.Belvedere:beautiful view(k)

[AS.darian:hidden(o)

30. In their cruisery

[Ir.cruaidhre(cruary):hard
land(j)

caps and

[Ir.cappan(cappagh):plot of
ground(j)

[Ir.r.Cappagh 63Mg(x)

[Ir.ceap(cap):treetrunk(j)

oarsclub colours.

[Ir.odhar(oar/our):pale brown(j)

[Sw.klubb:club/log(a)

31. What

hoo they band!

[AS.wāt:observe(o)

[how

[v.bandy:toss about(a)

[Ir.r.Bandon 66Jd(x)

32. And what hoa, they buck!

[N.bukt:curve/sweep
[Ir.Buckna 61Pk(x)

33. And here is her nubilee

[adj.nubilous:cloudy/misty(a)
[Ir.bile:ancient tree(j)
[Ir.laoi(lee):poem/lay(r)
[Ir.r.Lee 66Je(x)

letters

[Ir.leitir(letter):wet hillside(j)
[Sc.Letters 59Rd(x)
[Ir.Letter - prefix to many
place-names

too.

[Ir.tuath(too):north(j)
[Ir.tuaith(too):district(j)

34. Ellis on quay in

[Ir.Ellis Quay, Dublin(M)
[Ir.caedh(quay):marsh(j)

scarlet thread.

[n.thread:centeral line of stream current
[Sc.Sarclat Head 57Sg(x)

35. Linked for the world on a

[n.links:stream windings(a)
[Ork.Linklet Bay 68De

flush-caloured field.

[dial.flush:low, swampy place(b)
[Sc.Flushing 55Tk(x)
[Sc.r.Calair Burn 510b(x)

36. Annan

[O.Icel.annan:(an)other(w)
[Sc.r.Annan 46Dj(x)

exe

[Da.exe:buckle/bend(v)

after to show they're not Laura Keown's

[behind

[Ir.Lauragh 66Ed(x)

37. o

[F.eau:water
[AS.ō:ever
[Ir.Omey Is. 62Al(x)

may the

[Ir.magh(may):plain(j)
[Ir.Mayo:plain of the yews 62Gn(x)
[Sc.r.Water of the May 48Hh(x)

diabolo

- [devil-fish(a)
- [Ir.Devilsbit mtn. 65Bh(x)
- [Sc.r.Devil's Water 47Md(x)

twisk your

- [AS.twisk:river fork(o)

seifety

- [AS.sēfte:gentle(o)

pin!

- [AS.pīn:pine(o)
- [Ir.pin:hill(j)

38. You child of Mammon,

- [AS.mamor:sleep(o)

Kinsella's

- [Ir.kinsale:head of the salt water (j)
- [Ir.Kinsaley, Dublin 64Ln(x)

Lilith!

- [Da.lille:baby(v)
- [Ir.r.Liffey 64Ln(x)

39. Now who has been tearing the leg

- [Ir.lag(leg):hollow(j)

of her

- [AS.ōfer:bank/shore(o)

drawars on her?

- [?wars

40. Which leg is it?

- [Ir.lag(leg):hollow(j)

41. The one with the bells on it.

- [Ir.bel:mouth/entrance(j)
- [Ir.bél:occasionally denotes 'ford'(j)

42. Rinse them out and

- [Ir.rinn:promontory(j)
- [Ir.r.Rinn 64Bs(x)

aston along with you!

- [Ir.Aston Quay, Dublin(M)
- [Ir.r.Astee 66Fm(x)
- [Ir.Easa-buibhe(astee):black cataract(j)

43. Where did I stop?

- [AS.stōp:step/go/proceed(o)

44. Never stop!

45. Continuarration!

- Sc.contin:confluence(x) - Sc.Contin 54Bk + Urray 54Ck
- AS.tinman:stretch/bend(o) +
- AS.nū:now(o) +
- AS.ārāsian:explore(o)

46. You're not there yet.

47. I amstel waiting.

48. Garonne, garonne.

- Ir.garron:horse(j) - (see Irish Names of Places, 1902, p. 276)
- Celt.garbh(garrav):rough -Isaac Taylor says this is the root of the river name, 'Garonne'.²⁴
- Ir.Garron Point 61Q1(x)
- Sc.Garron Point 55Re(x)

Sample Three: 206.29-207.20

On the surface this passage is a detailed description of Anna Livia titivating herself; it is also extraordinarily rich in landscape features.

Sample Three: Anna Livia, the Woman1. First she let her hair fal and down it flussed to her feet its

[v.loosen

[v.fluffed

teviots winding coils.

2. Then, mothernaked, shesampood herself with galawater

[adj.stark naked(b)

[v.shampooed

[Gr.gala:milk

[adj.naked, as at birth

and fragrantpistania mud,

[adj.fragrant

[n.pise:stiff clay(a)

24. Isaac Taylor, Words and Places, 1863, second edition (London, 1873), 1893 reprint, p. 131

wupper and lauar, from crown to sole.
 [ph.'upper and lower'] [ph.'head to toe']

3. Next, she greased the groove of her keel,
 [Ir.gréas:design(r)] [Du.keel:throat(M)]
 [v.greased with butter(c)] [Sc.keel:posterior coll. (c)]
 'Grease with the Butter', one
 of HCE's many names (71.13)

warthes and wears and mole and itcher, with
 [n.warts(M)] [n.wheals - urticaria] [n.skin blemish] [n.itch]

antifouling butterscath and turfentide and
 [n.butterscotch(M)] [n.turpentine(M)]
 [butter-bun:whore +] [turfer:harlot +]
 [v.catch:become pregnant(c)] [v.tied up:got with child
 (c)]

serpentyme and with leafmould she ushered round
 [stung by a serpent:got with child(c)] [dark brown colour(b)] [azured:
 coloured]

prunella isles and eslats dun,
 [F.prunelle:eye pupil(M)] [eyes] [AS.sla(h):sloe(o)] [brown]
 [prunelle:dark colour(a)]
 [L.prunella:sloe(a) -
 'sloe eyes']

quincecunct, allover her little mary.
 [AS.cwen:female/prostitute(o)] ['all over'] [tummy(M)]
 [AS.cunn:tempt(o)] [mary jane:female
 genitals(d)]
 [quicunque:sexually compliant girl(d)]
 [n.cunt:female genitals(d)]
 [Sw.quinn:woman - Taylor, p. 270]

4. Peeld gold of waxwork her jellybelly and her grains of
 [artificial coating] [jelly belly:fat
 person(c)] [grains:shades(b)]
 [Da.gold:sterile(v)] [grains:seeds]
 [v.peel:from L.pilāre, to deprive
 of hair(s)] [Ir.gráin:ugliness/
 abhorrence(j)]

<u>incense</u>	<u>anguille</u>	<u>bronze.</u>
[fragrance	[ankle(M)	[brown
[incest	[adj.anguine:snake-like(b)	
	[brown	

5. And after that she wove a garland for her hair.

[Keats: 'I made a garland for her head'(M)

6. She pleated it.

7. She plaited it. --

8. Of meadowgrass and riverflags, the bulrush and waterweed, and of fallen griefs of weeping willow. - McHugh has noted the similarity of this passage to Iliad xiv: Juno preparing to beguile Zeus.

9. Then she made her bracelets and her anklets and her armlets and a

jetty amulet for necklace of

[Dr Joyce refers to Ireland's bogs yielding up ancient jet necklaces, and other such ornaments of the past.

clicking

[clicket:sexual encounter(c)

cobbles and pattering

[cobblers:testicles(c)

pebbles and rumbledown rubble, richmond and rehr, of

[pebbles:testicles(c)

[song: 'Rich and rare were the gems she wore'(M)

Irish rhunerhinerstones and

[rune:secret charm(b)

shellmarble bangles.

[shell:female genitals(c) +

[Irish runer:Irish writer of runes(a)

[marbles:testicles(d)

[rhinestone:rock crystal

10. That done, a dawk of

[impression(M)

[daub:from OF.dauber: to plaster(s)

smut to her

[soot

[obsenity(b)

[Da.smuds:dirt(v)

airy

affectedly grand
 aery:nest(s) -
 nest:female genitals(d)

ey.

eye
 ME.ey:egg(s)

11. Annushka Lutetiavitch

Anna Pavlova (dancer) of Paris(M)
 L.Lutetia:Paris(M)

Pufflovah and the

puff:sodomist(c) + lover
 Da.puffe:to pop - 'Pop':father,
 therefore 'father-lover' =
 incest

lellispos cream to her

lully:wet linen(d) +
 poss:beat/wash clothes(a)

lippeleens and the pick of the

OE.lippa:lips(a) + L.lenis:smooth(s)
 Ir.lipin:wet thing/person(r) + Ir.lin
 (leen):linen(j)

paintbox for her pommettes from

cosmetics

F.pommettes:cheekbones(M)
 Ir.legend:'Grian of the
 bright cheeks' (Irish Names
 of Places, 1902, p. 242)

strawbirry reds to

L.birrus:reddish(s)

extra violates and she sendred her

violets
 violate:rape

sent
 OF.surrendre:give
 up/surrender(s)

boudeloire maids to

Baudelaire(M)
 F.boudoir:bedroom

His Affluence,

HCE
 His Influence

Ciliegia Grande and

It.ciliegia grande:
 big cherry

Kirschie Real, the two

G.kirsche:cherry(M)
 OF.real:royal

chirsines, with

OHG.chirsa:cherry(a)

respecks from his missus,

respects
 resp:red-water disease(a) + specks:water/
 blood spots(s)

wife sl. (d)

seepy and

leaky sl.

sewery, and a request might she

sewery sl.

passee of him for a

Da.passee:wait on
 Da.passiare:chat/talk(v)
 passe:ballet movement
 passé:past one's best(a)

minnikin.

minute(M)
 small, insignificant creature(b)
 minikin:sexual title/term of endearment
 (c)
 Du.minne:love + kij:kin(a)

12. A call to

F.caillette:gossip
 callet:worthless woman(s)
 urinate
 Ir.cailleach:nun/old woman(j)

pay and

L.pacare:to pacify(s)

light a taper, in Brie-on-Arrosa, back in a sprizzling.

ph.'light a candle'
 ph.'light the lamp':have sexual
 intercourse(d)

G.spritz:squirt(t)
 pizzle:animal penis(a)
 Skr.linga:phallus(a)

13. The cock

penis sl. (a)
 F.cocotte:woman of easy virtue
 ph.'The clock striking nine'(M)

striking mine, the

forcible contact
 OHG.strihhan:to stroke(b)

stalls

church seats
 ph.'The stars brightly shine'(M)

bridely sign, there's Zambosy waiting for me!

wedding symbols
 Skr.sambhoga:delight in
 sexual union(b)

14. She said she wouldn't be half her length away.

ALP

length:actor's part, of 42 lines theat.sl.
 (a)

Atherton has said that the stage was one of Joyce's favourite images for both the world and Finnegans Wake (Atherton, p. 149). The above passage seems to have connections with not only the theatre, but also the ancient Egyptian work, The Book of the Dead, which Joyce used extensively in the Wake; in the said work there is a prayer that includes the following: 'I know the names of two-and-forty gods who live with

thee' (Atherton, p. 195).

15. Then, then, as soon as the lump his back was turned, with her

derog.HCE
Da.lumpen:scurvy(v)
lumper:riverside thief(d)

mealiebag

Ir.mealbhog:knapsack(r)
meal-sack:stock of sermons(d)
meali:mailbag(M)

slang over her

slung
slang:low vocabulary
sling over:embrace emphatically(d)

shulder, Anna Livia,

AS.sculder:shoulder(s)
shuler:loafer(d)
G.schuld:guilt(t)

oysterface, forth of her

oyster-faced:needing a shave(d)
oyster:female genitals(d)
ALP/Anna may be associated with Hannah here; as the mother of the Virgin Mary, her womb received the white pearl which was the body of Mary (Graves, p. 163, note 1)

bassein

bassinet:cradle
L.basin:pelvis(e)

came.

came out
experienced sexual orgasm

Sample Three: Anna Livia, the River

1. First she

Ir.r.Liffey 64L1(x)

let her

Ir.leitir(letter):wet hillside(j)

hair

Ir.mong:hair of the head,
applied to course grass(j)
Ir.r.Mongagh OS16.A2

fal and

Ir.fal(faul):hedge(j)
Sc.Fala 49Mc(x)

In The Northern Saga (London, 1929), a copy of which was once owned by Joyce, E. E. Kellett refers to grass being regarded as the hair of the earth in the sagas (see p. 75)

down it

Ir.Gleann-na-ndun:Glen of the Downs, Wicklow (Irish Names of Places, 1901, p. 281)

flussed to her

G.fluss:river (recorded by Joyce in Selected Letters, pp.325-6)

Ir.fluich(flugh):wet/marshy(j)

Ir.Glenflugh, Wicklow

Dr Joyce: 'Watery or oozy places...spots liable to be overflowed, are often designated by the word fluich flugh, whose simple meaning is 'wet'...It is seen in...Glenflugh in Wicklow, near the source of the Liffey, now the name of a mountain, but originally that of a glen at its base:- Gleann-fluich, wet or marshy glen' (Irish Names of Places, 1902, p. 411)

feet its

Ir.cos(cuss):a foot - to express bottom of any place(j)

Ir.r.Cushina ('little foot') OS28.12, to the west of Dublin

teviots

Ir.taebh(tieve/teev):hillside(j)

n.stevia:snakeroot plant(b)

Sc.r.Teviot 46J1(x)

winding coils.

Ir.cuill(coyle):hazel(j)
e.g.Barnacoyle, Wicklow
(hazel-gap)

snake-like spirals

2. Then, mothernaked, she

Ir.mothar(moher):thicket(j) +

adj.bare

Kohl: 'both...perfectly naked from the base to the summit', in ref. to Great and Little Sugarloaf mts., Wicklow OS28.15

sampooed herself with

v.shampooed

Ir.r.Samhair, now the r.Morning Star 67M1(x) - 'Samhair' was a woman's name (Irish Names of Places, 1902, p. 486)

galawater and fragrant

n.Galatia:land of the Gael (Taylor, p. 156)

Ir.gala:gale(r)

Ir.geal(gal):white/bright(j)

Sc.r.Gala Water 49Mb(x)

pistania mud,

n.pistia:acquatic herbs(b)

wupper and lauar, from

- Ir.Upper and Lower lakes of Glendalough - 'valley of the two lakes, Wicklow 65Lk(x)
- Ir.Upper and Lower lakes, Bray, very close to the source of the Liffey OS16.D10

crown to

- n.rounded mountain summit(a)
- Ir.cruachan(croaghan):rounded hill(j)
- Ir.r.Rye Water 64Ko(x): from Ir.Righ (King's River), flows into the river Liffey at Leixlip, Kildare

sole.

- n.lowest part of valley(a)
- Ir.r.Cushina ('little foot'), Offaly MM28.12

3. Next, she greessed the

- G.greissen:to split(a)
- Ir.r.Greese 65Hk(x)

groove of her

- Du.groeve:channel/furrow(a)

keel,

- naut.keel
- Ir.cael(keel/keal):narrow stream or river straight(j)
- Ir.l.Keel 62Bp(x)

warthes and

- adj.warty:rough/rocky(a)
- Eng.warth:flat meadow by stream(a)
- N.wath:ford(x)
- Ir.l.Navaunee 60Dg(x) ('lake of the warts')
- AS.weorthig(worth):protected place (Taylor, p. 80)

wears and

- AS.weare:weir(x)
- Ir.foithre(fweera):woods/forest land(j)
- Sc.r.Wear 47Qc
- AS.warian:'to defend' (Taylor, p. 80)

mole and

- We.moel:hill
- Da.mole:pier/jetty(v)
- Eng.r.Mole 250m(x)
- Ir.Glenasmole, Tallagt ('valley of the thrushes')

itcher, with

- Eng.r.Itchen 27Pf(x)

antifouling

- Eng.r.Ant 31Qm(x)
- Sc.Foula Is. 68Ek(x)

butterscatch and

- AS. buttuc: end/piece of land +
- AS. sċeat: region(o)
- Ir. Butter mtn, Wicklow OS16.D9
- Sc. Butter, Barrel of, Is. 68Bb +
- Sc. Scatsta 68G1(x)

turfentide and

- ph. 'turf and tide'
- AS. tō foran: before (of time)(o)
- AS. tīd: time(o)
- ph. 'Time and tide wait for no man'(M)

serpenthyme and with

- adj. serpentine: the Liffey's tortuous course
- n. serpentine: plant antidote to snake poison(a)
- n. thyme: antiseptic herb
- n. time

- Ir. l. Glendalough, Wicklow - 'a frightful serpent is seen in it when it drains' (Irish Names of Places, 1902, p. 184)

leafmould she

- n. mould of decayed leaves(a)

ushered round her

- Skr. ushas = 'Aurora, from a root ush, to burn or glow' (Taylor, p. 221)
- Ir. Aurora, Wicklow OS16.D11, north of the Liffey source
- Ir. Usher's Is., Dublin(M)

prunella isles and

- adj. prunella: dark, reddish colour
- n. prunella: plant - self-heal (a)

eslats

- n. islets
- Eng. r. Eskletes, ancient name of r. Esk 46Fe(x) - c.1160 (k)
- Ir. slat: twig(j)
- Ir. r. Slate 64Gm

dun

- AS. dunn: dark brown(o)
- AS. dūn: mountain/hill(o)
- Ir. dun: strong/firm/fort(j)

quincecunct

- quincunx(M)
- L. cunctus: the whole(u)
- Ir. r. Dunquin 66Ah(x)

allover her

- ph. 'all over'
- Ir. r. Allo, now r. Allow 67Kj(x)

little mary.

- Ir. mara: sea(j) - to the Gnostics 'Mary' meant 'Of the sea'
- Ir. Little Mary St., Dublin(M)

4. Peeld
- [Sc. Peel Ring 550e(x)
 - [v. peeled: stripped
- gold of
- [Da. gold: barren(v)
- waxwork her
- [AS. weax: grow/flourish (o)
- jellybelly and her
- [Da. jolle: roll(ing)(v) +
 - [Da. belaegge: cover(v)
 - [Ir. bellaghy: mouth of miry place(j)
 - [Ir. murbholg (murlog): seabelly, from 'bolg', a sack or belly; applied to small bays(j)
- grains of
- [n. seeds
 - [n. shades or colours(b)
 - [Da. granskov: spruce forest(v)
 - [Ir. r. Graney 63Ke(x)
- incense
- [We. ynys (ince): water meadow/island(k)
- anguille bronze.
- [Ir. giolle (guil): reed/broom(j)
 - [Da. an: to(v) +
 - [Da. gulbrun: yellowish brown(v)
 - [n. anguille: freshwater eel

A suggested interpretation of the above sentence would be as follows:

'Stripped barren of growth, her rolling cover and her seeds/colours/spruce forests, of water meadows, to yellowish broom'; many variations are possible, based upon the above items.

5. And after that she wove a garland for her hair.

- [Da. en: one/an(v) +
- [Da. aften: evening/night(v)

- [Ir. ceabh (keeve/cave): lock of hair, applied to long marsh grass(j)

6. She pleated it.

7. She plaited it.

- [Ir. r. Braid 610k(x)

8. Of meadowgrass and

- [Ir. srath (srah/stra): meadowland(j)
- [Ir. r. Stracum 61Nm(x)

riverflags, the

- [Ir. felestar/felestrom: riverflag(j)

bulrush and waterweed, and of fallen griefs of

- | | |
|---|--------------------|
| Ir.sibhin(shiveen):bulrush(j) | AS.grāefa:grove(o) |
| Ir.r.Shiven ('river of bulrushes')63Lk(x) | |

weeping willow.

- | |
|---|
| Ir.sail(saul):sallow (willow)(j) |
| Ir.l.Sillan ('osier-producing lake')61La(x) |

9. Then she made her bracelets and her anklets and her armlets and a
- | | |
|--|-----------------------------|
| n.brace:an arm of the sea(a) | n.arms:river branches(a) |
| Ir.leacht(laght/let):
sepulchre/monument(j) | Ir.leacht(let):
monument |

The repetition of the suffix 'lets' suggests the 'little' aspect of the river. When they are transferred into their Irish function they have the capacity to expand the temporal and symbolic elements in the passage; the landscape details have become monuments to the past.

jetty amulet for

- | |
|--|
| n.jetty:mole/pier at harbour entrance(a) |
| n.jet:used in ancient Irish jewelry |

necklace of

- | |
|-------------------------------------|
| neck:narrow water channel(a) |
| n.lace:snare/net used in fishing(a) |

clicking

- | |
|--|
| AS.clyccan:bring together(o) |
| Ir.clochan(clackan):stepping-stones(j) |
| Ir.r.Clogh 610k |

cobbles and

- | |
|--|
| n.cob:mole/pier(a) |
| n.coble:flat-bottomed boat for rowing across rivers(a) |
| n.cobbles:rounded, waterworn stones(a) |
| Sc.The Cobbler 510f(x) |

pattering

- | |
|-----------------------------------|
| Sc.pattack:river full of holes(x) |
| Sc.r.Pattack 54Cc(x) |

pebbles and

- | |
|--|
| n.small stones rounded by the action of the water(a) |
| Sc.Peebles 46En(x) |

rumbledown

n. noisy descent

Sc. Rumlingsbridge
48Hg(x)rubble,

n. waterworn stones(a)

Ir. earball(urba/rubble): tail (any extremity
of land, e.g. long, low strip or hill(j))

Ir. Rubble, Mayo and Leitrim(j)

richmond and

F. riche: wealthy +

F. monde: world

rehr, of Irish rhunerhinerstones and

adj. rare

n. rune: ancient Scan. alphabet
letter, and mystic symbol

n. rhine: open ditch(a)

Ir. rhinestones: rock crystals of
various kinds (Kohl, p. 234)

Sc. r. Runie 59Rf(x)

Ir. r. Rine 63Jd(x)

shellmarble bangles.

n. brown, compacted limestone, with shells(a)

Sc. Loch Shell 58Hd

Whereas the landscape's braces, arms and jetties (bracelets, armlets and jetty) have become monuments to the past, the Liffey's present attributes have been presented in the form of ornamentation, so that ALP wears her assets as a woman would her jewels. The water-worn 'necklace' of cobbles and pebbles is very much akin to Ireland's necklace of Antrim rocks, of which Kohl said, 'these black and white stones are seen everywhere' (Kohl, 'Ireland', p. 217). Similarly, Joyce's 'rhunerhinerstones' are to be found in Kohl's description of the landscape in the vicinity of the Giant's Causeway, of which he reported that there were 'holes filled with various kinds of crystals: chalcedony and opal, natrolite, zeolite and rock crystal' (Kohl, 'Ireland', p. 234).

10. That done, a dawk of

Da.dalk(dawk):thorn(j)

Ir.Dalkey Is. 64Mn(x)

Ir.Dundalk Bay 64Lt(x)

smut to her

Da.smut:flying visit(v)

Ir.smut:trunk/tree stump(j)

Ir.Ballysmuttan, on Liffey 64Km(x)

Ir.reed smut:river fly of Liffey

airy

Ir.airthear(arher):eastern(j)

F.aire:eyrie/point of compass

ON.eyrara:gravel-bank stream(k)

Ireland's Eye (island once called
Eire's Ey) 64No(x)ey,

Da.ey:island

Sc.r.Ey Burn 54Jc(x)

AnnushkaIr.ean-uisce (aniska):marsh
water(j)

Ir.r.'Anna Liffey' 64Lm(x)

Lutetiavitch Pufflovah and the

L.luteus:muddy(M)

Ir.Lub-na-tsamhais(Lubitavish):
winding loop of the sorrel (river)
(j)Ir.Lubitavish, Antrim (Irish Names
of Places, 1902, p. 14)lelliposF.lielie:laelia -
orchid(a) +

n.posy:bouquet(a)

cream to herIr.creamh (crav/craw)
garlic(j)lippeleens and the

n.liparis:orchid(b)

Ir.lipin:wet thing(r)

n.liplets:land pro-
jections(a)Ir.leenaun:shallow
sea-bed(x)pick of the paintbox for her pommettes, fromKohl saw the Irish landscape
as a painter's paradise.strawbirry reds to

Ir.srath(straw):soft meadow-land(j) + Ir.bior(birre):water(j)

Ir.cuinch(a)(queenha):arbutus (strawberry tree, common to Ireland)(j)

Ir.l.Birra 60Cf and Ir.Birr 64Bl(x)

Ir.Strawberry Beds, Dublin MM28

extra violates, and she

[n.extra violet rays(a)
 n.rainbow colours(M)
 adj.'violent' colours

sendred her

[v.sent
 OF.surrendre:to give
 up/surrender(s)

boudeloire

[F.boue:mud
 Sc.boul:curved
 (a)
 n.dell:small
 valley
 Ir.r.Delour
 MM28.11

maids to

[n.maiden-tides:those on which no
 vessels enter/leave dock(a)

His Affluence,

[Irish Sea
 n.affluence:plentiful flow(a)

Ciliegia Grande and Kirschie Real, the two chirsines, with

[Ir.Grand and Royal Canals, Dublin(M)

[L.chersenus:living on
dry land(u)respecks from his

[G.rispe:brushwood(k)
 OE.spæc:twig(k)

missus seepy and

[adj.seepy:leaking state
 n.seep:small spring(a)

sewery, and a request might she

[n.sewer:artificial watercourse(a)

passee of him for a[n.pass:passage over weir, for
fish(a)minnikin.

[Ir.min:small/fine/smooth(j)
 n.minikin:small creature(b)
 n.mannikin:scarecrow referred to by Kohl ('Ireland', p. 50)

11. A call to pay and

[Ir.cealtrach(caltragh):old burial
 ground in the west(j)
 Sc.R.Callater Burn 54Jc(x)

light a taper, in

[Ir.custom to have lighted
 taper at window to direct
 travellers to safe
 crossing of ford(j)

Brie-on-

[Ir.bri (bree):hill/rising ground(j)
 Ir.Bree Bay 64Mm(x)
 Ir.Brian a Rosa (brian a ruse):
 Little Hillside of the Wood(OH)

Arrosa,

[Ir.ros:peninsula(j)
 O.Icel.áross:river-mouth(w)
 F.arroser:to water(M)
 Sc.r.Aros 50F1(x)

back in a

- OE.baec (back):ridge(k)
- Da.bakke:hill/rising ground(v)

sprizzling.

- adj.spiss:thick/dense(a) +
- Da.ling:heather(s)
- It.sprizzare:sprinkle(M)
- G.spritzen:squirt(M)

12. The cock

- Ir.clocc or clog:bell(j)
- Ir.r.Cock Brook, Wicklow
OS16.F8
- Ir.Lugnaquilla mtn., Wicklow
(‘hollow of the cocks’)
OS16.H9
- Sc.Cock Cairn 55Nc(x)

striking

- v.striking
- Sc.Strichen 55Sk(x)

mine, the

- O.Scan.mynni:mouth of a
river(k)
- Sc.Minnes 55Rg(x)

stalls

- OE.stall:pool(k)
- n.stars
- Ir.Stalleen, Meath(j)

bridely

- adv.brightly
- Ir.r.Bride 67Le
(x)
- Sc.Brideswell
550g(x)

sign there's

- v.signal/symbolize
- n.sign:gulf/bay(a)
- O.Icel.signa:bless with sign of
Thor's hammer(w)

Zambosy waiting for me.

- Skr.Sambhoga:delight in sexual
union; therefore, sign that
the river is uniting with her
father, the Irish Sea.

13. She said she wouldn't be half her length away, then as

- Ir.source of Liffey is half its length
from Dublin, because it flows in a horse-
shoe shape, looping inland before turning
back to the coast and Dublin.

soon as the lump his

- Sc.r.Soonhope Burn 49N (x)
- Sc.Lumphinnans 49Kf(x)
- Ir.cnap(knap/nap):knob/lump
applied to small, round
hillocks(j)

back was turned, with her

- OE.bache:vale of stream/rivulet(a)
- Ir.baic (back):bend/curve(j)
- Sc.r.Back Water 49Kn

mealiebog

- Ir.mael(meall):hill/promontory(j)
- Sc.Loch Meala 57Mh(x)
- Ir.r.Mealagh 66Gd(x)

slang over her

- Da.slange:serpentine, twist and turn(v)
- n.slang:narrow strip of roadside wasteland (Taylor, p.308)
- Ir.Slieve Slainge 61Qc(x), now Sl.Donard, orig. named after bardic hero.

shulder, Anna Livia,

- AS.sculder:shoulder(s)
- Ir.guala(goola):shoulder (often applied to hills)(j)

oysterface,

- OE.ōster:a hillock(n)
- Ir.oysters were once found in Ireland's rivers

forth of her

- N.fort:fast/quickly
- Sc.Firth of Forth 49Le(x)

bassein

- N.basseng:reservoir/basin
- Ir.cliabhán[cleevaun]:cradle(j) -
- Ir. Mullaghcleevaun:summit of the cradle, near to the source of the Liffey, in Wicklow 64L1(x)
- Sc.Bass Rock 490e(x)

came.

- Ir.cam:winding/crooked(j)
- Ir.r.Camac, joins Liffey near Kiomainham
- Sc.Cambo Ness 490h(x)

Sample Four: 215.31-216.5

In this final paragraph of the 'Anna Livia' episode, Anna and her family have faded into insignificance. The two washerwomen, cold and weary, and suddenly aware of the coming on of night, and of the insistent aching of their bodies, have become distracted from their tale. As they tire, so the movement of the narrative slows down, becomes hesitant and disjointed, and it is with difficulty that they now attempt to recall the subject of their previous avid gossip. Like Anna, they

too begin to fade into insignificance, and the night landscape, which was there before they came and will be there long after they have gone, once more dominates the scene and the text; the night and its creatures, and the elm and the stone - both of which carry enormous symbolic weight in the Wake - and the ever-flowing waters of the Liffey, are all that remain.

Sample Four: Anna Livia, the Woman

1. Can't hear the waters of.

[Ir.cainnt(cant):speech/conversation(j)

2. The chittering waters of.

[Angl.chittering:constantly complaining(M)

[dial.chittering:shivering or chattering with cold(b)

3. Flittering

bats

[Da.flittig:industrious(v)

[prostitutes favouring the night(d)

[AS.flitere:wrangler(o)

[G.flitter:tinsel(t)

fieldmice

bawk talk.

[AS.fiellan:destroy(o) +

[v.baulk:quibble(a)

[AS.micel:many(o)

4. Ho!

[command to stop(a)

5. Are you not gone ahome?

[ph.'Are you not going home?'

[ph.'Have you not gone home?'

6. What

Thom

Malone?

[AS.wāt:observe/feel(o)

[tom:harlot/to coit(c)

[alone

[ph.'What time alone?'

[ph.'What home alone?'

7. Can't hear with/bawk of bats, all thim liffeying waters of!
8. Ho, talk save us!
 [ph. 'Stop worrying, keep talking, and we'll be alright.'
9. My foos won't moos.
 [G.fuss:foot(M) [F.mousse(moos):froth/foam/lather
 [ph. 'My foot won't move'
 [sl.cunt - Fritz Senn has pointed out Joyce's use in the Wake, in a sexual capacity, of the Swiss-German vulgarism for 'cunt', which is phonetically very close to the English expression, 'food'; the above item, 'foos', may be a further instance of such usage.²⁵
 [the phrase 'My foot is "dumb"', can be found in the book by E. E. Kellett, The Northern Saga, which is listed by Connolly as having been in Joyce's final personal library.²⁶
10. I feel as old as yonder lem.
11. A tale told of Shaun or Shem?
 [ph. 'A tale told by an idiot' Macbeth(M) [Ir.sean(shan):old(j)
 [ph. 'A tale told of age and beauty' [Ir.sgeimh:beauty.²⁷
12. All Livia's daughter-sons.
 [adj.effeminate sons - heterogenous responses
 [Sc.dautie:darling/favourite(a)
 [Ir.dalta:foster-child(a)
13. Dark hawks hear us.
14. Night!
15. Night!
16. My ho head halls.
 [ph. 'My old head aches'
17. I feel as heavy as yonder stone.

25. Fritz Senn, 'Every Klitty of a scolderymeid: Sexual-Political Analogies', in A Wake Digest, p. 30

26. E. E. Kellett, The Northern Saga (London, 1929), p. 62 .

27. Walter W. Skeat, A Concise Etymological Dictionary of the English Language (Oxford, 1882), 1978 impression, p. 481, under 'Shimmer'

18. Tell me of John or Shaun?

19. Who were Shem and Shaun the living sons or daughters of?

20. Night now!

[ph. 'Of night, now'

21. Tell me, tell me, tell me, elm!

[all

22. Night night!

23. Telmetale of

[ph. 'Tell me a tale of'

stem or

Shem

[tree:symbolic of the
pagan mystic in the
Wake

stone.

Shaun

[stone:symbolic of
the man of the
Church in the
Wake

24. Beside the rivering waters of, hitherandthithering waters of.

25. Night!

Sample Four: Anna Livia, the River

1. Can't hear the waters of.

[O.Icel.sof:sleep(w)

[ph. 'Can't hear the waters sleep'

2. The chittering waters of.

[chittering:chattering or shivering with cold(b)

[ph. 'The chattering, cold waters sleep'

3. Flittering

[Da.flytte:move(v)

[flitter-mouse:bat(a)

[fluttering

bats,

[v.bat:bate or flutter
as the hawk(a)

fieldmice

[G.fledermous:bat
(b)

[fieldmice:prey of
hawks

bawk

[bawret:male/female hawk(a)

[v.baulk:avoid

talk.

[L.torquere:to twist(e)

4. Ho!

5. Are you not gone ahome?
 └pre.gono:offspring/semen(a) └AS.holm:sea/ocean/wave (o)
 └naut.home:full in from sea to shore(a)
 └ph.'Are you not an offspring of the sea?'
 └ph.'Are you not home from the sea?'
6. What Thom Malone?
 └Ir.tuaim(tom/toom):burial mounds of earth or stones(j) └alone
 └Ir.maghluan(Malone):'plain of the lambs', south of Belfast (Irish Names of Places, 1902, p. 304
7. Can't hear with bawk of bats, all thim liffeying waters of.
 └v.baulk:quibble(a) └O.Icel.sof: sleep(w)
8. Ho, talk save us!
9. My foos won't moos.
 └L.fūsus:to pour(s)28 └L.musso:be silent(e)
 └Ir.fuath(fooa):spectre(j) └G.moos:moss/swamp(t)
 └Da.fos:waterfall(v)
 └ph.'My outpourings/waterfall/spectre won't be silent/swamped'
10. I feel as old as yonder elm.
 └Ir.r.Feale 66Hk(x) └Ir.leafh(lau):elm(j)
 └Ir.Lucan:'the place of the elms', on the Liffey, near Dublin 64Lk(x)
11. A tale told of Shaun or Shem?
 └Eng.r.Tale 25Sj(x) └Ir.sean(shan):old(j) └Ir.sgeimh:beauty(s)
 └ph.'A tale told of Age or Beauty'
12. All Livia's daughter-sons.
 └Da.liv:life(s) └biol.daughter-cells:produced by fission of mother-cell(a)
 └ph.'All life's reproductions'

13. Dark

Sc.darg:contr. daywork(a)
 ON.dalkr/dalk:buckle/buckling(a)
 dalk:dim. hollow/depression(a)

hawks

diurnal birds of prey(a)
 duck-hawks:falcons(a)
 Ir.leg.Fintan MacBochra became
 a hawk

hear us.

ON.haar:wet mist(a)
 AS.hēah:high(s)
 Icel.risa:to rise/to fall(s)

ph. 'Buckling hawks rise and fall in the wet mist'; Gerard Manley Hopkins also referred to the 'buckle' of the hawk or 'Falcon' in his poem 'The Windhover', and Atherton has noted what appear to be three other Wakean references to Hopkins and his work (see Atherton, p. 256)

14. Night!

AS.niht:darkness/night(o)
 L.nitor:fly(e)
 nighthawk

15. Night!16. My ho head

Ir.Howth Head 64No(x)
 Da.hede:moor/heath(v)

halls.

G.hallen:to echo
 O.Icel.háll:slippery(w)
 O.Icel.háls:neck of land(w)

17. I feel as heavy as yonder stone.

18. Tell me of John or Shaun?

19. Who were Shem and Shaun the living sons or daughters of?

20. Night now!

21. Tell me, tell me, tell me, elm!

22. Night night!

23. Telmetale of

Gr.telmat:stagnant water/marsh(b)

stem or stone.

Icel.stemma:to dam up water(s)
 naut.stem:ship's forepart(b)
 naut.stern:ship's helm(b)

24. Beside the rivering

adj.riverine:resembling a river(b)

waters of,

O.Icel.sof:sleep(w) ph.'waters' sleep'

hitherandthithering

hythe:river port/harbour(b) + OE.rand:edge/rim(b)
--

waters of.

O.Icel.sof:sleep(w) ph.'waters' sleep'

25. Night!

..

CHAPTER TWO

'What is to be found in a Dustheap...?' (307.23): the Lasting Influence
of Joyce's Early Associations with Qabalistic Mysticism

The Qabalah is relevant to the Wake, to the extent that a comprehension of the thematic function of the book's landscape elements is dependent upon a knowledge of the workings of this ancient, secretive religious tradition, and of its twentieth century European associations.

During the late nineteenth century a large number of secret cults, derived largely from the Qabalah and its traditions, flourished in Western Europe. These included the Gnostics, Hermetics, Rosicrucians, Freemasons, Theosophists and various other sects, all of which turn up at some point or other in the Wake. Like many of his fellow artists on Dublin's literary scene, Joyce was at one time caught up in this contemporary movement towards the esoteric doctrines. He is known to have had contact with members of the then thriving order of Hermetic Students of the Golden Dawn, mostly at the Dublin home of the Irish writer and master mystic, AE (George William Russell), who is to be found in the pages of the Wake, in association with the salmon and with the theme of resurrection. (For further details see Chapter Five of this study, which deals with the role of the salmon in the Wakean landscape.)

The inspirational or thematic value of Joyce's early dabblings in the occult appear to have been regarded by Joycean critics as negligible

so far as the Wake is concerned. In his paper, 'James Joyce and the Hermetic Tradition' (Journal of the History of Ideas, 15 (January, 1954), 23-29), William York Tindall suggested that Joyce had abandoned mysticism, and the Hermetics in particular, long before he began work on Finnegans Wake. He based much of his argument upon the two following passages from Ulysses which, he said, implied Joyce's total rejection of the esoteric associations of his formative years: 'that hermetic crowd, the opal hush poets: AE the master mystic? That Blavatsky woman started it' (Ulysses, p. 139), and 'The faithful hermetists await the light' (Ulysses, p. 189).

Twelve years later, in his article 'Joyce's Kabbala' (South Atlantic Bulletin, 31 (January, 1966), p. 5), Jackson I. Cope was looking at the contents of Ulysses in a different light:

Kabbalistic translation and interpretation was a principle part of young Joyce's Dublin milieu, and the Zoharic doctrine of Adam Kadmon is specifically noticed in Ulysses. An examination of the Kabbalistic translations available to Joyce reveals the source of his principle symbolic complex, that of the shell, the sea and the aural nature of communication, as well as a structural pattern for Joyce's development of a 'double' novel which must be read simultaneously as surface and symbol narrative.

Neither of these Joycean critics has referred to the Qabalah as having any relevance in the Wake, despite the fact that many of Joyce's former acquaintances and contemporaries in mysticism, including Mme Blavatsky, have found their way into his final work, which accommodates an extensive assortment of references to mystics and to aspects of mysticism.

2.1 'The Great Cackler comes again' (237.34): Bidy Hen, the Mystic

Madame Helena Petrovna Blavatsky, nee Hahn (1831-91), who was a highly controversial Russian mystic and founder of the Theosophist movement, is very much in evidence, and very active, in the Wake. In his book, Structure and Motif in 'Finnegans Wake' (1962), Clive Hart has suggested that the cyclic form of the Wake is derived from the theories of Blavatsky, as much as from those of Giambattista Vico, but he is nevertheless scathing of her presence in the Wake:

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 - but Isis Unveiled appears to have been the book he knew best. (Hart, p. 49)

On the whole, critical appraisals of the Wake have tended to endorse Tindall's observations, the presumption being that since Blavatsky was at various times during her occult career labelled a fraud and adventuress, and that since Joyce's references in Ulysses to her and her work are 'invariably cynical', then he must have abandoned the occult completely, having included Blavatsky in the Wake as something of a joke. Glasheen, for instance, has nothing to say regarding the role of the Qabalah in the Wake, but she suggests that all references to Blavatsky are of a derogatory nature.

Nevertheless, it has been widely recognized that Blavatsky's maiden name, Hahn, identifies her with the Wake's Bidy Hen, whose primary role throughout the book is that of finding, reading and preserving a missing letter. 'Hahn' is also the German for 'cock' (see

Helmut Bonheim, A Lexicon of the German in 'Finnegans Wake', 1967), and in the Wake Joyce utilizes these coincidences of nomenclature to their utmost, Blavatsky appearing frequently, as herself or in the guise of the hen or cock, as the mystical element in the landscape.

Very little attention has been paid to mysticism as a feature of the Wake, even though a close examination of the text reveals that it is an active element in the book's landscape scheme. The cock and the hen are to be found at all points, the hen scratching around in the landscape for the letter (possibly of the Qabalah) which holds the secret of life, while the cock frequently stands as a symbolic indication of mystic opposition to the Church as, for instance, in the following passage: 'The silent cock shall crow at last. The west shall shake the east awake.' (473.22-23); in the Wake the east/Christianity and the west/mysticism are essentially polarized influences upon the spiritual responses of the Irish racial archetype.

The source of Joyce's inspiration for his identification of the mystic female with a bird may have been a collection of the writings and lectures of J. B. Yeats, entitled Essays Irish and American (1918), which Joyce once owned (see Richard Ellman's catalogue of Joyce's pre-1920 library, in The Consciousness of Joyce, 1977, pp. 97-134). The collection of Yeats's essays, although published in 1918, contains material from a much earlier date, one article in the book having been taken from a lecture which Yeats delivered in Dublin, in 1907 (Yeats, J.B., p. 75). Several areas of Joyce's work bear a remarkable resemblance to aspects of Yeats's material. For instance, an account by Yeats of the intellectual and artistic development of the painter appears to be almost a ground-plan for Joyce's depiction of the developing creative artist of Portrait:

In this progress of the painter...there will be various stages. At first it will be all observation; after that will come a time in which the boy will make inferences; to him the face will be the index of the mind...he will be a physiognomist...or a craniologist or phrenologist, until some happy moment when, having exhausted his interest in scientific inquiry, there will burst upon him the glorious world of intellectual desire. (Yeats, pp. 76-77)

In Portrait the baby observes his world through his basic senses; then much stress is laid upon the observance by the young developing creative artist of the faces and skulls around him. At Clongowes there is the skull on the rector's desk, and the 'white-grey not young face' of the priest who gave him a pandybatting; at Belvedere the skull becomes a symbol of the Church's association with darkness and death (see Portrait, pp. 56, 50, 154). Towards the end of Portrait, in the description of Cranly, Stephen's university contemporary, the influence of the above passage from Yeats is most apparent. Yeats says that during the final stage of development the young creative artist will at some time be 'a physiognomist...or a craniologist or phrenologist'; Joyce interprets this as follows:

Why was it that when he thought of Cranly he could never raise before the mind the entire image of his body but only the image of the head and face?...the face of a severed head or death-mask...It was a priest-like face...priest-like in the lips that were long and bloodless and faintly smiling. (Portrait, pp. 177-178)

It would be feasible to suggest that the name of Cranly is derived from Yeats's reference to the 'craniologist'. Such is the similarity of content and theme shared by these two pieces of writing that it raises the question of which came first.

For Yeats the Irish woman was essentially a mystic creature of

nature, and the 'bird' element in his description of what he calls the 'natural woman' is already apparent in Joyce's work, long before his creation of Biddy Hen, in the wading girl of Portrait, as the following comparison will reveal:

The true, the natural woman, is like a bird, she has wings. When she is a young girl she is like a bird just spreading her wings for flight; when she is a matured woman she is like a bird in full flight; desire gives her wings, -and stirs within her the creative impulse; and nothing can stop her strong flight towards happiness...

...she watches us with eyes in which is the light of knowledge and foreknowledge.

...A man talks of mysticism and he argues; and I am bored. A woman looks and perhaps smiles, and almost as by the touching of hands communicates her own unfading hopes. She does not use words, and we do not oppose her with words. (Essays Irish and American, pp. 69-70)

A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's...Her thighs...were bared almost to the hips, where the white fringes of her drawers were like feathering of soft down...Her bosom was as a bird's, ...slight and soft as the breast of some dark-plumaged dove...Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life. (Portrait, pp. 171-172)

In the above passage Joyce's creative artist reaches what Yeats called his 'glorious world of intellectual desire'. In the clauses 'no word had broken the holy silence' and 'Her eyes had called him', there lies Yeats's 'A woman looks and...communicates her own unfading hopes. She does not use words'. Elsewhere in Portrait, when Stephen is watching a flight of birds, the influence of the mystics becomes apparent:

Why was he gazing upwards...watching their flight...

A phrase of Cornelius Agrippa flew through his mind and then there flew hither and thither shapeless thoughts from Swedenborg on the correspondences of birds to things of the intellect and of how the creatures of the air have their knowledge and know their times and seasons because they, unlike man, are in the order of their life and have not perverted that order by reason. (Portrait, p. 224)

By the time Joyce came to write the Wake, the bird, the woman, and the mystic, had become combined in the development of Bidy Hen, 'Ahahn! ...that original hen' (110,21-22).

The collection of J. B. Yeats's essays opens with an appreciation written by Joyce's Hermetic friend, William Russell (AE of the Wake), in which he refers to the Chinese sage, Laotze (who makes several appearances in the Wake: 208.30, 242.25, 244.32, 377.13, 415.1, 624.23). Laotze created a religion out of the law 'Be ye natural', in support of which Russell declares that 'all other religions dominate us by an overlaw', and, regarding the Irish peasant, 'why should anybody want to alter what is already natural, wild and eloquent? To be primitive is to be unspoiled'. Glasheen has not been able to explain why Laotze is joined to females in the Wake; it would seem, however, that the above description of the philosophy of Laotze makes this clear - in the Wake woman, as depicted in ALP/Bidy, is symbolic of his ideal state of natural, wild and primitive communion with the elements; see, for instance, the following description of ALP: 'the only girl they loved...wildwood's eyes and primarose hair...child of tree, like some losthappy leaf' (556. 11-19).

Joyce's Bidy Hen may also be derived from an Irish mystic, Bidy Early, who lived in the west of Ireland in the nineteenth century and who, as a result of her dabbling in the occult, spent much of her life at odds with the Church. She has been described elsewhere as 'one of

the most challenging personalities in Western Ireland in recent times', and as having achieved legendary stature, so that Joyce would almost certainly have heard of her. One contemporary source of information on Biddy Early would have been Joyce's fellow mystic, W. B. Yeats, who was 'deeply interested in her and at one time contemplated collecting her stories into a book'.¹

The search by Biddy Hen for the Wake's lost letter parallels the search by the occult movements of the period for the secrets of life, through the symbology of the Hebraic letters of the Qabalah. Early in the Wake we learn that Blavatsky is clearly identified with Biddy Hen, and that mysticism is involved in the search for the letter: 'twice Mrs Hahn, pokes her beak into the matter [the world's 'dungheap'] ...to see.. will this kiribis pouch filled with litterish [litter/letter] fragments lurk dormant in the paunch of that halpbrother of a herm [Hermetist] a pillarbox [receiver of letters - of the Qabalah?]'(66.23-27).

At a later point in the text Biddy Hen, Blavatsky, and the Hermetic order are again closely identified in what appears to be an appreciative description of the powers of the mystic, with perhaps just a smile at the rumours of the bell which Blavatsky was supposed by some critics to have concealed beneath her skirts during seances:

The bird in the case was Belinda of the Dorans... and what she was scratching at the hour of klokking twelve looked...like a goodish-sized sheet of letterpaper originating by transhipt from Boston (Mass.)

...this freely is what must have occurred to our missive...unfilthed...by the sagacity of a lookmelittle likemelong hen. Heated residence in the heart of the orangeflavoured mudmound had partly obliterated the negative...while the farther back we manage to wriggle

1. D. A. Mac Manus, The Middle Kingdom (London, 1959), pp. 153-4

the more we need the loan of a lens to see as much as the hen saw. Tip...

Lead, kindly fowl! They always did: ask the ages. What bird has done yesterday man may do next year...For her socioscientific sense is sound as a bell, sir, her volucrine automutativity right on normalcy...she is ladylike in everything she does and plays the gentleman's part every time...Yes, before all this has time to end the golden age must return with its vengeance... Biddy Doran looked at literature. (111.5-112.19)

A detailed, step-by-step examination of the passage reveals nothing of a derisory nature, rather it is a confirmation of the traditional far-sightedness of the mystic:

'Belinda of the Dorans': a variation on the name of Biddy/Blavatsky.

'letterpaper originating by transhipment from Boston (Mass)': the reference to the letter having originated in America, from where it has found its way into the Irish landscape, has wide historical and mythological implications. The Qabalah upon which the Jews built their secret laws was said to have originated in Egypt; during the period of Joyce's literary career contemporary and previous evidence was being put forward by mystical and etymological writers, suggesting that the ancient Egyptians were descended from the surviving members of the lost Red Race of Atlantis, the secret letters of the Qabalah having originated in that now submerged continent. In many of these writings, Blavatsky's among them, America is presumed to be the remaining vestige of Atlantis, and the Red Indians of America the descendants of the lost Red Race. (The presence of this theme in Finnegans Wake is confirmed and explained in detail in the section of the study which examines the significance of the West in the Wake: see Chapter Four.) The return of the letter from America to Ireland signifies another turn in the cyclical movement of history; the Red Race of Atlantis moved to the east to inhabit parts of Europe, and especially Egypt; the migrating Irishman completed the cycle (according to the prophesy of the mystics), by returning to the west. The letter from America brings the promise of spiritual renewal in the

new world: 'With our best youldied greedings to Pep and Memmy and the old folkers below and beyant, wishing them all very merry Incarnations in this land of the livvey and plenty of preprosperousness through their coming new yonks' (308).

'the farther back we manage to wriggle the more we need the loan of a lens to see as much as the hen saw': a confirmation of the ability of the mystic, and by implication Blavatsky, to see and understand the cosmic history of man far beyond the capacity of the rest of us.

'Tip': this item, which occurs frequently in the Wake and in the text immediately surrounding this passage, is representative of Tiphareth, the central Sephira on the Qabalistic Tree of Life. Its equivalent statement in the Lord's Prayer is 'On earth as it is in heaven', which corresponds with the Hermetic saying, 'That which is below is like that which is above'. As the focus of 'the essential nature of man', Tiphareth is man's consciousness of himself, or the insistent voice of nature, tapping at his subconsciousness.²

'Lead, kindly fowl. They always did: ask the ages': this appears to be a further confirmation of the traditional lead taken by the mystic in bringing man to an understanding of the universe in which he lives.

'her socioscientific sense is sound as a bell, sir': we have here a reminder of the accusation levelled against Blavatsky that she introduced fraud into her seances by means of a bell which she was supposed to have hidden beneath her voluminous skirts, and tied to her leg. But the soundness of her 'socioscientific sense' is also being confirmed.

'her volucrine automutativeness': Blavatsky's voluminous skirts are apparent in the item 'volucrine', but there are further meanings implied. The heraldic term 'vol' indicates two wings displayed and joined at the base (from L.volare: to fly); 'crine' is derived from 'crinet', hairlike

2. Z'ev ben Shimon Halevi, Tree of Life, 1972, third impression (London, 1978), p. 40

feathers of a hawk (from F.crin: hair). Together, these items form the bird or hen aspect of Blavatsky/Biddy. The prefix 'auto' indicates reference to self; 'mutativeness' derives from mutation, a biological term meaning change which results in a new species. Together, these two compound words refer to the Wakean transformation of Blavatsky, from woman to hen. Reference to such a mutation being 'right on normalcy' indicates that it is in accordance with the Qabalistic tradition, according to which metempsychosis is normal to the living universe.

'she is ladylike in everything she does and plays the gentleman's part every time': whilst retaining her femininity, Blavatsky as a medium is supposed to have received and related messages from distant male Tibetan masters, Koot-Hoomi and Morya. Richard Ellman has given a detailed account of Blavatsky and her masters, and of her influence upon Yeats and his Dublin literary contemporaries, in his work Yeats: the Man and the Masks, 1948, second edition (Oxford, 1979).

'before all this has time to end the golden age must return with its vengeance': a reference to the belief of the nineteenth century mystics that a return to the 'golden age' of Classical myth was inevitable. W. B. Yeats, who was marked out by Joyce in 1900 as the 'principal living Irish writer' (Ellman, Joyce, pp. 68-69), was deeply involved in the cyclical philosophies of the mystics, and Joyce's interest in this aspect of his work is evident in the Wake; Yeats conceived of history as being governed by a scheme in which interpenetrating cones or 'gyres' move in two thousand year spans within a great wheel, and in the Wake Joyce refers to 'Gyre O, gyre O, gyrotundo' (295.23-24). In the above passage Joyce seems to be reasserting Yeats's prophecy, as reflected in his poem, 'The Second Coming', that the start of a new cycle is imminent, and that it will wreak its vengeance on modern civilization. In his poem, 'Sailing to Byzantium', Yeats contemplates human mortality, and

pays homage to the immortality of art as represented by the golden bird of Byzantium, which sings 'Of what is past, or passing, or to come'.³ Joyce, meanwhile, says 'One recalls Byzantium. The mystery repeats itself' (294.27-28).

'Biddy Doran looked at literature': Blavatsky wrote down and published the revelations of her Tibetan masters; but there is also the notion that Joyce himself, as the creator of Biddy, need only to have looked to literature down the ages to find support for the concept of cyclical time schemes. The Italian, Giambattista Vico (1668-1744), is the most utilized advocate of the cyclical process in history, in terms of his appearance in the Wake. Another such philosopher with whom Joyce was acquainted was Friedrich Nietzsche (1844-1900), who was described by Yeats as 'that strong enchanter'.⁴ During the period when Joyce and Oliver St John Gogarty lived in the Martello tower rumours of a neo-pagan cult were allowed to circulate, in which Nietzsche was regarded as the principal prophet (see Ellmann, Joyce, p. 178). Nietzsche appears in the Wake, but it is Vico's name which crops up over and over again in association with the book's theme of historical cycles. There is, however, one passage in the Wake in which reference is made to Vico, but the sentiments of which are remarkably similar to those expressed by Shelley in his poem 'Hellas'; Joyce has written 'Then all that was was fair. Tys Elvenland! Teems of times and happy returns. The seim anew. Ordovico or viricordo' (215.22-23); Shelley's poem contains the lines 'The world's great age begins anew/ The golden years return...', which returns us to the golden age which Joyce has said, 'must return'.⁵

3. The Collected Poems of W. B. Yeats (London, 1935), p. 217

4. Richard Ellmann, The Identity of Yeats, 1954, second edition (London, 1964), 1975 reprint, p. 92

5. The Penguin Book of English Verse, edited by John Hayward (Harmondsworth, 1956), 1978 reprint, p. 286

There is evidence of Joyce's continuing interest in mysticism in his recorded conversations with Arthur Power, an Irish fellow-exile; Power here recalls Joyce's comments during a conversation which took place between the two men as they walked in Paris:

as we walked down towards the river our conversation turned on such men as Raymond Lulle, Duns Scotus, and Albertus Magnus, and the strange world they had created.

Yes, it was the true spirit of western Europe, Joyce remarked, and if it had continued think what a splendid civilization we might have today...Indeed one of the most interesting things about present-day thought in my opinion is its return to mediaevalism...

...the cycle has returned upon its tracks, and with it will come a new consciousness which will create new values returning to the mediaeval...

And in my opinion one of the most interesting things about Ireland is that we are still fundamentally a mediaeval people, and that Dublin is still a mediaeval city...Take Yeats, for example, he is a true mediaevalist with his love of magic, his incantations and his belief in signs and symbols...Ulysses also is mediaeval but in a more realistic way...there is going to be another age of extremes, of ideologies, of persecutions, of excesses...6

This conversation took place at some time in the period between 1921, when Joyce met Arthur Power, and 1931, when their friendship had cooled. It was most certainly after the completion of Ulysses (the source of the supposed evidence that he had finished with the Hermetics, and by implication with mysticism), which was published in 1922.

The mystic, elemental aspect of Joyce's Wakean letter is apparent in his description of it as 'written in smoke and blurred by mist and signed of solitude, sealed at night' (337.13-14); his further description of it as 'every dimmed letter' (424.32) accentuates its age and its mystic aspect, lost over the centuries. 'Every letter is a godsend...

6. Arthur Power, Conversations with James Joyce, edited by Clive Hart (London, 1974), pp. 91-93

the O'Meghisthest of all' (269.17-19), indicates both its religious element and its association with Hermes Trismegistus, the inspiration of the Dublin mystics. The single item 'Mathers' in the margin of the opposing page, suggests reference to MacGregor Mathers, the Dublin mystic who is referred to elsewhere in the Wake (see Glasheen, p. 189). If the 'letter from litter', which is identified with 'these secret workings of natures' (615.1-14), is seen in terms of its symbolic function as an aspect of the secret law of life, then the dungheap within which it is to be found takes on additional implications in relation to man's condition in the universal landscape. These same implications are evident in its later counterpart, the dungheap of Samuel Beckett's play, 'Waiting for Godot' (1954). Beckett, a close friend of Joyce, assisted in the writing of Our Exagmination of Work in Progress (London, 1929), a critical interpretation of the Wake which was supervised by Joyce, and Atherton has recognized his presence in the Wake in 'Bethicket me for a stump of a beech...', 112.5 (Atherton, p. 16).

The dungheap of both the book and the play have symbolic roles that relate to the mystic tradition, in association with an examination of the spiritual condition of man. In Beckett's play the barren landscape is an apt backcloth for his spiritually sterile characters for whom 'time has stopped' and life has lost its meaning. In this situation the equation of the landscape with a 'muckheap' is ironic, since the latter, as the starting-point of nature's cycle of growth, holds the potential for life; the later description of it as 'this bitch of an earth' further underlines its life-giving role. By means of a comparison of the role of Joyce's dungheap with that of the more easily accessible 'muckheap' of Beckett's play, it is possible to reach a feasible conclusion as to its similarly elemental but more cryptically presented function in the Wake. At one point Joyce asks 'What is to be found in a Dustheap?'

(307.23), which indicates that it should not be taken at face value; since the hen is the mystic, searching for the long lost secret of life that is held in the letter, then the implication seems to be that the Wakean 'Dustheap' functions in a symbolic role as the naturalistic, elemental source of the letter, which is to be found through the mystic's communion with the elements.

In the two following extracts from the Wake the Hen/Blavatsky becomes the bark or 'stout ship'/'blackshape' which bears HCE/the Irishman away from Ireland on a voyage that has cyclical elements, as can be seen from the four phrases, 'all's set for restart', 'who has come returns', 'there once here was a world', and 'the Phoenician wakes':

1. 'till that hen of Kaven's shows her beaonegg...and the Litvian Newest latter is seen...all's set for restart after the silence...So sailed the stout ship Nansy Hans. From Liff away. For Nattenlaender. As who has come returns. Farvel, farerne! Goodbark, goodbye! (382.10-29).

'hen' and 'Hans': Bidy Hen/Blavatsky.

'Newest latter': 'newest letter in the west'.

'Nattenlaender': Nor.'lands of night' (Mink, p. 124).

'Farvel': Cape Farewell, Greenland (Mink, p. 124).

'beaonegg': this may well have something to do with Francis Bacon and his New Atlantis (1627), but this is conjecture.

2. 'with aslant off ohahnthenth a wenchyoumaycuddler...there once a here was world...In the wake of the blackshape, Nattenden Sorte...the week of wakes is out and over...the Phoenician wakes' (608.24-32).

'wake': three occurrences with three semantic functions.

'hahn': maiden name of Blavatsky, together with 'hen', which clearly identifies the one with the other.

'Nattenden Sorte': derived from Ibsen, 'for natten den sorte': 'with the

night coming on' (Mink, p. 189).

'blackshape': black ship/shape in the night.

'the Phoenician wakes': the Phoenician, an ancient ancestor of the Irishman, is repeatedly merged with HCE throughout the Wake; his waking indicates his resurrection after death/migration.

2.2 'The Key Signature' (302 margin): Joyce's Acquaintance with the Literature of the Mystics

There is a large amount of material of a mystic nature in Richard Ellman's catalogue of Joyce's pre-1920 library, and it must be remembered that prior to beginning work on Finnegans Wake, when he had moved from Trieste to Paris in 1920, Joyce regarded many of these books as necessary enough to his work to have sent for them (see the forward to the revised edition of Joyce's unfinished work, Stephen Hero, 1977). Several of those books with mystic associations that appear in Ellman's catalogue are listed below as they appear in the latter's work:

1. Besant, Annie, Une Introduction à la Théosophie (Paris: Publications Theosophiques, 1907). Stamped 'J.J'.
2. _____ The Path of Discipleship (London: Theosophical Publishing Society, 1904). Stamped 'J.J.'. Acquired on or after 24 March 1906.
3. Blake, William, Poems of, ed. W. B. Yeats (London: Routledge, Muses' Library. June 1905).
4. Boehme, Jacob, The Signature of All Things (London: Dent, Everyman, 1912).
5. Olcott, Henry S., A Buddhist Catechism according to the Sinhalese Canon (London: Theosophical Publication Society, 1886? . Signed 'Jas. A. Joyce May. 7. 1901'.
6. Swedenborg, Emanuel, Heaven and Its Wonders and Hell (London: Swedenborg Society, 1905).
7. Symons, Arthur, The Symbolist Movement in Literature (London: Heinemann, 1899).

Annie Besant was a disciple of Mme Blavatsky, and two of her works on Theosophy, as listed above, were in Joyce's pre-1920 library. She appears in the Wake as follows: 'Or a peso besant' (234.5); 'the lover of lithurgy, bekant or besant' (432.32), and 'old folkers below and beyant' (308.23-24). The date on which Joyce acquired her works suggests Joyce's continued interest in the subject, four years after he first left Dublin.

Emanuel Swedenborg was a seventeenth century Swedish Hermetic; his book, listed above, was in Joyce's possession, and he appears in the Wake in 'Arcane celestials to Sweatenburgs' (552.16), in the vicinity of reference to Freemasonry ('freely masoned').

Jacob Boehme was a sixteenth to seventeenth century German mystic and Hermetic. His above-mentioned book was in Joyce's pre-1920 library and, again, its date of publication (1912) indicates Joyce's continued interest in the subject of the occult. The central point of Boehme's philosophy was that all manifestation necessitates opposition, and this is the hinge upon which Joyce's landscape scheme functions. The title of his book is possibly contained in the Wakean phrase 'The Key Signature' (302 margin). Boehme himself appears under the title 'behemuth' (244.36) alongside a reference to Eliphas Lévi, the nineteenth century French master mystic and Hermetic. Lévi's real name was Paul Louis Constant, and he was familiar with the secret tradition of the Qabalah. He appears in the following Wakean passages: 'He has taken all the French leaves unweilable...from the sourface of this earth, that austral plain he had transmariied himself to...(since the Levey...may have been a redivivus of paganinism...)' (50.8-15); 'Elenfant has siang his triumph, Great is Eliphas Magistrodontos' (244.35-36). The influence of Lévi and other French writers on the occult tradition upon the Dublin literary

scene from which James Joyce sprang is explained by Richard Ellmann in his book, Yeats: the Man and the Masks, 1948, second edition (Oxford, 1979), page 86.

William Blake, a poet, philosopher and mystic who was deeply influenced by Boehme and Swedenborg, was involved in Gnosticism and Druidism. Three books of his works, including the one listed above, were in Joyce's pre-1920 library, and Blake himself is referred to in the Wake on several occasions. Elsewhere in this thesis an examination will be made of aspects of Blake's philosophy that appear to have been incorporated into Joyce's theme of migration to the west, and in the spiritual dichotomy that is inherent in Joyce's Irish racial archetype (see Chapter Four).

Together with Blavatsky and W. Q. Judge (535.31), Colonel Henry S. Olcott was a joint founder of the Theosophical Society in New York, in 1875. He appears in the Wake, together with W. Wynn Westcott, a leading figure in the nineteenth century mystical movement who wrote extensively on the secret traditions of the Hermetics, Rosicrucians and Qabalists: 'some hours to the wester, that ex-Colonel House's' (600.16-18). Reference to Westcott also occurs in 'Flamen vestacoat' (242.34).

W. B. Yeats, poet and mystic, was a member of Blavatsky's Theosophical movement, and one of Dublin's Hermetics. Several of his works were in Joyce's pre-1920 library. Glasheen has noted that 'his use in FW is vast and needs study', but she does not associate his Wakean appearances with his interest in mysticism. Richard Ellmann has recorded the details of the relationship between Yeats and Joyce, and of the assistance and encouragement that Yeats gave to Joyce at the time of the latter's flight from Dublin (see Ellmann, Joyce, pp. 104-112). Matthew

Hodgart has further underlined Joyce's lasting interest in mysticism, in his revelation of the latter's enthusiasm for Yeats's work, 'A Vision' (1926):

It is usual among modern critics to deplore Yeats's occult ideas, and especially the bizarre philosophical-historical-religious system of 'A Vision'...But Joyce, on the contrary, loved 'A Vision', and quotes it extensively in Book II, Chapter ii of Finnegans Wake: he was not at all put out by the lack of science or the quaintness of Yeats's system, since he found it fitted in well with the quasi-occultist, Renaissance speculations in which he had also spent much time - but whether he took it seriously as truth is another matter. (Hodgart, p. 36)

From the evidence of Joyce's pre-1920 library it would seem that, contrary to popular belief, the question of mysticism in world religion and literature was uppermost in his mind during the period extending from the turn of the century to the 1920s. The Qabalah and the French Symbolist movement were currently popular during this period, and Joyce was well acquainted with Arthur Symons, a Cornish poet and critic whose book, The Symbolist Movement in Literature (1899), was in his pre-1920 library. Richard Ellman has recorded details of Joyce's relationship with Symons, and of Symons's assistance in the publication of Joyce's early work (see Ellman, Joyce, pp. 115-116). Atherton has pointed out that Joyce 'certainly admired Symons and read his work carefully' (Atherton, p. 48), and he suggests that the geometrical figure in the Wake (293) was mostly derived from Symons's description of some of Gérard de Nerval's work as having been 'scrawled on scraps of paper interrupted with Kabbalistic signs and "a demonstration of the Immaculate Conception by geometry"' (Atherton, p. 51). Symons described Gérard de Nerval as having 'realized that central secret of the mystics, from Pythagoras onwards, the secret which the Smaragdine Tablet of Hermes betrays in its "As things are below, so are they above"; which Boehme

has classed in his teaching of "signatures" and Swedenborg has systematised in his doctrine of "correspondences" (Symons, p. 30). Several of the French Symbolists of whom Symons wrote were familiar with the Qabalah, and they were deeply interested in mysticism. As Symons himself pointed out, 'the doctrine of Mysticism, with which all this symbolic literature has so much to do, of which it is all so much the expression, presents us...with a theory of life which makes us familiar with mystery' (Symons, p. 173). There appear to be three brief Wakean references to Symons (310.14, 367.13, 620.21; see Glasheen, pp. 276-7).

Of the generation of mystics that were contemporary with Joyce, Aleister Crowley, born 1875 and only seven years older than Joyce, was the most notable; he achieved notoriety in the early part of this century as a result of his deep involvement with the occult. In 1923, when Joyce was embarking upon Finnegans Wake, Crowley had published an extremely complimentary article entitled, 'The Genius of Mr. James Joyce' (New Pearson's Magazine, 49 (July, 1923), 52-53), in which he praised Joyce as the saviour of the newly evolved 'novel of the mind':

Every new discovery produces a genius. Its enemies might say that psycho-analysis - the latest and deepest theory to account for the vagaries of human behaviour - has found the genius it deserves. Although Mr. Joyce is known only to a limited circle in England and America, his work has been ranked with that of Swift, Sterne, and Rabelais by such critics as M. Vallery [Valéry?], Mr. Ezra Pound and Mr. T. S. Eliot.

...I am convinced personally that Mr. Joyce is a genius all the world will have to recognize. I rest my proof upon his most important book Ulysses, and upon his first novel, A Portrait of the Artist as a Young Man.

If Joyce was aware that this compliment had been paid to him by one of the twentieth century's leading mystics he must have been gratified, and characteristically his gratification would appear to have extended

to the incorporation of references to Crowley and his work in the text of the Wake. In James Joyce: A Student's Guide (1978), Matthew Hodgart has pointed out references to Aleister Crowley, to the French mystic, Eliphas Lévi, and to the Order of the Golden Dawn, all of which occur in one particular section of the Wake (219-59):

Black magic and sorcery play an important part in this chapter, as they did in the intellectual life of nineteenth-century Europe, and again do so in the mid-twentieth century...The most important author and practitioner of the nineteenth-century was Eliphas Levi (244.35 'Eliphas', 230.34 'levirs'), and of the twentieth Aleister Crowley, who believed that he was a reincarnation of Eliphas Levi and called himself the 'Great Beast' of the Apocalypse: hence 232.28 'crowy', 129.12 [actually 229.12] 'Crowhore', and I think 231.05 'alas, that dear'. He is named more clearly outside the chapter as 'Crowally' (105.27), but he is very clearly called the Great Beast and associated with Levi in the Phoenix Park Zoo episode: 244.35 'Great is Eliphas Magistrodontos'. Crowley was associated with McGregor Mathers, the founder of the occultist Order of the Golden Dawn, of which W. B. Yeats was an active member...the Order appears 222.18 'Radium Wedding of Neid and Moorning and the Dawn of Peace', while 220.21 'perdunamento' is based on Perdurabo, the magic motto-name that Crowley assumed on joining the Order. W. B. Yeats assumed the more interesting motto-name of Daemon est Deus inversus, which, if not quoted, is beautifully Joycean. (Hodgart, 156-157)

The Wakean clause 'Great is Eliphas Magistrodontos', to which Hodgart has drawn attention as referring to both Crowley and Eliphas Lévi, is immediately preceded by 'Elenfant has siang his triumph' (244.35), and succeeded by 'and after kneepayer pious for behemuth' (Jacob Boehme, sixteenth century German mystic and Hermetic). The 'elephant' reference is repeated elsewhere in the Wake, in the statement 'The elephant's house is her castle' (537.1). I believe that this may be a cryptic reference to aspects of a small book, written and published by Crowley in 1907, and entitled Konx Om Pax: Essays in Light (London, 1907). In its opening short tale the young heroine of a pseudo-fairytale

must make a mental journey through several 'Houses', symbols of stages in her developing spiritual awareness, on a formidable trek that can best be described as an inverted 'Pilgrim's Progress', where the values and ethics of Christianity are turned upon their heads. For instance, we are told that Satan is the Saviour of the World (p. 11), and 'wicked things' are described as being beautiful (p. 11). The 'elephant's house' to which Joyce refers appears to be the 'Heaven' of Crowley's tale, the final 'House' or "castle which the heroine will share forever with her 'Fairy Prince'. Elsewhere in the book, in the introduction to a pseudo-play that includes reference to contemporary mystics, Crowley himself uses the term 'elephant'; he refers to 'innumerable sheets of double Elephant Whatman paper about to be an impracticable Table of Correspondences' (p. 30).

Several textual similarities are shared by the Wake and Konx Om Pax. The most noticeable area of comparison is that of title; Joyce's work is called Finnegans Wake, and Crowley's short tale at the start of Konx Om Pax is entitled 'The Wake World'. The latter involves the internal, spiritual progress of the young girl, Lola, through the reality of her own subconscious awareness, as opposed to what she defines as the 'dream' world of consciousness; she makes this point in the opening lines of the tale with the statement, 'When I am awake, you see, I know that I am dreaming' (p. 3), and elsewhere, 'There was an Angel blowing ever so hard on a trumpet, and people getting up out of the coffins. My Fairy Prince said: "Most people never wake up for anything less"' (p. 8). If this same definition is applied to Finnegans Wake, then the so-called 'dream-world' interpretation of Joyce's book acquires a new dimension of meaning. It has frequently been suggested that the Wake is about the on-going dream of HCE, but in Crowley's terms of reference external reality becomes the long 'dream', whilst waking reality is that of the

internal spirit.

Crowley's young heroine, Lola, is also called the 'Key of Delights', and keys are frequently referred to in the Wake (these are examined in more detail at a later point in this chapter). The whole of Crowley's 'Wake' tale is accompanied by marginal, explanatory notes, in Hebrew and Latin; the section of the Wake which Glasheen has labelled the 'Night Lessons' (260-308) is also accompanied by marginal notes, written in various linguistic forms. Further, in his introduction to Konx Om Pax, Crowley examines philosophical principles of opposition; in his 'Night Lessons' chapter Joyce includes a marginal reference to 'POLAR PRINCIPLES' (271), and his utilization of principles of opposition, as preached by Nicholas de Cusa and Giordano Bruno, have previously been well documented (see Atherton, 35-36).

In her invocation to her Fairy Prince, whom she also calls 'wide-wide-wake Light' (p. 19), Lola refers to the delta sign that Joyce has associated with ALP: 'ADONAI! Thou inmost Δ ,/Self-glittering image of my soul' (p. 4). There is a reference to a prince in Joyce's text, prior to 'Strangely cult for this ceasing of the yore. But Erigureen is ever' (278.26-279.3). Erigena was an Irish-born mystic and theologian (see Glasheen, p. 87).

The whole of Crowley's work is based upon the mystic concept of life, and Konx Om Pax includes various references to the Rosicrucians, 'the Brethren of the Rosy Cross' (p. viii); further, Lola refers to 'a holy Magician called Hermes' who guides her on part of her journey (p. 23). Joyce also makes several references to Hermes (see Glasheen, pp. 125-126); in the 'Night Lessons' section of the Wake there is a reference to him together with the saying that was attributed to him: 'The tasks above

are as the flasks below, saith the emerald canticle of Hermes' (263 21-22); Hermes was supposed to have said, 'As things are below, so are they above'.

In the Wake there is a statement 'His is house of laws' (623.11). On her spiritual journey Lola travels through several 'Houses'. In the Third House, the 'House of Sorrows', there is a 'pool of black solemn water' (p. 22); the Irish root of the name Dublin, 'Dubh linn', means black or dark pool. Such a coincidence would have amused Joyce, had he known of it. In her description of the Fourth House Lola says, 'there is a noise that means when you understand it, 'Joy! Joy! Joy!'' (p. 18). In the Wake Joyce frequently plays with variations on the word, 'joy'. At one point in the book there is the following complex pun: 'Shimach, eon of Era. Mum's for's maxim, ban's for's book and Dodgesome Dora for hedgehung sheolmastress' (228.15-17): Hebrew 'simha' = joy; m,b,d,h, the initial letters of the following word, plus vowels = Hebrew 'mebhadeah': joyous (McHugh, p. 228). Elsewhere in the Wake there are references to 'joyous guard' (246.13), 'tenspan joys' (547.30), 'You are poorjoist' (113.36), which seems also to be a play on his name and situation, and many other such occurrences of the word 'joy'.

Lola's description of her entry into the Sixth House is reminiscent of Lewis Carroll's description of Alice's descent, on her hands and knees, into the rabbit hole:

First there's a tiny, tiny doorway, you must crawl through on your hands and knees; and even then I scraped ever such a lot of skin off my back; then you have to be nailed on a red board with four arms, with a great gold circle in the middle, and that hurts you dreadfully. (Crowley, p. 12)

Joyce refers to Alice Liddell, Alice in Wonderland and Through the

Looking Glass in his 'Night Lessons' chapter: 'Though Wonderlawn's lost us for ever. Alis, alas, she broke the glass! Liddell lokker through the leafery, ours is mistery of pain' (270.19-22). The Lewis Carroll references are easily recognizable, but the final clause in Joyce's passage would seem to apply more appropriately to the suffering of the girl, Lola, during her initiation ceremony; 'mistery' encompasses 'mastery', 'mystery' and 'mystic', which are appropriate for the description of her mastery of 'the mystery of pain during a mystic rite.

In his description of the Sixth House Crowley says, 'the Sixth House is really in a mountain called Mount Abiegnus, only one doesn't see it because one goes through indoors all the way' (p. 15). Elsewhere in Konx Om Pax he describes Mount Abiegnus as 'The Rosicrucian Mountain of Initiation', wherein lies hidden the Stone of the Philosophers (p. 71). This definition throws light on a statement which Joyce made regarding his work on the Wake: 'I am boring into a mountain from two sides. The question is how to meet in the middle' (Budgen, (p. 347). In the Wake itself Joyce says of HCE, 'This man is mountain' (32.5). In the Preface to this thesis I put forward the suggestion that the 'mountain' is the Irish racial archetype, as personified by HCE, and that Joyce approaches him from the two opposing sides of his spiritual response to life, the learned or taught response of the Catholic, and the innate mystic response that he has inherited from his ancient, pagan ancestors. The application of Crowley's description of the Rosicrucian Mountain to Joyce's definition of HCE as 'mountain' gives support to the supposition that there is a strong mystic element in Joyce's task of 'boring into a mountain from two sides'.

At the opening of her tale Lola says, 'the really important thing is the wake-up person. There is only one...I call him my Fairy Prince.

He rides a horse with beautiful wings like a swan, or sometimes a strange creature like a lion or a bull, with a woman's face and breasts, and she has unfathomable eyes' (Pegasus and Sphinx). This seems to be a reference to the importance of myth and mysticism in the spiritual development of man. In the Wake the cock/hen/Hahn is the all-knowing mystic, and in the 'Night Lessons' chapter there occur the passages, 'all cocks waken' (276.18), and 'Erdnacrusta, requiestress, wake em!' (262.15). Elsewhere in the Wake we have 'The silent cock shall crow at last. The west shall shake the east awake' (473.22-23).

The Wake has previously been acknowledged as having touched upon most of the world's religions, primarily as a means of establishing the concept of universal man's search for spiritual truth (see Atherton). Bernard Benstock has been more explicit in his definition of the role of religion in the Wake: 'Although positive because of its dominance, it is nonetheless essentially negative in purpose: a criticism of orthodox religion, a bitter commentary on the role of the Church in world history, and a condemnation of the excesses committed in the name of orthodoxy' (Joyce-Again's Wake: an Analysis of 'Finnegans Wake', 1965, p. 99). Crowley is similarly condemnatory of the Church in Konx Om Pax; through the mouth of Lola he describes the world's religions as misrepresenting themselves as the Houses of God, when in fact they have become corrupted, and hold man back from his spiritual pilgrimage to Enlightenment: Lola says,

I saw that the outsides were horribly disfigured with great advertisements, and every single house had written all over it:

FIRST HOUSE

This is his Majesty's favourite Residence.
No other genuine. Beware of worthless imitations.
Come in HERE and spend life!
Come in HERE and see the Serpent eat his Tail!

So I was furious, as you may imagine, and had men go and

put all the proper numbers on them, and a little
sarcastic remark to make them ashamed; so they
read: Fifth House, and mostly dream at that.
Seventh House, External splendour and internal
corruption, and so on. And on each one I put
'No thoroughfare from here to the First House...'
(Crowley, pp. 18-19)

There are other points of contact between the Wake and Crowley's
'Wake World'. For instance, Joyce's Shem and Shaun, the 'daughter-
sons' of Anna Livia (215.35-36), are known to be twins but also opposites
in temperament and achievement (see Glasheen, p. ix). Crowley's Lola
refers to twin sisters who live in a passage between Houses:

They are two sisters; one is very pure and good,
and the other is a horrid fast woman...really
there is another way to put it: you can say they
are two sisters, and one is very silly and
ignorant, and the other has learnt to know and enjoy.
(Crowley, p. 21)

Lola also refers to the moon as a woman: 'She was a full moon, and
yet she looked like a woman quite, quite young' (Crowley, p. 7). Joyce
similarly personifies the 'widowed moon' (88.3), according to ancient
myth (see Chapter Three of this study).

There appear to be several references to Crowley in the 'Night
Lessons' chapter, as elsewhere in the Wake ('chawley', 271 margin;
'bless his cowly head', 275.26; 'Creeping Crawleys', 288 note 6; 'Ungodly
old Ardrey, Cronwall' (261 margin) contains Crowley's initials), and to
McGregor Mathers, a leading mystic of the period ('Eggsmather', 296.21),
as well as to W. B. Yeats (see pages 294-5 for reference to Byzantium -
Yeats wrote the poem 'Sailing to Byzantium' - and to the gyres with
which Yeats organized his philosophical time concept). At page 269,
note 4, there is a reference to 'Black and White Wenchcraft', which

suggests the witchcraft/mysticism of Blavatsky. A Wakean reference to the mystic Order of the Golden Dawn occurs in the following passage: 'From golddawn glory to glowworm gleam' (99.1). Elsewhere, the item 'Old cocker, young crowy' (232.27-28), creates a polarity that seems to suggest a direct comparison between the older mystics of the Blavatsky school, and the loudly crowing new generation of mystics, as personified by Aleister Crowley. Certainly, Crowley did not seem to be in awe of his seniors in Europe's occult circles. In her book, The Mystical Qabalah (1935), Ms Dion Fortune wrote, 'It is Crowley's jibe at his teachers that they bound him to secrecy with terrible oaths and then "confided the Hebrew alphabet to his safe keeping"' (Fortune, p. 27). In the Wake there are two references to the name Fortune (not mentioned by Glasheen): 'Miss Fortune' (149.23), and 'the seed was sent by Fortune' (235.21) with, on the preceding page, reference to 'cabaleer', 'cockshy' and 'besant' (Cabala, Blavatsky and Besant).

Crowley's book, Konx Om Pax, includes a pseudo-play in which he seems to have been slighting his older contemporaries by means of the manner in which he refers to them. The play is entitled 'Ali Sloper; Or, The Forty Liars: A Christmas Diversion'. A list of 'DRAMATIS PERSONAE (With suggestions for cast)' contains the heading 'DR. WAIST-COAT'S FAMOUS TROUPE OF PANTOMIMISTS ("THE FORTY LIARS")'. The capitalized title indicates a certain lack of respect for William Wyn Westcott and his associates. During the course of the play McGregor Mathers (FW x 9) is referred to as 'THE MYSTERIOUS MATHERS', and W. B. Yeats as 'THE YONLY YEATS. What are Yeats?' (Crowley, p. 28).

The title of the play is derived from that of the oriental tale, 'Ali Baba and the Forty Thieves'. There are four references to the latter in the Wake: two of them are accompanied by material that links

them loosely to Crowley's text: 1. 'Heali Baboon and the Forky Theagues' (176.12-13), preceded by 'There is Oneyone's House in Dreamcolohour', and 'Telling your Dreams'; 2. 'Hellig Babbau', followed by 'By him it was done bakpa, by me it was gone into, to whom it will beblive' ('it will live/be believed'). The page preceding the latter example contains the following: 'I see now. We move in the beast circuls'. This seems to be a direct reference to the 'rough beast' of W.B. Yeats's poem 'The Second Coming', describing "the advent of an anti-Christian era, and to Aleister Crowley, who identified himself with the 'Beast' alluded to in the Book of Revelation, whose number is 666. In the same area of Joyce's text there is the item 'Anno Mundi' (L.year of the world), which combines the name of Anna with 'Virgo Mundi', Crowley's name for Lola. It is followed by, 'Dream. Ona nonday I sleep. I dreamt of a somday. Of a wonday I shall wake' (480.24-481.8). This last passage, and the one 'For as Anna was at the beginning lives yet and will return after a great deap sleep rearising' (277.12-14), are based upon the concept of waking from a dreaming state. Similarly, Lola works to awaken from her 'dream' state into spiritual awareness.

In Crowley's play, 'Ali Sloper', there is included among the list of characters a reference to 'Whitehead.....Equilibrist'. The name, Whitehead, could well be that of Willis F. Wheathead, the author of a book on the occult philosophy of Cornelius Agrippa, published in 1898, which may at one time have been in Joyce's possession. My supervisor, Mr Andrew Hamer, drew my attention to a copy of the book, entitled Three Books of Occult Philosophy or Magic by the Famous Mystic, Henry Cornelius Agrippa, Book One - Natural Magic (Hahn & Whitehead: Chicago, 1898), edited by Willis F. Whitehead. Its fly-leaf is signed at the bottom, right-hand corner, 'Jas. A. Joyce, 1902', in hand-writing that

is markedly similar to that of James Joyce.⁷ According to the printed versions of Joyce's signature that occur in the edited collection of his critical writings (The Critical Writings of James Joyce, 1959) Joyce included the letter 'A' of his middle name, Augustine, until some time between 1903 and 1907, when it began to disappear, leaving variations on his first and last name; for example, 'J. J.' and 'James Joyce'. Therefore, the presence of the 'A' in the 1902 signature adds support to the assumption that it may well be that of James Joyce, the author. An essay which Joyce delivered in the February of that year (1902), on the Irish poet, James Clarence Mangan (Crit. Writ., pp. 73-83), is similarly signed, 'James A. Joyce', and it contains several concepts that are of a mystical, or more exactly, a theosophical nature, as the editors have noted. In this respect also, the year 1902 is significant, since it was in the October, prior to leaving Dublin in the December, that Joyce became involved with those members of Dublin's literary circle who were also committed mystics. Richard Ellman has given an account of this period in Joyce's life (Ellman, Joyce, pp. 102-114), but Ellman is of the opinion that Joyce's interest in mysticism was superficial and short-lived, and that he cultivated these friendships simply because of their usefulness to him.

The publishers of Whitehead's book are listed as 'HAHN & WHITEHEAD'. The maiden-name of Blavatsky, the founder of the Theosophist movement, was Hahn, but she and Whitehead are hardly likely to have collaborated on its publication, since she died in 1891, and the book was not published until 1898.

7. Three Books of Occult Philosophy or Magic by the Famous Mystic, Henry Cornelius Agrippa, Book One - Natural Magic, edited by Willis F. Whitehead, and published by Hahn and Whitehead (Chicago, 1898)

Glasheen has identified the Wake's many 'Whitehead' references with Finn MacCool, the Irish legendary hero; William York Tindall, meanwhile, in his book James Joyce: His Way of Interpreting the Modern World (New York, 1950, 1979 reprint), refers to Joyce's familiarity with the work of Alfred Whitehead, the philosopher, which suggests that the latter may be hidden among Joyce's Whiteheads. Nevertheless, my search for evidence of Willis F. Whitehead's presence in the Wake has been successful to the extent that certain of the book's many and varied forms of reference to the name can be supposed, by association with other, adjacent items, to refer to the author of the book which Joyce may have owned.

Crowley's 'Whitehead' references are as follows: 'Whitehead..... Equilibrist' (Crowley, p. 27), and 'Enter WHITEHEAD, equilibrist, does his turn, makes a Long Nose, and exit' (Crowley, p. 43). Four of the Wakean 'Whitehead' references are in the vicinity of material that indicates their mystic associations (the relevant items are underlined):

1. 'a rightheaded ladywhite...under pressure of the writer's hand...ah ha as blackartful...the highpriest's hieroglyph...it need not be lost sight of that there are exactly three squads of candidates for the crucian rose...' (121.22-122.25): the Rosicrucians are a mystic order to which several of the literary figures who appear in the Wake belonged.

2. 'And old Whiteman self...beyond the bays, hope of ostrogothic and ottomanic faith converters...since primal made altar in garden of Idem. The tasks above are as the flasks below, saith the emerald canticle of Hermes...' (263.8-21): the item 'beyond the bays' may refer to Whitehead's publication of his work in America. The remainder of the extract is a deviation of the saying attributed to Hermes Trismegistus, and written in

his Emerald Tables.

3. 'Here Comes Everybody...constantly the same as and equal to himself... Take off that white hat!' (32.18-23): this passage is on the same page as and succeeding, the statement, 'this man is mountain', which I have previously associated with the Rosicrucian Mountain of Initiation.

4. '(Major Hermyn C. Entwhistle) with dramatic effect reproducing the form of famous sires on the scene of the formers triumphs, is showing the eagle's way to Mr Whaytehayte's three buy geldings...on this golden of evens!' (342.20-27): the final item seems to be an inverted reference to the Hermetic Order of the Golden Dawn.

5. '-Is that yu, Whitehed?

-Have you headnoise now?

-Give us your mespilt reception, will yous?

-Pass the fish for Christ's sake!

-Old Whitehowth he is speaking again...Pity poor whiteoath!...Tell the woyle I have lived true thousand hells. Pity, please, lady, for poor O. W. in this profundust snobbing I have caught...I askt you, dear lady, to judge on my tree by our fruits. I gave you of the tree!...My freeandies, my celeberrimates: my happy bossoms, my all-falling fruits of my boom. Pity poor Haveth Childers Everywhere with Mudder!' (535. 22-35). These several Whitehead references are extremely ambiguous: 'Old Whitehowth', together with the reference to his ancient origins, suggests Finn MacCool, whose head is supposed to lie beneath Howth Head; 'poor O. W. in this profundust snobbing I have caught', implies Oscar Wilde, and his work, De Profundis (1896), written in Reading Gaol. The succeeding references to the tree, and especially the item 'I gave you of the tree', when linked to the initial 'Whitehed', suggest Willis F.

Whitehead and his work on the Qabalistic Tree. The word 'judge' may refer to the Theosophist, W. Q. Judge, and the 'lady' to Blavatsky, whose maiden-name Hahn is linked to that of Whitehead as joint publisher of his book. Further, on the page preceding that on which the above example occurs there is reference to Edgar Allan Poe ('and the Poe's Toffee Directory', 534.21); on the title page of Whitehead's book there is a quote from Poe: 'A quaint and curious volume of forgotten lore'.

The remainder of the most easily identifiable references to a 'Whitehead' are difficult to pin down to any particular figure:

1. 'Ashe and Whitehead, closechop successor to' (311.24): I have been unable to identify the Ashe referred to here and elsewhere ('Want more ashes, griper?', 301.26; and 'Reenter Ashe Junior', 321.34. The former example seems to be associated with Agrippa.).
2. 'hands between hahands...(W. W. goes through the card)...' (38.33-39.2): in this instance Whitehead seems to be associated with Blavatsky and the Tarot.
3. 'French hen or the portlifowlum', plus 'levanted', 'crowplucking', 'agripment', and 'the white ground of his face' (83.31-84.19): these suggest reference to Hahn, Lévi, Crowley, Agrippa and Whitehead.
4. 'Take off thatch whitehat', 'tick off that whilehot', plus 'With his coate so graye. And his pounds that he pawned from the burning' (322.1-15). Glasheen has noted the above reference to Ezra Pound, who was acquainted with Joyce. There is no textual support for the supposition that the two deviations of 'Whitehead' refer to Willis F. Whitehead. The item 'graye' is intriguing because Crowley, who refers to Whitehead,

also writes extensively about an Arthur Gray in his book, Konx Om Pax. According to Crowley, Gray was a poet who lived in Holbein House, and 'he had seen God face to face, and died' (Crowley, p. 71).

In Whitehead's book on the occult there are diagrams of the Qabalistic Tree of Life, and also a 'NEWLY ARRANGED TABLE OF THE TAROT AND CABALA', which includes the symbols, their numerical value, and their Hebrew forms and letter names. David Goodwin has presented a list of the letters of the Hebrew alphabet that occur in the Wake ('Hebrew in the Wake', Wake Newsletter, 9 (October, 1972), 68-75), and a comparison of this with the interpretations of Whitehead suggests that for the most part Joyce did not use the latter's work. It can be seen from the following examples that several of Joyce's interpretations of the symbolic elements in the Hebrew alphabet differ from those of Whitehead:

<u>Goodwin</u>	<u>Whitehead</u>	<u>Joyce</u>
Het/Cheth = Barrier	Cheth = Fence	249.16 a hedge
Yod = Hand/Arm	Yodh = Male Organs	249.16 a hand, 258.3 youd, 360.24 youd, 419.3 youdly, 485.5 yod
Lamed = Study/Prong	Lamed = Ox-goad/Whip	201.30 lamm et, 246.16 a prong, 533.8 lambeth
Tav/Thav = a Sign	Tau = Cross	132.17 Tav, 249.16 a sign, 582.8 Taffe
Ainsoph = without end; En Soph a Cabalistic term		261.23 Ainsoph, 283.1 endso one

In the above table most of Joyce's interpretations comply with those of Goodwin, although it can be seen from the final item that he actually uses both forms on occasion. The point is that it is not possible to conclude with any certainty that Joyce actually used Whitehead's book, despite the fact that he appears to have at one time owned a copy.

2.3 'Moy jay trovay la clee dang les champs' ('I have found the key in the fields') 478.21: the Qabalah in 'Finnegans Wake'

In his work The Secret Wisdom of the Qabalah (London, no date, p. xxiv), J. F. C. Fuller has defined the meaning of the word 'Qabalah' as follows: 'The secret which intoxicates which is as dark as night, and which must not be divulged'. If Joyce had become an initiate into its tradition it would account for the mostly cryptic, tortuous nature of its Wakean elements, since it is forbidden to initiates to disclose the secret workings of the cult to outsiders. In fact, the whole creation of the Wake was shrouded in mystery; Joyce made a point of refusing to divulge the name of the book to anyone, calling it 'Work in Progress', and frequently hinting at widely varied definitions of its thematic content, which would be consistent with the evasive tactics of the Qabalist.

The hidden doctrine of the Qabalah is based upon a complex system of letters, numbers and keys that are represented on a symbolic diagram called the 'Tree of Life'. The letter, number, key and tree play their symbolic roles in the Wake.

Qabalism functions on a universal level, being concerned with the spiritual condition of archetypal man, and it has drawn into service a wide range of religious and philosophical thought. Similarly, the Wake functions on a universal level, being concerned with the response to life of Joyce's Irish racial archetypes, HCE and ALP, and it has drawn into service the major religions and philosophies of the world.

There are many such similarities that are shared by the Qabalist and his tradition and Joyce and his 'great myth of everyday life' (Atherton,

p. 51). For instance, the following definition of the Qabalist and his system could equally well be applied to Joyce and his final work:

the Qabalist is an inveterate plagiarist; he never hesitates to absorb knowledge from outside. His doctrines, being secret, are vastly attractive; they suck in all the mysteries and digest them into a universal form...consequently the Qabalah has developed into a world embracing philosophy well adapted to the ideals of a world-scattered race. In it will be found Hinduism, Taoism, Buddhism, Zoroastrianism, and Atheism...Further, the Qabalah does offer to humanity a world religion or cult. In a silent and secret way its doctrine is the conquering mystery of the life-force.

(Fuller, pp. 34-35)

Atherton, however, has suggested that everything Joyce uses in the Wake about the Qabalah 'seems to be contained in an article on that subject in the eleventh edition of the Encyclopaedia Britannica' (Atherton, p. 47). Whilst acknowledging Joyce's familiarity with the work of Arthur Symons on the Qabalah, from which he supposes Joyce acquired the geometrical figure in the Wake as a parody of the Qabalah (ibid, p. 51), Atherton has concluded that Joyce was unlikely to have been deeply read in esoteric law:

Spiritualism, occultism, alchemy, the Cabbala, and the works of such people as Hermes Trismegistus and Paracelsus: these are the sources in which we are given to understand that Joyce was deeply read. It is, however, significant that the only quotation from the 'Hermetic sayings' or the 'Smaragdine Tablet' is 'The tasks above are as the flasks below, saith the emerald canticule of Hermes' (263.21).

(Atherton, p. 46)

The Hermetic saying from which the above quote was derived reads as follows: 'That which is above is like that which is below, and that which is below is like that which is above, for the operations of the wonders of the one thing' (Fuller, p. 139). It is the basis of a binary, symbolic system of reference which has its origins in the Qabalah, and

which is central to the Wakean landscape scheme, where tree and stone, pagan and Christian, male and female, east and west, function in their capacity as polarized pairs, in the depiction of the spiritual responses and conditions of the Irish racial archetype; in every case the apparent polarities meet in the creation of the whole man.

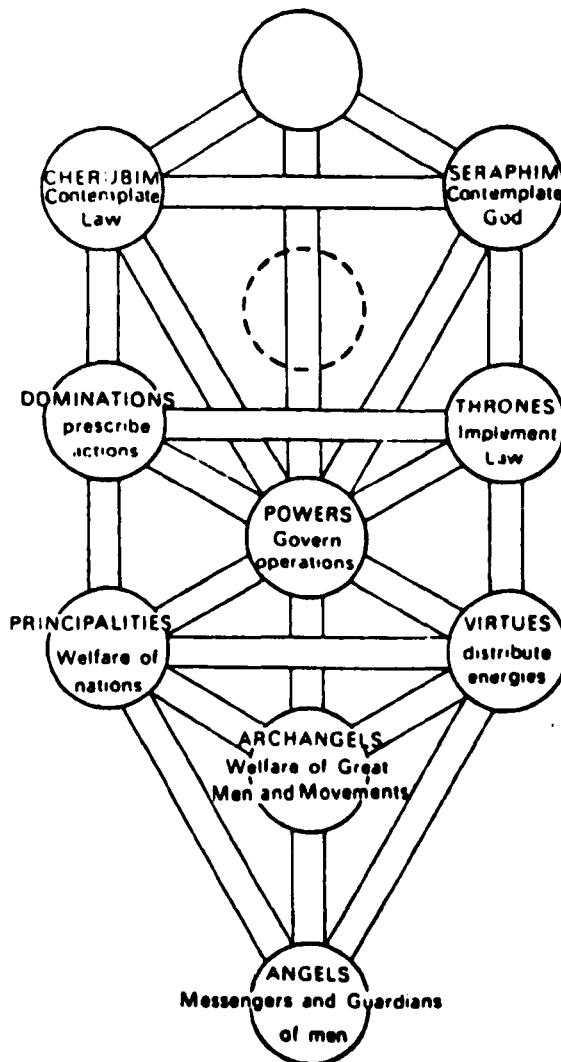
Aleph, one of the many Wakean variations on ALP's name, is an aspect of the Qabalistic 'above and below' theme; it is the name of the Hebrew letter which, in the Qabalah, means 'the World Above separated from the World Below by the Vital Force' (Fuller, p. 92). Similarly, there are binary as well as philosophical implications in Joyce's diagrammatic representation of ALP (page 293), and these have been recognized by Glasheen: 'It has lots of meaning - Christian, Kabbalist, Masonic, Platonic, Neo-Platonic, Hermetic, Viconian, Brunonian, Yeatsian. It is the two halves of FW, circling into each other' (Glasheen, p. liii).

The Bible is fundamental to the Wake; Atherton has previously pointed out that 'Every aspect of the life, death, and resurrection of Joyce's hero is linked in some way with the Bible' (Atherton, p. 173). The Bible is largely a narrative of the early history of the Hebrews, and it has been described elsewhere as functioning on four levels of comprehension: the historic level, the allegorical level (as a description of the spiritual development of man from Adam to Christ), the cryptic level (a secret code is hidden within the letters of the Hebrew alphabet), and the Qabalistic level (the Bible holds all the information that is contained in the symbolism of the Tree of Life).⁸ The historical and spiritual development of man as the Irish racial archetype, the secret language of the Hebrews, and the symbology of the Qabalah, are all features of the Wakean landscape, as are Adam, Noah, Abraham, Moses,

8. Jeff Love, The Quantum Gods (Great Britain, 1976), pp. 55-61

David and Solomon, who were supposed to have been among the earliest initiates of the Qabalah.

St Thomas Aquinas, the Roman Catholic philosopher whom Joyce referred to and quoted throughout his work, including Finnegans Wake, was himself influenced by the Qabalah in his thinking. Out of his study of Judaism he was able to formulate a whole theology which was eventually grafted into Church teaching, relating God and angelic influences through the Tree of Life to the world of elements, plants, animals and man, so that, according to Z'ev ben Shimon Halevi, author of Tree of Life (1972), 'Out of this Cabalistic concept came the nine orders of the church hierarchy' (ibid, pp. 21-22):



Tree of Thomas Aquinas

Very little now remains in the modern, exoteric Catholic Church (which Joyce abandoned early in his life) of its ancient, mystical heritage. Over the centuries advocates of its esoteric element have been persecuted and rejected. One such casualty was the sixteenth century Italian philosopher, Bruno de Nola, who was burned to death as a heretic because his ideas, which were in the Qabalistic tradition, were contrary to the teachings of the Church. Joyce used Bruno's theories widely in the Wake (see Atherton and Glasheen). In a letter to his patroness, Harriet Shaw Weaver (1.1.25), he said of Bruno 'His philosophy is a kind of dualism - every power in nature must evolve an opposite in order to realize itself and opposition brings reunion etc etc' (Letters, 1, pp. 224-5). Bruno's concept of binary opposition, and his theory that the universe consists of an infinite number of ever-changing entities, are both Qabalistic in origin, and they are both central to the Wakean landscape scheme of opposition, where metempsychosis and metamorphosis prevail. As Joyce has confirmed, 'every person, place and thing in the chaosmos of Alle anyway connected with the gobblydumped turkery was moving and changing every part of the time' (118.21-23), a statement which is similar in content to a passage from the Zohar, a collection of Qabalistic treatises on God and the universe: 'Not any Thing is lost in the universe, not even the vapour which goes out of our mouths; as all things, it has its place and its destination' (Fuller, p. 39).

So that in the Wake he can present his concept of archetypal, racial response, unbounded by the restrictions of time and space, Joyce has abandoned the conventional literary technique of creating fixed characters who function within an equally fixed time-span; instead, his characters flit, in accordance with the Qabalistic tradition, from time-span to time-span, from personification to personification, from male to

female, to salmon, to river, to tree, to stone, in cycles of time and space. Each briefly sketched image represents in turn, or in some cases simultaneously, by means of historical, legendary and contemporary characterizations and landscape elements, reflections of the opposing aspects of the Irish racial archetype's spiritual response to life. Within this complex scheme the dogma of the exoteric Catholic Church and the esoteric mysticism of the ancients stand as opposing, powerful influences upon the Irish soul; throughout the Wake the former is associated with his spiritual paralysis and death, while the latter is inherent in his spiritual resurrection.

ALP and HCE are the major personifications of the opposing, positive and negative aspects of the spiritual condition of Joyce's Irishman who is, perhaps more than any other racial archetype, divided by his age-old and deeply instilled loyalties to the doctrine of the Church and the mystical folklore of his pagan ancestors. In HCE's cycles of movement between life and death, and in the metaphysical aspect of his integration with elements of the naturalistic landscape, he conforms to the Qabalistic approach to the question of existence, in which death is regarded as the passage of the spirit from one form of existence to another. It is for this reason that in the Wake it is the conscious or subconscious responses of the characters to life that are paramount, and not their identities or actions. Too much emphasis has previously been attached to the question of identity in the Wake; names are almost irrelevant, apart from their role in giving some kind of familiar anchorage to the spiritual conditions and responses that are being portrayed at any one point in the book. For Joyce and for the Qabalist, time and space are inconsequential means of pinning down the ever revolving spirit of life into a recognizable, relative form.

In his critical work, The Sacred River: An Approach to James Joyce (London, 1949), L. A. G. Strong revealed an early recognition that, like the mystic William Blake, Joyce had rejected current statements of faith, and relied, instead, upon his own judgement and vision (Strong, p. 86). Joyce had lectured on Blake while he was in Trieste, but Frank Budgen has stated that although he was 'familiar with the interpretations of Blakean mysteries of Yeats and his circle', Joyce never accepted the Blakean or any other ready-made symbols' (Budgen, p. 318). There are, however, similarities that appear to be shared by the works of the two authors: there is evidence in Blake's poem, 'America: A Prophecy' (1793), and in other examples of his work, that Blake regarded the dogma of European Christianity as leading its followers inexorable into moral slavery.⁹ In Dubliners Joyce too, depicted what he had come to regard as the spiritual 'paralysis' of Dublin's Catholics. His final presentation, in Finnegans Wake, of the spiritual polarities that are inherent in his Irish racial archetype, is an advance upon his own early theories, as presented in Dubliners, and those of Blake. There is also implicit in the Wake the concept, previously developed by Blake, of the difference between man's taught and innate responses to life. In the Wake taught response to the laws, doctrines and judgements of the Church, is balanced against the capacity of HCE and ALP for mystical communion with the elements; for Joyce's characters metamorphosis and metempsychosis, rather than the finality of death, are the norm.

The following description of the Qabalistic view of Jesus serves to reveal something of what Joyce was attempting to achieve in his presentation of the Irish hero/anti-hero, not as a fixed personage but as a

9. see the introductory notes to 'A Song of Liberty' and 'America: A Prophecy', in The Prophetic Writings of William Blake, edited by D. J. Sloss and J. P. R. Wallis, 2 vols (Oxford, 1926), I, pp. 40-41 and 44-45

fluid depiction of conscious and subconscious spiritual response:

in the Qabalah 'Christ' is not seen as a personage, but as a state of consciousness which was personified by many individuals in history, including the man Jesus. It is a state of consciousness in which spirituality and materialism, consciousness of self and consciousness of others, and the inner divinity and the outer personality are in perfect balance. The attainment of this state of consciousness is the objective of studying the Qabalah. (Love, p. 23)

..

Hodgart has said that 'it is doubtful whether Finnegans Wake could have been written at all without the great compendium of magic and religion, Sir James George Frazer's The Golden Bough' (Hodgart, p. 3). Frazer himself offers indirect support for Love's thesis with the declaration that 'almost the only original element in Christianity is the personality of Jesus'.¹⁰ In his Wake notebook, begun in 1922 when Joyce was presumed to have rejected the mystic scene, he wrote 'Name! Name!...Name! Name...Jesus = Jehovah mispronounced...initiation of the third order strictly private' (Scribbledehobble, p. 110). The jotting appears to link Jesus with a cryptic approach to the naming of God, and with secret rites of the Qabalistic kind. In her book, The Mystical Qabalah (1935) Fortune has explained the Qabalistic belief that Jesus was trained in their ancient, secret tradition, and her explanation brings in material that has its counterpart in the Wake:

Esoteric tradition avers that the boy Jesus ben Joseph, when His calibre was recognized by the learned doctors of the Law who heard him speak in the Temple at the age of twelve, was sent by them to the Essenian community near the Dead Sea to be trained in the mystical tradition of Israel, and that He remained there until He came to John to be baptised in the Jordan before commencing His mission at the age of thirty...the closing clause of the Lord's Prayer is pure Qabalism. Malkuth, the Kingdom,

10. Frazer quoted by Robert Graves in The White Goddess, 1948, amended and enlarged edition (London, 1961), 1977 reprint, p. 242

Hod, the Glory, Netzach, the Power, form the basal triangle of the Tree of Life, with Yesod, the Foundation, or Receptacle of Influences, as the central point. Whoever formulated that prayer knew his Qabalah. (Fortune, p. 4)

The main point of contact with the Wake lies in the belief of the Essenes ('as in pure (what bunkum) essenese', 608.4) in a western paradise, of which an account has been given by the ancient historian, Josephus.¹¹ In the Wake the west is significant as the traditional region of the Irishman's Paradise or New World, to the extent that the subject has merited a separate section in this study (see Chapter Four). A further point of contact between the above and the Wake is contained in the references to the Lord's Prayer, of which there are distortions in Joyce's book. In his extensive analysis of what he calls the 'mockery' of Christianity that is apparent in the Wake, the Joycean critic, Bernard Benstock, has pointed to two occasions on which the Lord's Prayer is parodied in the book (530.36-531.1 and 536.34-537.1), and asks,

What else but complete conscious blasphemy can be understood from Joyce's parodies of religious material, unless there exists a dual standard by which 'in-group' Catholics accept such desecration as the prerogative of the inner circle and practice an esoteric Catholicism denied to the ordinary Roman Catholic?¹²

The answer to Benstock's question would seem to be that Joyce was indeed derisive of the whole Catholic hierarchy, and that it is the esoteric laws of the Qabalah, and not of the Catholic Church, which hold sway in the Wake.

11. see Graves, p. 149 regarding Josephus on the Essenian western paradise

12. Benstock, p. 101

Towards the end of the Wake a parody of the Lord's Prayer occurs in a section of the text in which reference is made to a macrocosmic landscape scene where, 'primeval conditions having gradually receded', the law of the Qabalah is evident. The passage opens with a distortion of the Lord's Prayer, and goes on to include reference to Bruno de Nola, and to two members of Dublin's Order of the Golden Dawn, AE (George William Russell) and William Wynn Westcott:

oura vatars that arred in Himmal, harruad bathar namas,
 the gow, the stiar, the tigara, the liofant...primeval
 conditions having gradually receded...at the place and
 period under consideration a socially organic entity of
 a...morphological circumformation in a more or less
 settled state of...equilibrum. Gam on, Gearge!
 Nomomorphemy for me!...Aecqotincts. Seeworthy...

Tip...Tip. Browne yet Noland. Tip...

Where...the dart of desire has gored the heart of
 secret waters and the poplarest wood in the entire district
 is being grown at present, eminently adapted for the
 requirements of pacnicstricken humanity...minnyhahing
 here from hiarwather...the river of lives, the regenerations
 of the incarnations of the emanations of the apparentations
 of Funn and Nin in Cleethabala...some hours to the wester,
 that ex-Colonel House's preterpost heiress is to return...

(599.5-600.18)

Interpretations:

'equilibrum': equilibrium is a central aspect of the Qabalistic tradition which sees everything in the universe poised, ideally, in a state of perfect balance with its opposite number. Note also, Crowley's reference to Whitehead as 'equilibrist' (Crowley, p. 43).

'Gearge' and 'Aecqotincts': we have here both 'George' and 'AE' (George William Russell), master mystic of the Dublin Hermetics, of whom Ms Fortune wrote, 'what he has to say is sound Qabalistic doctrine...' (Fortune, p. 100); the latter item may also include reference to Thomas Aquinas.

'Tip': repeated here and in the surrounding text, and with frequency throughout the Wake. It is reference to Tiphareth, the central Sephira

on the Qabalistic Tree of Life; its equivalent statement in the Lord's Prayer is 'On earth as it is in heaven', which returns us to the Hermetic saying, 'That which is below is like that which is above'; it is for this reason that Tiphareth is associated with Jesus, the crucified man-God. Tiphareth has also been described as the 'focus of the essential nature of man', with which he is born; it is his consciousness of himself (Halevi, Tree of Life, p. 40). Therefore, in the Wake 'Tip' is the insistent voice of nature, tapping at the subconscious response of man. Campbell and Robinson have reached a similar conclusion in their work, A Skeleton Key to 'Finnegans Wake' (1947), where 'Tip' is referred to as 'a dream transformation of the sound of a branch knocking against HCE's window...The branch is the finger of Mother Nature, in her dessicated aspect, bidding for attention' (Skeleton Key, p. 41, note 2).

'Browne yet Noland': in the Wake the name of Bruno de Nola is frequently combined with that of a Dublin firm of booksellers, Browne and Nolan, presumable in order to draw the man and his beliefs into the context of the Irish landscape and spiritual response.

'secret waters' and 'poplarest wood': these items return us to the natural elements, trees and rivers, as the elemental panacea with which to remedy the spiritual ills of 'panic-stricken humanity'.

'minnyhahing here from hiarwather': a play on the names of Minnehaha and Hiawatha, whose names mean 'laughing water' and 'west wind'.

'Funn and Nin': Finn McCool, hero/salmon avatar of HCE, and Nina, Babylonian goddess of the watery deep (see Glasheen, p. 206).

'Cleethabala': rearranged phonetic presentation of the ancient Irish name for Dublin, Baile-atha-cliath (see Dr Joyce, 1901, p. 363).

'wester, that ex-Colonel House's': McHugh has recognized in this passage the name of Colonel House, adviser to President Wilson of America; it may also be a reference to Colonel H. S. Olcott, an American co-founder of the Theosophical Society. The preceding item, 'wester', may be a

reference to William Wynn Westcott, a Rosicrucian and leading member of Dublin's Order of the Golden Dawn.

'preterpost heires is to return': this may be a reference to the return of Mme Blavatsky, the leading mystic of the late nineteenth century in Europe, and founder of the Theosophist movement.

In an essay on the Qabalah (which was first published in 1888, and addressed to the 'Society of Hermetic Students'), W. Wynn Westcott described the philosophical theories of Ireland's Bishop Berkeley of Cloyne as being 'nearly identical with the Kabalistic doctrine of all things being but Emanations from a Divine source, and matter but an aspect'.¹³ At one point in the Wake Bishop Berkeley figures prominently as the eventually defeated opponent of St Patrick; the conflict between the two men is recognizably symbolic of the conflict between the Church in Ireland and the country's ancient mystic Druidical system. In the letter to Frank Budgen in which he indicates the importance to himself of landscape in the Wake, Joyce also offers a key to the opposing roles of the Church and mysticism in the Wake, with the definition of the Berkeley/St Patrick colloquy as 'the defence and indictment of the book itself' (Selected Letters, pp. 397-8). The implication seems to be that the whole book/myth/Irishman is made up of a balanced combination of these opposing features, of taught doctrine and innate mysticism, which hardly supports the previously held conviction that Joyce had rejected the mystic scene as well as the Church, long before he began working on Finnegans Wake.

A direct reference to Jesus occurs in a section of the Wake in which the Catholic Church in Ireland is described as a white elephant,

13. William Wynn Westcott, An Introduction to the Study of the Kabalah (New York, no date; from a lecture given in 1888), p. 38

a title which has since been picked up by Bernard Benstock in his examination of what he refers to as the 'blasphemies' of Finnegans Wake (see the chapter entitled 'Forty Ways of Looking at a White Elephant', in Benstock's Joyce-Again's Wake):

to see around the waste of noland's browne jesus⁴...
till that on him poorin sweat the juggaleer's veins
(quench his quill!)...(...Where's Dr Brassenaarse?)
Es war itwas in his priesterrite. O He Must Suffer!
...Ask for bosthoon, late for Mass, pray for blaablaa-
black sheep...(...Nock the muddy nickers!² Christ's
Church varses Bellial!)

4. What a lubberly whide elephant for the men-in-the-
straits!

2. Excuse theyre christianbrothers irish!

(300.29-301.10 + notes 4 and 2)

The polarization of the final, symbolically opposing items, 'Christ's Church varses Bellial', sums up the gist of the argument: the former represents Christianity, the latter pagan mysticism via 'Bellial', a name of the Sumerian White or Moon Goddess, who was also a goddess of trees, and is ALP in her deified form as 'Plurabelle'.

Bruno de Nola has again been associated with the Dublin booksellers, Browne and Nolan, and the item 'the waste of noland's' incorporates the title of T. S. Eliot's poem, 'The Waste Land' (1921-22), which was a highly symbolic indictment of the emotional and spiritual sterility of post-war western man. Joyce and Eliot corresponded, and admired each other's work; Eliot is reputed to have been inspired by Ulysses to write his poem, 'The Waste Land' which, like the Wake, draws upon a cyclical time-scheme and upon myths, including ancient Egyptian fertility rites, in a search for the antithesis of the ills of contemporary civilization.

The Wakean textual note, 'What a lubberly whide elephant for the men-in-the-straits!' is particularly scathing of the Church; the

combination of 'lubber' and the suggested 'blubber' conjures up a picture of the great, fat Church growing as huge and useless as a white elephant to the present-day Irishman, as it was to those two other men in 'straits' so long ago, Bruno de Nola and Jesus, who were both destroyed on account of their beliefs, in the spiritual wastelands of the past.

The linking of Bruno de Nola with Jesus, and the loss of capitalization in regard to both their names - and thus their static individuality in time and place - brings them together under the umbrella of the Qabalistic/Wakean tradition, wherein it is not their personalities as such but their merged, singular spiritual response to life that marks them out. The phrase, 'till that on him poorin sweat the juggaleer's veins', is a reference to the pouring sweat and bulging jugular veins of the men, one burned and one crucified; by joining them together in their suffering Joyce has effectively merged two historically separate personalities into one state of consciousness that is symbolized in Tiphareth.

Glasheen has interpreted 'Dr Brassenaarse' as referring to Brasenose College, Oxford, in particular, and to eminent Victorians in general. I suggest that there may also be some relationship with Cardinal Newman, who was a member of the Oxford Ritualist Movement; he was converted to Roman Catholicism and helped found the Catholic University in Dublin. The item, 'priesterrite', indicates the penchant of the Church for its ritual and ceremony. 'O He Must Suffer', complete with excessive capitalization, stresses yet again that for the Bruno de Nola/Jesus spirit, the Church will without doubt bring suffering.

The remaining references to Boston, Massachusetts (and the Church

Mass), together with a prayer for a 'black sheep', 'Nock the muddy nickers' (Father Knickerbocker: New York), and the note, 'Excuse theyre christianbrothers irish!' (the latter referring to an Irish Catholic religious sect, the Christian Brothers, plus Irish Christians in general), combine to suggest the traditional migration of the Irish Catholic, including the 'black sheep', to America. There is support for this interpretation in Chapter Four of the thesis, in which attention is drawn to the theme of the Irishman's westward movement that is evident in the Wake. The item 'blaablaaback' also indicates the Irishman's dark ancestry, which is examined in relation to the Wakean landscape scheme in the section of the study which deals with the western movement of the Irishman. The final phrase, 'Christ's Church varses Bellial', tells us that for the Irishman in his new land, the teachings of the Church will continue to vie with his deep-rooted, mystic instincts.

2.4 'The keys to. Given!' (628.15): Keys Hidden, Lost, Found and Given in 'Finnegans Wake'

The secret doctrine of the Qabalah is based upon a complex system of Hebrew letters, numbers and keys, which are represented graphically on the symbolic Tree of Life. Numbers have a multitude of roles in the Wake, especially the mystic number seven (see Glasheen); several of the Hebrew letters that are associated with the Tree of Life have been found to function in the book (see, for example, the previous reference to 'Aleph'); and keys have also been drawn into the Wake, where they are referred to frequently, but in a somewhat cryptic manner that gives little indication of their role. However, a feasible explanation of their presence can be arrived at by the tracing of their mystic associations.

On the Tree of Life the Sephira, Tiphareth, represents the essential nature of man, and according to the Qabalists, 'in man his essential nature is his key' (Halevi, Tree of Life, pp. 40-41). Crowley's Lola was called 'Key-of-Delights', and the Qabalists refer to the precious key with which the secrets of their tradition can be unlocked. The late nineteenth century French mystic, Papus, dwelt on the extreme importance to man of the Qabalistic key:

Possession of the Qabalistic key opens the gateway to the future, the success and even the heaven of all religions or initiate fraternities.

The loss of these keys is a condemnation to death for those who have allowed the precious light to be extinguished.

In the time of Ptolemy, the Jews were no longer able to translate the Sepher of Moses; they were about to lose their independant existence, and only the Essenes, with the keys of the Qabalah in their possession, could perpetuate the tradition, thanks to Christianity.

Today, the Apocalypse is closed for the Roman Catholic as well as for the Armenian; the keys have been lost.¹⁴

In Irish myth there is a legendary, mystic figure whose name links him with keys:

Trefuilngid Tre-eochair ('the triple bearer of the triple key' - apparently an Irish form of Hermes Trismegistos) a giant who appeared in Ireland in the first century A.D. He bore in his right hand a branch of wood from the Lebanon with three fruits on it - hazel-nut, apple and edible acorns...on enquiring what ailed the Sun that day in the East, he had found that it had not shone there because a man of great importance (Jesus) had been crucified. As the giant went off, some of the fruit dropped in Eastern Ireland and up sprang five trees - the five trees of the senses - which would fall only when Christianity triumphed.

(Graves, p. 467)

14. Papus (Gérard Encausse), The Qabalah: Secret Tradition of the West, vol iv in series, Studies in Hermetic Tradition (Wellingborough, 1977, p. 127

There does not seem to be a Wakean reference to the person, Trefuilngid Tre-eochair, or to any 'triple key', although at one point in the book there is a passage, 'The keyn has passed. Lung lift the keying! God save you king! Muster of the Hidden Life!' followed, several lines later, by 'Tris tris a ni ma mea!' (499.13-30). The Wake contains many other references to keys with which, it seems, the mysteries of the book itself, or of the Irish racial archetype, or even perhaps of the Qabalah, can be unlocked. But always, the references to the key and its function are restricted to the briefest of hints, as though the maintained secrecy of its role is essential. In their reference to a passage early in the Wake, where HCE falls 'against the gatestone pier which...he falsetook for a cattlepillar' (63.28-29), Campbell and Robinson seem to have inadvertently stumbled upon a 'key' reference which is so deeply hidden as to be virtually unrecognizable unless it is being looked for; they explain that the passage in question originated in a poem which was written by the mystic, William Blake, called 'The Keys' (Skeleton Key, p. 68 note 1). Whilst this may be nothing more than another of those coincidences with which the Wake is bulging, some intentionally utilized by the author, others apparently having crept in as a result of the book's comprehensive nature, if it is indeed an intended association then it indicates something of the deeply hidden, cryptic element that is attached to the Wakean key references. The fact that the poet himself was deeply involved with Qabalistic mysticism makes the suggested association even more thought provoking.

Early in the Wake there occurs the somewhat enigmatic expression, 'differing as clocks from keys' (77.11); it is easy to recognize in the clock and key representations of Christianity and mysticism, respectively. The key is representative of the Qabalistic tradition, which regards all existence in terms of repetitive, timeless cycles. Conversely, like the

clock, the Christian Church works to a measured time concept, charting the passing years of man's progress from birth to death., the latter being final.

Elsewhere in the Wake Joyce/HCE refers to 'key clickings' (309.20-21), and a couple of pages later he makes the claim 'I have not mislaid the key' (311.12), and goes on to refer to a 'Whitehead' who may be the Willis F. Whitehead whose book on the occult Joyce seems to have owned. As Shem, Joyce, the writer of man's history, also becomes the 'alshemist' (alchemist) who 'slowly unfolded all...cyclewheeling history...brandishing his ballbearing stylo, the shining keyman of the wilds of change... the blond cop who thought it was ink was out of his depth but bright in the main' (185.35-186.18). The items 'blond cop' and 'bright in the main' (mane:hair), appear to be a further reference to Whitehead; perhaps Joyce felt for some reason that Whitehead was 'out of his depth' in writing about the occult. Campbell and Robinson have suggested that reference to the 'slowly unfolded all...cyclewheeling history' is 'A statement of the nature and aim of the art of Finnegans Wake' (Skeleton Key, p. 110 note 3). If this is so, then with the inclusion of the preceding item 'alshemist', the author appears to be referring jointly to the literary efforts of the mystic writers, Joyce/Shem/Whitehead.

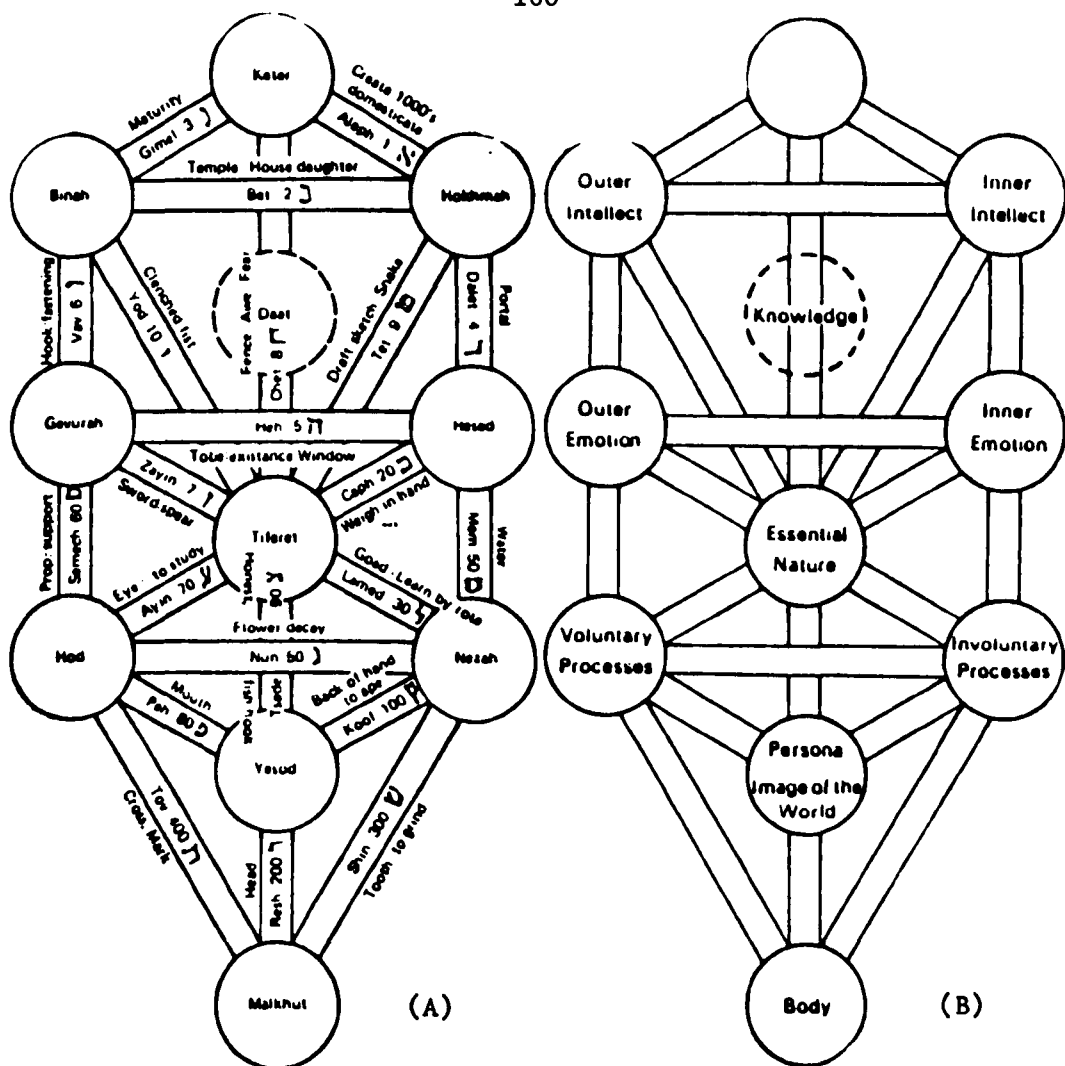
'Moy jay trouway la clee dang les champs' (478.21) is an English spelling of a French statement which interprets as 'I have found the key in the fields'. A similar jotting in the Wake notebook, 'I took the key of the fields' (Scribbledehobble, p. 82), indicates Joyce's early intention of incorporating the key motif in his landscape scheme. If, in the Wakean passage, 'fiælds' is taken to be synonymous with the elemental landscape, then the landscape itself must assume significance as the source of the hidden key to life. Elsewhere in the Wake

reference is made to 'the key of John Dunn's field' (516.20), which may be pointing to the elemental, metaphysical aspect of John Donne's poetry, but there is no textual indication of what Joyce may have intended in this case. In fact, it is difficult to pinpoint exactly what secret the Wake's keys will unlock, and whether or not they are the keys to the essential nature of the Irish racial archetype, to the secret of life, or merely to the mystic elements in the book.

In the true tradition of the Qabalists Joyce appears to have buried the secret of the Wake's keys well, but in the penultimate line of the book he indicates that these same keys, themselves crucial to the unravelling of their mystery, have been given: 'The keys to. Given!' (628.15).

2.5 'the tree of livings in the middenst of the garerden' (350.1): the Tree of Life and its Wakean Offshoots

The Tree of Life, the chief symbol-system of the Qabalah, is a composite, diagrammatical representation of the working principles of the Universe as a balanced system of opposites, out of which evolves the continuity of life. It consists of a geometrical arrangement of the names, symbols, numbers and letters that are relevant to the written Qabalah, and it has a multiplicity of aspects that can be drawn upon and presented, according to the elements of its principles that are being sought. Overleaf are two examples of the diagrammatic representations of the Tree of Life:



- (A) 'Paths: Hebrew Letters and Root Meanings'; Z'ev ben Shimon Halevi, Adam and the Kabbalistic Tree (London, 1974), p. 31
- (B) 'Tree of Man'; Z'ev ben Shimon Halevi, Tree of Life, 1972, third impression (London, 1978), p. 36

Atherton has referred to Joyce's Wakean use of a mystical number system, with the observation that 'certain numbers (e.g. 1132) have special magical properties' (Atherton, p. 53). Glasheen, the other major authority on the Wake, has drawn attention to the fact that many Qabalistic names appear in the book, but she has failed to recognize that extensive symbolic or thematic significance may be attached to these.

The negative and positive aspects of man's spiritual state are an integral, elemental part of the Qabalistic Tree's binary system, and also

of the Wakean 'myth of everyday life'. Several of the Sephiroth of the Tree of Life, which represent functioning levels of consciousness in man, are to be found at work in the Wake. Examples of these are as follows:

1. 'Eset fibble it to the zephiroth' (29.13): 'Eset' is Yesod, the ninth Sephira of the Tree of Life, and it represents the body's consciousness of its own processes: 'every animal, no matter how primitive, has this level of consciousness no matter how dim. All creatures wish to live, survive and propagate their species. It is a deep automatic instinct. Salmon swim thousands of miles to breed...a young man's fancy turns each spring...' (Halevi, Adam, p. 57). The salmon plays a major role in the Wake, frequently as the avatar of HCE/Finn MacCool who, in the text that precedes the above Qabalistic reference, is referred to as 'hooky salmon'. The major cause of HCE's trials in the Wake is the trouble that has been stirred up for him since his sexual impulses apparently got the better of him in Phoenix Park.

2. 'And shall Nohomiah be our place like? Yea, Mulachy our kingable khan?...Bear in mind, son of Hokmah...this man is mountain and unto changeth doth one ascend' (32.1-4): Nehemiah was a Jewish leader who was empowered to rebuild Jerusalem; Malkhuth ('Mulachy') is the tenth Sephira, or Kingdom - 'As its name implies it is a country', Halevi, Adam, p. 58 Hokmah (Wisdom) is 'the father principle ever ready to initiate action'; (Halevi, Adam, p. 174). The final clause of the extract refers to the Qabalistic philosophy that man as mountain is mystic spirit and thus capable of resurrection. It has been noted elsewhere in this chapter that HCE as 'mountain' is linked with the Rosicrucian mystic who must symbolically climb Abiegnos, the mountain of Initiation.

3. 'Ainsoph, this upright one...To see in his horrorscup he is mehrkurios than saltz of sulphur...cryptogam of each nightly bridable. But, to speak broken heaventalk, is he? Who is he? Whose is he? Why is he?

Howmuch is he? Which is he? When is he? Where is he? How is he?
 ...Easy, calm your haste! Approach to lead our passage!' (261.23-
 262.2): in the Qabalistic tradition Ain Soph means Eternal One or Endless
 light (God); astrology ('horrorscup') and alchemy ('mehrkurios...saltz
 of sulphur': mercury and sulphur) are branches of the mystic tradition.
 The initial letters of the final section of the extract, 'Approach to
 lead our passage', combine to produce the name of Plato, a mystic with
 metaphysical leanings.¹⁵ The items 'cryptogam' and 'broken heaventalk'
 may be references to the cryptic laws of the Qabalah.

4. 'Treetown Castle under Lynne. Rivapool? Hod a brieck on it!'
 (266.4): Hod is Splendour, the eighth Sefhira of the Tree of Life; it is
 the communication aspect of the psyche. The meaning of this item in
 the Wakean text is difficult to grasp, but the passage as a whole
 succeeds a theological consideration of the act of Creation (see a
 supporting interpretation in A Skeleton Key, p. 142).

5. 'endso one' (283.1): another reference to Ain Soph (and similar to
 Whitehead's definition, 'En Soph'), followed by parodies on Qabalistic
 computations, according to Campbell and Robinson (A Skeleton Key, p. 150,
 note 1).

Three Hebrew letters, Aleph, Mem and Shin, occur in the Wake in
 relation to ALP; they are also functional letters in the Tree of Life,
 and it is in relation to this role that they are associated with ALP.
 Glasheen, having recognized that these letters play some kind of role in
 the text of the Wake, has listed them in her Third Census, but she has
 interpreted them only in relation to their face value as Hebrew letters:
 'Aleph' she associates with ALP through the sacred river of that name;

15. See Who's Who in the Ancient World, edited by Betty Radice
 (Harmondsworth, 1971), 1980 reprint, p. 197

'Mem' she equates with Memory and with the Hebrew 'mem', meaning 'forty' and 'water'; 'Shin' she supposes has something to do with Shem or Shaun, ALP's sons, and with the letter of the Hebrew alphabet meaning 'tooth' (Glasheen, pp. 8, 97, 191 and 264). In the Tree of Life, however, these same letters have an additional significance as the 'Three Mother Letters': 'Aleph, A; Mem, M; and Shin, Sh. These three, according to the Yetziratic attribution of the Hebrew alphabet, are assigned to the elements of Air, Water, and Fire' (Fortune, p. 61). Thus, additional facets of Joyce's eternal female are carried in these letters; she is Aleph, Mother of Air, Mem, Mother of Water, and Shin, Mother of Fire. The mother aspect of ALP as Mem is particularly evident in the brief Wakean statement, 'Meet the Mem' (242.27-28); in the vicinity of reference to Westcott, the master mystic of Dublin, it is preceded by reference to ALP as a 'fiery goosemother', and succeeded by 'allaph foriverever', the latter two references bringing in her other two 'Mother' aspects - those of Fire ('fiery') and Air ('allaph').

In her description of Wakean tree references Glasheen has included a jotting from Joyce's Buffalo workbook which she realizes is built around the tree item that it contains, although she has not quite grasped the meaning that lies behind the passage (the parenthesis is Glasheen's):

Buffalo workbook //C2 has a note: 'Tree in Eden,
I suppose = Ark built of wood = Temple Solomon's?
Freemasons? = Cross. (Glasheen, p. 288)

In fact, the chain of progression, 'Tree = Ark = Temple = Cross', follows the movement in Hebraic history of the secret tradition of the Qabalah. The system, as represented on the Tree of Life, was taken out of Egypt by Moses to become the sacred Law of the Hebrews; it was kept in the Ark, a wooden coffer that was housed in the Holiest Place of the

Tabernacle. The Temple of Solomon was built by the Jews in accordance with the diagrammatic principles of the Tree of Life, the Temple itself being the central trunk or pillar. At the central point of the central pillar of the Tree, midway between heaven and earth, lies Tiphareth, the sixth Sefira, another name for which is Solomon's seat. In Tiphareth, linking heaven and earth, is the crucified Man-God, Jesus, trained in the Qabalistic tradition and sacrificed upon the Cross from the wood of the tree, in the fulfilment of his destiny. The key to the whole process, from Tree to Cross, and thus back to the tree, is contained in Joyce's jotting, 'Tree = Ark = Temple = Cross'.

All the great myths and religions of the world that are to be found in the Wake conform in some way or another to the patterns of life that are depicted in the Qabalistic Tree. The French mystic, Papus (pseudonym of Dr Gérard Encausse), pointed out that the sacrificed Man-God is a common factor in the following mythical and religious areas (Wakean references to them are bracketed): in Egyptian myth Osiris (who appears frequently in the Wake) is killed by Typhon (325.14), then resurrected by Isis (another name which crops up with frequency in the Wake), but he is fulfilling a similar role to Christ denied by the Jews, then honoured in the person of his mother (according to Papus); further, 'if, for the Egyptians, Jesus Christ is named Osiris, for the Scandinavians Osiris is called Balder. He is killed by the wolf, Juris, but Wotan or Odin brings him back to life, and the Valkyries themselves pour him mead in Valhalla' (Papus, p. 72). (Odin/Wotan makes frequent appearances in the Wake: Balder, 263.5-6, 331.14, 364.1; Valkyries, 68.15, 220.5-6, 565.3.)

Many of the world's religions retain the tree as a central symbolic element: Hinduism has its World Tree, and Buddhism has the Bodhi Tree ('bidetree' 503.13), or Tree of Wisdom under which Buddha sat and

meditated; Norse mythology has its mystic ash tree, Yggdrasil (88.23, 267.18, 503-5). All these trees have been preceded by, and are quite likely to have been derived from, the much older Qabalistic Tree of Life.

The ancient tradition of equilibrium between Upper and Lower aspects of the universe, that is expressed in the Hermetic proposition, 'That which is above is like that which is below, and that which is below is like that which is above',¹⁶ is also applicable to the Tree of Life, where the concept almost certainly originated, and of which it has been said, 'Its roots penetrate deep into the earth below and its top branches touch the uppermost heaven'.¹⁶ In the Wake the Tree of Life is apparent in the following: 'My branches lofty are taking root' (213.13), 'abound the gigantig's lifetree' (55.27), and 'he touched upon this tree of livings in the middenst of the garerden' (350.1-2). The last of these references appears to place the Tree of Life in the midden/garden (of Eden?), which further implies that the midden or muckheap in the Wake has mystic qualities.

Yggdrasil, the mystic tree of Norse mythology, is another of the Wakean trees which has its roots in the material world, while its branches reach up to the heavens, in this case Asgard, the dwelling-place of the Gods. At one point in the Wake Yggdrasil is prominent in a section of the text (502-505) that is particularly rich in tree references, and is preceded by an introductory comment that puts the whole of the following passage, relating to the first meeting of the 'illasorted first couple' (Adam and Eve/HCE and ALP), onto the level of a world landscape:

'Paronama! The entire horizon cloth!' (502.36-503.1). Yggdrasil, the

16. Halevi, Tree of Life, Preface

everlasting great ash tree, dominates the passage, where it is referred to on at least four occasions in the space of two pages of the text, as follows: 'An evernasty ashtray' (503.7); 'An overlisting eshtree?' (503.30); 'eggdrazzles' (504.35); and 'Oakley Ashe's elm' (503.32), which brings together the Norse ash with the oak and elm of Celtic myth. The passage 'hermits of the desert barking their infernal shins over her trilateral roots and his acorns and pinecorns shooting wide all sides out of him, plantitudes...downslyder in that snakedst-tu-naughsy...' (505.3-7), merges the Norse ash, the oak of the Celts, and the Qabalistic Tree of Life. The great Oak, like its counterparts, joins heaven and earth; it has been described by Robert Graves as follows: 'Its roots are believed to extend as deep underground as its branches rise in the air... which makes it emblematic of a god whose law runs both in Heaven and in the Underworld' (Graves, p. 176). Of the three religious trees that have been referred to in this passage, the Norse ash and the Tree of Life have in common three roots or trunks each. The 'hermit of the desert' was St Jerome, who learned the roots of the He raic language (in which the secret Laws of the Qabalah are written) in the desert (McHugh, p. 505).

The above text is surrounded by references to various aspects of the religious and mythical roles of the tree, including reference to the 'bidetree' (the Bodhi Tree of Buddhism, 503.13). The statement 'For we are fed of its forest, clad in its wood, burqued by its bark and our lecture is its leave. The cran, the cran the king of all crans' (503.36-504.2), indicates the extreme relevance of the tree in the life of the Irish racial archetype, as the traditional source of his bodily and spiritual nourishment and fortification ('cran' is the Irish term for tree). In her analysis of the Scandinavian elements in Finnegans Wake, Ms D. B. Christiani has recognized only the Norse element in the Wakean tree mythology:

When Earwicker is depicted as a tree, as 'whaenever his blaether began to fail off him' (77.14; Danish blade...German Blatter 'leaves'), he is either the world ash Yggdrasil or Ask 'Ash', the Adam of the Norse version of Genesis. When Anna Livia turns leafy, she may be Yggdrasil if she is not specifically an elm; as an elm she is Embla, the Eve of Norse mythology.¹⁷

Christiani's identification of the connection between HCE, ALP and the trees and personages of Norse myth is relevant only in a limited sense, since she is effectively restricting to one aspect of its racial content what is essentially a much wider picture of the complex role of the tree in Joyce's history of the spiritual development of the Irishman. HCE and ALP as ash and/or elm play roles that expand far beyond the confines of Scandinavian myth, which figures in the Wake simply because it is an aspect of the influences that have, in the past, been brought to bear upon the Irish racial archetype. The equally relevant myths, legends and trees of other religious cults are to be found in the Wake, as major elements in the universal ancestry of the Irishman.

As regards the ash, its mythical associations are not confined to Scandinavian legend; it was sacred in pagan Ireland, where it was included among her Five Magical Trees. During the nineteenth century mass migration of the Irish to America, emigrants carried a piece of wood from the ash tree as a charm against drowning, and Joyce himself, the exiled Irishman, always carried with him an ash-plant walking stick. The ash tree was also sacred to Poseidon, the god of seafarers (80.28-29), and ruler of the legendary continent of Atlantis, reference to which is, in the Wake, extensive and related to the theme of the Irishman's movement to the west. This major element of Joyce's east-west scheme is examined

17. D. B. Christiani, Scandinavian Elements of 'Finnegans Wake' (Evanston, 1965), p. 34

in detail elsewhere in this study (see Chapter Four).

Christiani has said that as 'leaf' or 'leaves' HCE and ALP become specific aspects of Norse myth, but there are various other sources from which it would be feasible to suggest that Joyce obtained his inspiration regarding the leaf aspects of his characters. In his article, 'Lodge's The Survival of Man in Finnegans Wake', James S. Atherton suggested that the overall role of the tree in the Wake stems from Joyce's adoption of the approach used by the contemporary author, Sir Oliver Lodge, of referring to the metaphor of an enormous tree in order to represent all mankind.¹⁸ In support of his argument Atherton quoted from Lodge:

This tree represents all mankind, each individual human-being being a single leaf on the tree, or, to give Lodge's own account: 'Each individual, as we perceive him, is but a small fraction of a larger whole, is as it were the foliage of a tree which has its main trunk and its roots in another order of existence; but that on this dark inconspicuous and permanent basis, now one and now another system of leaves bud, grow, display themselves, wither, and decay, while the great trunk and roots persist through many such temporary appearances...' (p. 359). This tree seems to me very similar to the Everlasting Ash Tree of FW pp. 504-5. I am not suggesting that Joyce took the idea entirely from Lodge. There are many other sources. But it seems probable that Joyce read this book by Lodge. (Atherton, 'Lodge', p. 9)

It is evident from the above that for Lodge the tree was the prime symbol of the human race, upon which the lesser, individual leaves came and went in quick succession, barely leaving their mark upon the 'great trunk' which is mankind, and it is at this fundamental level that the philosophy of Lodge differs from that which is to be found in the Wake, where each generation of the Irish race can be seen to have exerted an enormous influence upon the final product, namely HCE and ALP, not least

18. James S. Atherton, 'Lodge's The Survival of Man in Finnegans Wake' Wake Newsletter, 8 (February, 1971), 8-10

in the development of their racial memories and instincts. It is for this reason that throughout the book characters from myth, legend and history merge with their modern-day counterparts, so that the spiritual responses of HCE and ALP can be seen to be their legacy from these ancestors.

Henry David Thoreau was another writer of whom Joyce was aware, and whose work may have influenced him in his use of tree and leaf imagery in the Wake. A brief jotting in the Wake notebook, 'Walden - babes in wood', indicates not only his acquaintance with Thoreau's book, Walden (1854), but also Joyce's intention of incorporating some aspect of it, or of its tree associations, in the Wake. Thoreau, as opposed to Lodge, saw the leaf as pertaining to the nucleus of life; this much is evident in his description of the landscape around Walden Pond:

No wonder that the earth expresses itself outwardly in leaves, it so labors with the idea inwardly. The atoms have already learned this law, and are pregnant by it... Even ice begins with delicate crystal leaves...The whole tree itself is but one leaf, and rivers are still vaster leaves whose pulp is intervening earth.¹⁹

Thoreau's mergence of the leaf and river as the elemental nuclei of the universe has been expanded upon by Joyce in the creation of ALP, his essentially elemental woman-river, who repeatedly identifies herself with the leaf, as the following examples will show: 'I am leafy speafing' (619.20); 'I am leafy' (619.29); 'You will always call me Leafiest, won't you, dowling?' (624.22-23).

From the evidence of the following passage in Walden it would seem

19. Henry David Thoreau, Walden and 'Civil Disobedience', 1854 and 1849 (Signet Classics edition: London, 1960), p. 204

that even in his merged description of the woman and river, Joyce has been preceded by Thoreau:

A lake is the landscape's most beautiful and expressive feature. It is earth's eye; looking into which the beholder measures the depth of his own nature. The fluvialite trees next the shore are the slender eye-lashes which fringe it, and the wooded hills and cliffs around are its over-hanging brows. (Thoreau, p. 128)

A comparison of Thoreau's text, above, with that of Joyce in which he describes the features of his woman-river, ALP, reveals that there is much in common, in their approach to the subject ; for clarity and convenience of presentation of the two levels of Joyce's more complex text, these are displayed separately: (a) ALP as woman, (b) ALP as river:

- (a) ...with leafmould she
- [dark brown colour(b)
 - [leaf-gold: gold-leaf(a)
- prunella
- [F.prunelle:eye pupil(M)
 - [prunelle:dark, reddish colour(a)
 - [L.prunella:sloe(a), therefore 'sloe eyes'
- ushered round her
- [v.azured: coloured
 - [adj.azure:blue
- isles...
- [eyes
- (b) ...with leafmould she
- [decayed leaves
 - [Ir.liath(leea):grey(j)
 - [AS,molde:earth(o)
- ushered
- [Da.uset:unseen(v)
 - [Skr.ushes:Aurora [from root 'ush' to burn/glow, Taylor, p. 221]=
 - ['aurora':rosy tint in sky before the sun rises(a)
- round her
- [Da.rund tar:circular tour(v)
- prunella
- [prunella:dark, reddish colour
 - [prunella:self-heal [plant](a)
- isles...
- [islands (206.34-35)

Joyce's description of ALP continues with reference to the jewelry/ landscape features with which she is adorned including, among other things, meadowgrass, riverflags and bulrushes, as well as a necklace of 'clicking cobbles and pattering pebbles'. Thoreau, meanwhile, refers to the 'little meadows recently overflowed', and to the flag and bulrush in the vicinity of his pond, and we learn that the shore encircling it 'is composed of a belt of smooth rounded white stones' (Thoreau, p. 123).

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The main axiom of the Wakean time scheme is that life is a cyclical process in which ancient mankind is implicit in modern man, as personified by HCE and ALP. Similarly, Thoreau's approach to the question of Time and Space in the universe seems to be remarkably akin to that presented in the Wake; any one of the following comments from Walden could equally well have come from the pen of James Joyce: 'Pray tell me anything new that has happened to a man anywhere in the globe'; 'all these times and places and occasions are now and here'; 'our voyaging is only great circling-sailing' and 'the pure Walden water is mingled with the sacred water of the Ganges. With favouring winds it is wafted past the site of the fabulous islands of Atlantis' (Thoreau, pp. 68, 70, 212, 199).

In the Wake ALP and HCE have become the sum total of centuries of conditioning which have contributed to the development of the Irish racial archetype. Similarly, John Field, an Irish migrant to America, is described by Thoreau as being unable to adapt to change, because he cannot escape from the restrictive thinking and habits that are the result of past conditioning.

In the following description of a Canadian wood-chopper, Thoreau's apparent rejection of orthodox Christian teaching has again preceded that of Joyce:

He had been instructed only in that innocent and ineffectual way in which the Catholic priests teach the aborigines, by which the pupil is never educated to the degree of consciousness, but only to the degree of trust and reverence, and a child is not made a man, but kept a child. (Thoreau, p. 102)

During the 1920s, when he had begun work on Finnegans Wake, in a conversation with Arthur Power Joyce bemoaned the fate of the Irish nation in the clutches of the Church: 'I do not see much hope for us intellectually. Once the Church is in command she will devour everything' (Power, pp. 91)

From the evidence of the above examples it would be feasible to suggest that Thoreau may well have been a source of Joyce's inspiration regarding the Wakean concept of time and space in the universe, of the negative influence of the Church upon man's spiritual development, and of the association of the leaf with the elemental origins of life.

The Wakean leaf imagery has specific, functional rather than decorative properties, and it has been found during the course of this study that the context of this functioning concurs with a definition by Walter W. Skeat, in his book, A Concise Etymological Dictionary of the English Language (1882), of the ancient origins of the noun, leave:

Leave, permission, farewell...A.S. lēaf, permission.
From the same root as A.S. lēof, dear, pleasing.
The original sense was pleasure.²⁰

Certainly, if the evidence of Stephen Hero, Joyce's autobiographical work, is to be believed, Stephen/Joyce 'read Skeat's Etymological

20. Walter W. Skeat, A Concise Etymological Dictionary of the English Language (Oxford, 1882), 1978 impression, p. 288

Dictionary by the hour' (Stephen Hero, p. 29). And in every case in which the Wakean leaf or leaves appear in relation to HCE or ALP, the application to these items of the above Anglo-Saxon definition of leaf as meaning love or pleasure, creates thematically cohesive meaning where, previously, their occurrence was marked by an incompatibility with surrounding material. For instance, HCE is at one point described as 'laving his leaftime in Blackpool' (88.34-35); the application of the Anglo-Saxon origin of 'leave', as defined by Skeat, introduces to what at first appears to be nonsense talk, meaning which is relevant, and which can be interpreted in various combinations:

<p>...<u>laving</u> his</p> <ul style="list-style-type: none"> [v.leaving [v.loving [v.floating past(a) 	<p><u>leaftime</u> in</p> <ul style="list-style-type: none"> [n.lifetime [n.time of pleasure [n.love-life 	<p><u>Blackpool</u></p> <ul style="list-style-type: none"> [Ir.Duibh-linn [[Duvlin/Dublin]: black pool(j)
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In the following example 'leaf' is combined with reference to the salmon, the latter having been associated from time immemorial with the mystic spirit of man, and with man's hopes of spiritual resurrection. In this case the salmon/spirit of man has been 'tinned', that is, caught and turned into food for the Church: 'Free leaves for ebribadies! All tinsammon in the yord! (228.36-229.1):

<p>Free <u>leaves</u> for</p> <ul style="list-style-type: none"> [n.pleasures/loves 	<p><u>ebribadies!</u></p> <ul style="list-style-type: none"> [n.everybody [adj.ebrious:drunken + n.baddies:bad men
---	--

<p>All <u>tinsammon</u> in the</p> <ul style="list-style-type: none"> [spiritually oppressed or restricted men 	<p><u>yord!</u></p> <ul style="list-style-type: none"> [world [n.ordure:filth, dirt [formed on F.ord: filthy] (a)
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The most extensive of ALP's identification of herself with the leaf occurs at the end of the Wake, when as the lonely spirit that is contained in the woman/river, she remembers her emotional relationship with HCE whilst, in accordance with the tradition of the Qabalah, she becomes absorbed into the elemental landscape. The whole, extensive monologue covers the final pages of the book, but for the purpose of this analysis the leaf items have been extracted from among the myriad of subjects upon which ALP dwells as she sums up her life:

1. 'Soft morning, city! Lsp! I am leafy speafing. Lpf!...Not a sound, falling. Lispn! No wind no word. Only a leaf, just a leaf and then leaves. The woods are fond always. As were we their babes in' (619.20-24).

1. Interpretation: 'Soft morning, city! Listen! I am love speaking. Listen, love! Not a sound, falling. Listen! No wind no word. Only a love, just a love and then more love. The woods are fond always. As were we who were once babes in them.' The theme seems to be that of the spiritual love which ALP once shared with HCE, and which is still offered to her by the natural elements from which they both sprang. Further, the reference to woods, 'we their babes in', is an expansion of Joyce's notebook jotting, 'Walden - babes in wood', which again signifies Thoreau's influence in relation to Joyce's leaf imagery.

2. 'Rise up now and aruse! Norvena's over. I am leafy, your golden, so you called me' (619.28-30).

2. Interpretation: 'Rise up now and turn! Nirvana's over. I am your golden loveliness, so you called me.' 'Aruse' - ruse:turn; 'Norvena' - nirvana: the extinction of desires and passions.

3. 'Softly so. I am so exquisitely pleased about the loveleavest dress I have. You will always call me Leafiest, won't you, dowling?' (624.21-23)

3. Interpretation: 'Softly so. I am so exquisitely pleased about the

loveliest dress I have. You will always call me Loveliest, won't you, darling/strong one?' 'Dowling' - dow:strong, good for anything. Note that here Joyce brings together the essential elements of Skeat's definition - love and pleasure.

4. 'Why I'm all these years within years in soffran, allbereaved. To hide away the tear, the parted' (625.29-31).

4. Interpretation: 'Why I'm all these years within years suffering, all bereaved of my love/loved. To hide away the tear of parting.'

5. 'My leaves have drifted from me. All. But one clings still. I'll bear it on me. To remind me of. Lff! So soft this morning, ours' (628.6-8).

5. Interpretation: 'My loves have drifted from me. All. But one clings still. I'll bear it with me. To remind me of. Life/the Liffey! So soft this morning, ours.'

The interpretation according to Skeat's definition, of the last of the above examples, bears little resemblance to Frank Budgen's account of its meaning; ALP has said of her departed leaves/loves, 'But one clings still. I'll bear it on me', and Budgen has explained this as follows:

She tells her human agony with the voice and gesture of the river. A leaf is floating with her, a prize from the woods of Lucan...She is full of memories, and she lisps them to the mind...(Budgen, p. 341)

In his reference to the one highly symbolic leaf as a 'prize' Budgen has injected triviality into what is in all other respects a highly emotional, spiritual passage. Further, in coming to this conclusion he has failed to take into account the preceding leaf references; the highly subjective, emotional tone of the monologue, and the repeated references to the leaf item within this context, encourage the supposition that they

have a compatible role.

Elsewhere in the Wake there is further support for the Skeat-based interpretation of the leaf item, as for instance, in the following passage from Issy's farewell speech to Shaun: 'I will write down all your names in my gold pen and ink. Everyday, precious, while m'm'ry's leaves are falling deeply on my Jungfraud's Messongebok I will dream' (460.18-21). The psycholōgists, Jung and Freud, are recognizable, and yet again there is an association of leaves with loving memories; when the word 'leaves' is exchanged for either 'loves' or 'pleasures', then the reasonable statement emerges, that the memories of their love will drift into her dreams.

The final example of Joyce's leaf imagery occurs in a section of the text that is preceded by much tree imagery and myth, in what Campbell and Robinson have referred to as 'the twifold song of the nightingale and the leaves' (A Skeleton Key, p. 193)

'Here all the leaves alift aloft, full o'liefing, fell alaughing over... And they leaved the most leavely of leaftimes and the most folliagenous' (361.18-27).

Interpretation: 'Here all the leaves are lifted high, full of loving, and they laugh as they fall...And they lived/loved the most lovely/pleasurable of lifespans/love-lives and the most wanton and woodland kind'. The interpretation of this last example was influenced by a consideration of the context in which it arose, consisting in the main of reflections on aspects of the ancient Druid scene. The item 'folliagenous' is a combination of 'folly' and 'foliage', with the addition of a meaningful suffix. Hence, folly: wantonness, plus foliage:leaves which, within the above context, seems to contribute to the description of a loving relationship in the woodland scene.

The application of the terms 'love' or 'pleasure' to Joyce's leaf imagery facilitates the discovery that an emotional depth has been given to ALP's elemental role; the leaf is a visible binding agent which pulls the three separate entities, the woman, river and tree, into a shared, mystic existence that is merged into ALP's spiritual response to the elemental universe. The theme as a whole is compatible with the belief of the Qabalist that the spirit passes from one form of existence to another.

2.6 'As Tree is Quick and Stone is White' (106.36): the Polarity of the Wakean Tree and Stone

The text of Finnegans Wake is saturated with intentionally paired tree and stone references; a cursory glance through the book is sufficient to impress upon the reader the fact that on page after page of the text the tree and stone appear together, frequently within a naturalistic landscape context, equally frequently in relation to either ALP or HCE, and occasionally as a tightly-knit pair of items suspended in apparent isolation from other landscape elements, and seemingly out of step with the context of the surrounding material. As frequently paired features in the Wakean landscape they have provoked widely disparate interpretations of their role, some of which are examined below.

In her Third Census Glasheen offered a feasible interpretation of what she understood to be the Wakean role of the tree and stone:

In FW the ultimate meaning of tree and stone is life and death, AND change of state, from life to death, from death to life, and from one form of life or death to another. In FW everybody changes into tree and stone. (Glasheen, p. 288)

The tree and stone are indeed important participants in the Wake's schemes of metamorphosis and metempsychosis. However, Glasheen's interpretation merely touches the tip of their thematic functions in the Wake, since these are neither so superficial, nor so flexible as she would have us believe.

Ms Margaret Solomon has offered an alternative, somewhat idiosyncratic interpretation of the Wakean tree and stone; she has suggested that 'there is a strong temptation to suspect that "tree" is penis and "stone" is testicle'.²¹ This theory very quickly collapses when it is subjected to an analysis of the cohesion factor; on many of the occasions on which the tree and stone appear on the scene there is no thematically relevant material in the near vicinity which would cohere with them in this sexual role. It seems that in reaching her conclusion Ms Solomon has not only disregarded the context within which the tree and stone function, she has also failed to recognize that the overt honesty and directness of Joyce's approach to sexuality in his previous works is also apparent in the Wake. If, as she supposes, these items were indeed intended to function in such a capacity, then the fact would have been made more explicit, without the author's resorting to unnecessarily obscure, symbolic subterfuge. Ms Solomon has also failed to consider the frequency with which the tree and stone appear in the Wake; it seems that such a proliferation of sexuality would tend to upset the thematic balance of the book by making it over-sexual in content. As it stands, however, the human sexuality of the Wake, far from being over-stressed or conversely, ignored, is depicted as one important facet in a balanced perception of human response and behaviour.

21. Margaret Solomon, Eternal Geometer: The Sexual Universe of 'Finnegans Wake' (Southern Illinois, 1969), p. 70

A more perceptive interpretation of the role of the tree and stone has been put forward by E. L. Epstein, in his article 'Interpreting Finnegans Wake: A Half-Way House' (1966); he regards them quite simply as 'a formal sign of the principal of opposition'.²² Almost ten years later Begnal and Eckley expanded upon this theory by linking the tree and stone to HCE and ALP, with the proposition that 'ultimately Anna represents creating life (the tree) and Finn-Finnegan in sleep or death represents solidified art and petrified life (the stone)'.²³

During the course of this study I have found that Epstein, Begnal and Eckley have touched upon the basic tenets of what is in fact the far more comprehensive binary function of the tree and stone in the Wakean landscape. They are indeed a formal sign of the principal of opposition, but of the opposition that is apparent in the spiritual condition and responses to life of the male and female characters, HCE and ALP, and in this respect the implications spread far beyond the concept of ALP (tree) as representing life, and HCE (stone) as representing death, although these are aspects of the whole.

One of the fundamental propositions of the theories of Blavatsky was the Qabalistic doctrine that there can be no manifestation without differentiation into pairs of opposites, and this is the pivot upon which hinges the Wakean polarization of the tree and stone as representatives of the esoteric and exoteric religious systems which have brought about in the Irishman his positive and negative spiritual conditions and responses, respectively.

22. Edmund L. Epstein, 'Interpreting Finnegans Wake: A Half-Way House', James Joyce Quarterly, 3 (Part 4, 1966), 251-71 (p. 268)

23. Michael H. Begnal and Grace Eckley, Narrator and Character in 'Finnegans Wake' (London, 1975), p. 153

In his utilization of the tree and stone in a theological sense Joyce was treading ancient ground; Robert Graves has referred to the recognition by Pythagoras, the Greek philosopher-mystic, of the function of these landscape items as symbols of hidden tradition: in the Pythagorean view 'trees and stones will teach you more than you can learn from the mouth of a doctor of theology', and 'the mythical qualities of chosen trees and chosen precious stones, as studied by Pythagoras, explained the Christian mysteries better than Saint Athanasius had ever been able to do' (Graves, p. 283, note 1).

The Wakean tree and stone represent, at the simplest level of explanation, the widest distances of separation of which the spiritual conditions and responses of the human spirit are capable. More particularly, the polarity that is apparent in their natural existential states and in their pairing, is a reflection of the opposing influences upon man of the esoteric and the exoteric aspects of his spiritual conditioning. Within the overall framework of the Wake's tree and stone landscape system several layers of references serve to build up a complete picture of the spiritual condition of the Irish racial archetype, in whom a deeply ingrained spiritual dichotomy is inherent. To this end there is a noticeable distinction between the spiritual states and responses of the Wakean male and female, as represented primarily by HCE and ALP. ALP's frequent mergence with aspects of the tree that is traditionally associated with pagan rites and esoteric mysticism signifies both her affinity with the natural elements and her spiritual liberty. HCE, however, reveals in his repeated trials and falls the spiritual paralysis which results from Church indoctrination, and the stone signifies the dogma by which he lives, and also his spiritually repressed condition.

Bernard Benstock defined the negative role of the Church in the Wake as follows: 'Although positive because of its dominance, it is essentially negative in purpose: a criticism of orthodox religion, a bitter commentary on the role of the Church in world history, and a condemnation of the excesses committed in the names of orthodoxy'.²⁴ Benstock also pointed out that it is St Patrick's defeat of the Archdruid in the Wake (609-613) that delineates a major aspect of Joyce's condemnation of the Catholic mind of his day: 'the Archdruid, strangely resembling the Irish metaphysician, George Berkeley, represents profound, philosophic thought, while Patrick is a simple-minded, hard-headed man of action' (Benstock, pp. 96-97). Benstock's recognition of the opposition that is inherent in Joyce's presentation of the Christian saint and the mystic offers support for the present theory that the philosophical structure of the Wake is based upon the effects of the polarized influences of the two upon the spiritual condition of the Irish racial archetype, as represented by the tree and stone. There is indirect support from Joyce himself for this theory, in a letter to Frank Budgen in which he defines the Archdruid/Patrick colloquy as the 'defence and indictment of the book itself' (Selected Letters, pp. 397-8). Since the Wake is essentially a representation of the spiritual condition and response to life of the Irish racial archetype, then it would be feasible to suggest that the confrontation between the Archdruid and St Patrick, as the personifications of ancient, Druidical mysticism and exoteric Church doctrine, is also a 'defence and indictment' of the Irishman in whom they both flourish on a basis of permanent conflict.

The tree and the stone, two outwardly naturalistic landscape elements, function as the primary means by which Joyce is able to present and

24. Benstock, p. 99

expand upon the theme of spiritual dichotomy in relation to the Irishman. As the spiritually liberated mystic, ALP indulges in subjective identification of herself with leaf imagery, and is in turn associated with the symbolic aspects of tree imagery and nomenclature, in the furtherance of her essentially mystical contact with the elemental landscape. HCE who, as a sign of his spiritual paralysis, is often associated with the long gone, once powerful trees of pagan Ireland, is depicted as struggling for spiritual survival in the face of the ever-present dogmatic discipline that is rooted in the Church and symbolized by the stone. Benstock has noted that Joyce 'seems particularly careful to keep his HCE and ALP characters separate and individual as such' (Joyce-Again's Wake, p. 7). This is indeed the case, because Joyce wished to indicate through them the polarization, in Ireland, of the human spiritual state; the Irish woman manages to retain, on the whole, her spiritual integrity, while the Irishman whose responses are dictated by the Church acquires the sense of both sin and doom.

The negative impact of Church doctrine upon the Irish Catholic has long been recognized as having dominated much of Joyce's thinking and work. Therefore, it is not surprising to find that in his Wakean myth of the Irishman it should form the negative element in his description of the spiritual condition of the Irishman. Nor is it surprising that Ireland's legendary Stone of Destiny (Ir.Lia Fall) has been woven into Joyce's scheme of opposition, in its historical role as the one-time sacred symbol of pagan mysticism which has since failed the Irishman, having become associated with Christianity. It is for this reason that Wakean references to the Stone of Destiny are essentially negative. In the first of its appearances it is simply 'the stone that Liam failed' (25.31). Next, it is related to the 'rock' of Christianity, St Peter: 'Peter Cloran...under the blankets of homelessness on the bunk of iceland,

pillowed upon the stone of destiny colder than man's knees or woman's breast...sans rootre' (40.16-20). 'Peter Cloran' is St Peter (see Glasheen, p. 59); the negative attributes of the 'cold' stone of destiny are obvious; the final phrase 'sans rootre' seems to be saying 'without roots', which would imply the tree as a symbol of pagan mysticism. The message seems to be that the now Christianized stone can offer no comfort where there is no relationship with the ancient mysticism within which it once was rooted. In the passage 'till one Liam Fail felled him in Westmunster' (131.10), the stone is again referred to in relation to its failed role; Westminster Abbey is its present resting-place where, ironically, it is the Coronation Stone of the kings of England, the traditional enemies and invaders of Ireland.

In Finnegans Wake Joyce refers to and dabbles in most of the world's great religions, and in many of these the tree and/or stone figure largely as symbolic elements. In his book, The Arcana of Symbolism (1970), W. B. Crow has listed several religions in which the stone is a prominent feature:

The black stone (Hajaru'l Aswad) in the Kabah at Mecca, the central object of Islamic pilgrimages...the white stone of the Apocalypse of St John (ii, 17); the philosopher's stone of the Alchemists; the stone talisman of Abraxas of the Gnostics; the serpent-stone of the Mabinogion of the Welsh.²⁵

At the start of the Wake the black stone poses a threat to the white one, in a passage that is written in the form of a prayer, with the implied threat to Christianity from the Hindu and the Muslim:

25. W. B. Crow, The Arcana of Symbolism (London, 1970), pp. 60-61.

we here also through successive ages that shebby choruysh of unkalified muzzlenimiissilehims that would blackguardise the whitestone ever hurtle-turtled out of heaven. Stay us wherefore in our search for tighteousness, O Sustainer. (5.15-18)

A Musselman is a Muslim, and Kali is the Indian goddess of destruction; therefore the passage can be interpreted along the following lines: 'we hear that through successive ages a chorus of undestroyed Muslim hymns has reviled Christianity'. The 'whitestone ever hurtle-turtled out of heaven' is the white stone of St John's Apocalypse:

He who has an ear, let him hear what the Spirit says to the churches. To him who overcomes, I will give some of the hidden manna. I will also give him a white stone with a new name written on it, known only to him who receives it. (Revelations, 2, 17)

In Druidic legend a secret name, written on a stone, is an important element in the ancient 'Song of Amergin', which contains the line 'Who but I can unfold the secrets of the unhewn dolmen?' (Graves, p. 212). The association of the stone with the name of God is widely recognizable throughout the New Testament of the Bible, where Christ is called the chief corner-stone of the Church (Eph. 2, 20); when Jesus called Simon by the name of Peter, which in the Latin 'petra' means rock or stone, he was using the same symbolism.

The Jesuit theologian, Jean Daniélou, has pointed out that in the Gospels the stone of ^AI_λiah (28, 16) is 'the stumbling block by which men are judged', and that 'The stone is Christ, hard and sharp for those who do not believe'.²⁶ In these last comments and their Jesuit source there lies the root of the stone's function in the Wake. For Joyce the Jesuit

26. Jean Daniélou, SJ, From Shadows to Reality: Studies in the Biblical Typology of the Fathers (London, 1960), pp. 213 and 225

was synonymous with all that was authoritarian, doctrinaire and dogmatic, in the Roman Catholic Church within which the stone had long since become a symbolic reminder of this disciplinarian attitude of God-in-the-Church to man.

According to the Qabalists Jesus was a mystic who was learned in the ancient secrets of their tradition, and his original teachings were opposed to those of the orthodox Church. The nineteenth century French mystic, Papus, summed up the basis of this opposition as follows:

Religion is not a servitude imposed on man; it is a help which is offered to him. The priestly classes have always attempted to exploit, sell and transform this help into an unbearable yoke, and the evangelical work of Jesus was aimed precisely at separating religion and the priest, or at least in returning the priest to his rightful place as minister or servant of religion.
(Papus, p. 73)

It was the 'unbearable yoke' of Roman Catholicism that Joyce rejected in his life and work. It should therefore be no surprize to find that in the Wake the stone, a Christian symbol of God, should as a result of its association with the Church, be turned into a symbol of the Church's exploitation and repression of man.

In ancient Celtic legend the stone had already acquired, by means of its association with the Church, a negative aspect. In the tale of 'Oisín and the Land of the Ever Young' the young pagan hero, having spent three hundred years in Tír-nán-Oge, returns to a spiritually demoralized Christian Ireland, soon after the arrival of St Patrick. He notices that a large flat stone (which seems to me to be symbolic of the spiritually crushing effect of the Church upon the people) is proving to be too heavy for the seemingly shrunken Irish folk to lift. Oisín's own destruction

is brought about when, seeking to help lift the stone, he leaves his horse; as soon as his feet touch the Christian soil of Ireland he loses his eternal youth, his strength and his spiritual liberty, becoming instead old, feeble, hopeless and predisposed to death.

In her observation 'As is reasonable in a book about a mason "stone" is one of the great portmanteau words in FW', Glasheen wrongly places the accent on the thematically negligible stone-mason aspect of HCE, rather than on the stone itself, which she mistakenly regards as simply another facet in the characterization of HCE (Glasheen, p. 272). In fact, the HCE-stone combination is weighted quite differently. Reference to the text of the Wake reveals that Joyce has laid no great stress upon the association of HCE with the craft of the stone-mason. Indeed, the item 'mason' occurs on only one occasion in the book, and that almost in passing (223.5), and in relation to a woman, 'Mutther Masons' ('Mother Masons'?). The reference does, however, suggest the additional shade of freemasonry, the secret rites of which stem from those of the Qabalah. The fact that it is linked to a woman further underlines the notion that it is she, and not the Irish male, who is still in tune with the world of the ancient mystics.

Key words that set the scene for the Wake's scheme of opposition occur on the opening pages of the book, having first been gathered together in Joyce's notebook as follows (numbers in parenthesis relate to the pages in the Wake on which the items occur): 'Finnegan [3.27-31] ...there's hair [4.10], elm [4.15], stone, Parr [3.29]...' and 'Peter [3.22] Sawyer [3.19]...S Peter Sawyer [3.19], S Patrick [3.22],...Kate tip [8.8]...' (Scribbledehobble, pp. 127 and 129). The male items of nomenclature, plus the reference to the stone and 'Parr', relate to HCE and his spiritual condition. As Finnegan he is the 'erse solid man' of

Ireland; stone, Peter, S Patrick are his Christian 'coats'. As Sawyer and Parr, HCE is the young American, Tom Sawyer, and the young salmon, both of whom are associated with the theme of resurrection (Tom was 'resurrected' at his own funeral, and the salmon's cyclical life-style is indicative of recurrent resurrections). Further, both the salmon and Tom Sawyer link HCE with the concept of spiritual liberty and communion with the natural world of the river bank. 'S Peter Sawyer' combines in HCE the conflicting pulls of the Church and of the elemental mysticism of his ancestors. Glasheen has approached the name from a similar angle: 'The name "Peter Sawyer" begins the Tree and Stone theme, for a "sawyer" is a tree standing in a stream, and Peter means "rock" (Glasheen, p. 256).

The key to ALP's role is contained in 'elm', 'Kate tip', and 'there's hair'. Throughout the Wake the elm, the tree of birth in Irish folklore, is synonymous with ALP. As 'Kate tip' she is Katherine Strong, a seventeenth century Dublin scavenger, which introduces ALP's associations with the litter heap or midden on which she scratches around, looking for the letter. Implicit in the initially unintelligible phrase 'there's hair', is ALP's role as the Liffey and as Ireland's Pyrrha. In a letter which Joyce wrote soon after beginning work on the Wake (20.2.24), there is evidence of his intended polarization of ALP and the remainder of Christian Dublin by means of her identification with Pyrrha and with the Liffey; he says of her, 'the person involved is the Pyrrha of Ireland (or rather of Dublin) whose haor is the river beside which (her name is Anna Liffey) the seventh city of Christendom springs up' (Letters, I, p. 212). In Greek mythology Pyrrha was the wife of Deucalion, the Greek Noah; they escaped in an ark when Zeus flooded the earth. When the floods subsided they 'threw stones from Mother Earth which became human beings and repopulated the land' (Who's Who in the

Ancient World, pp. 102-3). The Mother Earth concept derives from the ancient mystery cults, and from the context of his letter it would seem that Joyce saw ALP/the Liffey as Pyrrha, and as an elemental aspect of the mystic 'Mother Earth' from which the stones/Christians of Dublin had long since become divorced. HCE, conditioned by the demands of the Church, is portrayed in the Wake as having lost contact with his mystic origins, so that his capacity for spiritual survival is lost and he must undergo repeated symbolic 'falls'. He is the end result, in human terms, of the Church's teachings.

James S. Atherton has suggested that the Wakean tree and stone symbols are derived from the first three pages of Joseph Sheridan Le Fanu's book, The House by the Churchyard, a copy of which was once owned by Joyce's father:

The stone comes on page two: 'Then there was the village church; with its tower dark and rustling from base to summit with thick-piled bowering ivy. The royal arms cut in bold relief in the broad stone over the porch - where, pray, is that stone now?' The tree is on page three: 'One glance...before you go, you will vouchsafe the village tree - that stalworth [sic] elm. It does not look a day older than it did fifty years ago I can tell you. There he stands the same...listening, as it seems to me, with his reveries and affections far away among by-gone times and a buried race...' (Atherton, p. 112)

In his letters to Frank Budgen, Joyce twice requested a copy of Le Fanu's book (Letters, I, pp.337 and 396). Therefore, it would be feasible to assume his need of it in connection with some aspect of the Wake, and indeed there are several occasions on which Joyce has inserted references to Le Fanu or his book into the text of Finnegans Wake. The most obvious and extensive of these is the following in which the church, tree, stone and ivy have been gathered together with the name of Le Fanu:

This Norman court at boundary of the ville, yon
 creepered tower of a church of Ereland, meet for
 true saints in worshipful assemblage, with our king's
 house of stone, belgroved of mulbrey, the still that
 was mill...the ghastrcold tombshape of the quick fore-
 gone on, the loftleaved elm Lefanunian. (264.29-265.4)

In Joyce's text the tree and the stone are again set up in direct opposition to each other; the stone is tied to references to the Church and the disciplined 'assemblage', as well as to the 'ghastrcold tombshape', while the tree is among the features of the landscape which have finally overcome and overgrown the stone monuments to Christianity. A closer look at Joyce's choice of lexical items in this piece of the text reveals that the scheme of opposition is so pronounced that there is a distinct hint of returned pagan features among the natural elements. The items 'Norman court' and 'Ereland' return us to the ancient, pagan Ireland that was conquered by the Christian English. But a sense of the forward thrust of the pagan spirit is evident in Joyce's substitution of Le Fanu's rather charmingly rustic 'bowering ivy' with a 'creepered' counterpart which evokes connotations of a stealthy persistence in the encroachment of the tower by the ivy which, in pagan lore, is sacred to the Moon-goddess, and dedicated to resurrection. Thus, in Joyce's text, the pagan promise of life can be seen to be triumphing over that offered by the Church, the limitations of which are apparent in 'the ghastrcold tombshape of the quick foregone' - the cold, stone tomb of Christianity. In the Wakean landscape the 'king's house of stone' has become 'belgroved of mulbrey'; these last two items again signal the presence of the Moon-goddess, since one of her many names was Belili, of which the Goidelic, 'bile', sacred tree, is a recollection, and the fruit of the mulberry tree is sacred to her. The enclosure of the stone that is representative of Christianity in the grove of mulberry trees implies the defeat of the Church by the elemental forces that are inherent in the landscape. The final return to 'the loftleaved elm Lefanunian', which Le Fanu described

as 'listening...always to the unchanged song and prattle of the river, with his reveries and affections far away among by-gone times and a buried race', effectively invests Joyce's elm with that mystical element of timelessness which Le Fanu saw in his tree.

Atherton reached the conclusion that Joyce's use of Le Fanu's material was 'mostly for decoration' (Atherton, p. 113). But it seems to me that in the earlier author's Gothic landscape Joyce recognized something of the balance of opposing powers; certainly the tree and stone of Le Fanu's landscape seem to have foreshadowed those of the Wake, which Joyce developed as symbolic representations of the opposing elements of Christianity and mysticism that are at the heart of Finnegans Wake.

Joyce added a further dimension to the Wake's tree and stone scheme with the introduction into his book of Mark Twain's characters, Tom Sawyer and Huckleberry Finn, although this aspect of their Wakean role has previously gone unnoticed. The most widely accepted interpretation of their function has been put forward by Glasheen:

Huck Finn always doubles with Finn MacCool. Huck and Tom Sawyer are given up for dead and then resurrected at their own funeral. I think that Huck is Finn's boyhood.

Sawyer, Tom - title, hero of Mark Twain's novel of romantic boyhood in the wilderness, which may be meant to evoke the isolated, romantic boyhood of Finn. Tom undergoes death and resurrection. (Glasheen, pp. 92 and 256)

Another, similarly named American character, Peter Sawyer, appears to be a further Wakean aspect of Tom and Finn. In attempting to interpret Peter's role Glasheen refers to a letter that was written by Joyce, prior to offering her own explanation of his function:

Sawyer, Peter - Letters, i, 247: 'Dublin, Laurens Co Georgia, founded by a Dubliner, Peter Sawyer, on r. Oconee. Its motto: Doubling all the time'...The local history (B. S. Hart, 1941) never heard of Peter Sawyer, says Jonathan Sawyer named the town. Joyce's (perhaps) mythic Peter Sawyer is steadily tied to St Peter, on whom the Church is founded.

The name 'Peter Sawyer' begins the tree and stone theme, for a 'sawyer' is a tree standing in a stream, and Peter means 'rock'. (Glasheen, p. 256)

These nominal and situational relationships between Joyce's characters and those of Twain's books are generally assumed to indicate the extent of the latter's function in the Wake, but I have found that Huckleberry Finn, Tom Sawyer, and also Joyce's creation, Peter Sawyer, are also aspects of the spiritual dichotomy that is inherent in Joyce's Irishman.

In Mark Twain's Tom Sawyer (1876) and Huckleberry Finn (1884), as in the Wake, the primary concern is with the question of man's spiritual state, and the river landscape is at the centre of most of the action as a means of portraying the perception of spiritual liberty and survival, as opposed to the demands and restrictions of social and religious conformity. In the Wakean Ireland the lives of HCE and ALP can be seen to revolve around the river Liffey, both characters at times merging with landscape elements in a mystical communion with nature. Mark Twain's books are set in the American landscape which, as a result of the mass migration of the Irish to America during the last century, has taken over from ancient legendary islands of the Atlantic Ocean as the Irishman's 'Promised Land' of spiritual liberty and regeneration. But in Twain's impression of this land of liberty the young, in the persons of Huck and Tom, also feel the need to escape from the demands and restrictions of 'civilized' Christian society, and they too are drawn to the river, where they revert to a primitive but spiritually satisfying existence in the wilderness. It is this similarity of situation and response that has

brought them into the Wake. For Joyce, Huck and Tom represent the initially confident, spiritual independence of youth, which causes them to reject the restrictions that have been imposed upon them by the adult community. Tom's eventual symbolic death and resurrection into this same restrictive Christian society presupposes their inevitable spiritual subjection to the laws of the Church and society. Their appearance in the Wake as 'new world' representatives of HCE/Finn MacCool, is the means by which Joyce is able to portray the instinctive urge for spiritual independence, which struggles to find expression in the young, and in those who leave Ireland in search of their promised land, but which must inevitably give way in the new world as in the old one, to the pressures of society and the Church. This sense of the cyclical nature of history was expressed by Mark Twain in a letter which he wrote in 1887: 'the old life has swept before me...the old faces have looked out of the mists of the past...and the songs I loved ages and ages ago have come wailing down the centuries'.²⁷

Joyce's 'Peter Sawyer' is a contrived use of the coincidence of nomenclature: the name Peter means 'rock', and the surname, Sawyer, is derived from an American term for 'A tree which has fallen into a stream and lies with its branches projecting above and swaying with the motion of the water' (OED). In attaching the name, Peter, to Sawyer, Joyce brings together not only the tree and stone, but also two further elements in his Wakean scheme of polarities, the old world of the east and the new world of the west. On the one hand, Peter/rock creates symbolic links with the Church of Rome that is central to the society which dictates and disciplines HCE's spiritual responses to life; on the other hand, the Sawyer/tree item returns us to the landscape setting which, in the Wake,

27. Mark Twain quoted in introduction to The Adventures of Huckleberry Finn, 1884, 1972 reprint.

is the scene of mystic communion with nature. In Peter Sawyer Joyce has created a composite replica of the archetypal Irishman; the two names bring together the forces of orthodox religion and mystic instinct, the two opposing influences upon the response to life of the Irishman. The following diagram reveals the chain of movement which begins and ends with a name:

Peter→rock→Christianity→patriarchal doctrine→spiritual subjection→HCE
Sawyer→tree→paganism→matriarchal folklore→spiritual liberty→ALP

Throughout the Wake the tree symbolizes the living, positive aspects of spiritual liberty, whilst the stone represents the spiritual paralysis or submission which is brought about in the Irishman as a result of the negative influence upon him of Church dogma. Examples of the occurrence of the tree and stone polarities are listed below:

1. '...(our maypole once more where he rose of old)...may the treeth we tale of live in stoney' (44.4-9): the bracketed reference is to the return of the pagan rites of Spring; the remainder of the extract interprets as 'may the mystical pagan lore we tell of survive in the stony/Christian world'.
2. In the following passage the white stone of Christianity stands opposed to the tree in a clear illustration of the functional properties of both: 'As Tree is Quick and Stone is White' (106.36). There are no immediately adjacent landscape elements to which to relate these items, but they lend support to the theory that they function in opposing symbolic roles. The term 'Quick' means alive/living, and it is being applied to the tree. The stone, however, which is traditionally associated with graves and death, as well as with the Church, is described as being 'White' which suggests moral and spiritual purity - and perhaps sterility.

Therefore, in this short binary structure the tree and the stone are clearly functioning in a balanced scheme of polarization.

The next two references appear in an abnormally long paragraph that involves the movement of Finn/HCE between the two landscapes of Ireland and America:

3. 'to all his foretellers--he reared a stone and for all his comethers he planted a tree; forty acres, sixty miles, white stripe, red stripe' (135.4-6). The passage succeeds reference to 'hecklebury and sawyer', HCE's American counterparts (132.36), a description of aspects of a film set (134), and 'his Indian name is Hapapoosiesobjibway' ('Have-Papooses-Everywhere' plus reference to the Red Indian Ojibbeway tribe). With these references in mind it would be feasible to recognize in the red and white stripes, above, those of the American flag; the stone appears to be a monument to the mystic prophets of the past, while the tree is combined with 'comethers', a combination of 'come there' and 'comeling', an Old English term for an immigrant. The overall meaning seems to be that the past receives a stone monument because it is dead, while the present is full of the promise of spiritual growth, as signified by the tree in the new landscape. The reference to acreage and mileage is difficult to explain, except perhaps from the point of seeing in the global landscape the record of man's history.

4. 'his headwood it's ideal if his feet are bally clay; he crashed in the hollow of the park, trees down, as he soared in the vaguum of the phoenix, stones up' (136.33-35). In this passage Finn has returned to his Dublin landscape; 'bally clay' is a phonetic presentation of the Irish name for Dublin (Baile Atha Cliath: the town of the hurdle ford). According to Irish legend, Finn lies beneath the landscape of Dublin, having fallen together with the mystic tradition of which he is a symbol, with the rise

of the Church in Ireland. But, paradoxically, Finn and the mystic tradition rise again in the monument to the pagan phoenix, symbol of resurrection, in the Phoenix Park.

5. 'You know bigtree are all against gravstone' (146.34). This example needs little explanation. It is quite simply a statement regarding the polarity of the tree and stone and, by implication, elemental mysticism and the doctrine of the Church, which leads man inevitably to the grave.

6. Towards the end of the 'Anna Livia' section of the Wake the two washerwomen, having discussed ALP's life from birth to old age, themselves begin to fade into the deepening gloom as night falls in the river bank. One of them says 'I feel as old as yonder elm...I feel as heavy as yonder stone. Tell me of John or Shaun?' (215.34-216.1). We have here a reference to the ancient origins of the elm, the birth tree of Irish folklore, followed by reference to the 'heavy' weight of the stone that is symbolic of the Church. The reference to 'John or Shaun' is a balanced presentation of the human aspects of the Church (St John, whose heavenly white stone is 'heavy' for man to carry), and of the Irish mystic, as represented by 'Shaun', the Irish version of John.

7. In the following passage the tree and stone again function in isolation from landscape surroundings: 'Till tree from tree, tree among trees, tree over tree become stone to stone, stone between stones, stone under stone for ever' (259.1-2). The text surrounding this example is written in a tone of intense and fervent prayer, but the presence of the tree and stone indicates an underlying scheme of opposition. In the passage in question the children of HCE/God? are praising their father's greatness, and begging for mercy and admission to his house, and there is lots of Hebraic terminology. The tree and stone passage is a reference to the length of time that the children say they wish to stay in their father's house, and by replacing 'tree' with pagan, and 'stone' with Christian, the following translation emerges: 'Till pagan from pagan,

pagan among pagans, pagan over pagan become Christian to Christian, Christian between Christians, Christian under Christian for ever' or, more explicitly, 'Till all free spirits reject paganism and become Christians among Christians, within the Church hierarchy'.

8. 'Fossilisation, all branches. Wherefore Petra sware unto Ulma: By the mortals' frost! And Ulma sware unto Petra: On my veiny life!' (264.11-14): L.petra - stone or rock; L.ulmus - elm. Glasheen has linked 'Petra' with Francesco Petrarca (1304-74), an Italian priest and poet; she says, 'In Petrarca's poems, it is common to find metamorphoses into stream (Sorgue), tree (laurel), stone (petra)' (Glasheen, p. 231). If the item 'branches' is interpreted to mean mystic pagans, then the following sense can be made of the passage: 'All the mystics/pagans have turned to stone/Christianity. The Christian swears by the death of man, and the mystic swears by living nature'.

9. This next example occurs in a section of the text relating to the children's study of primitive sexual urges and taboos:

Una Unica, charmers, who, under the branches of the
elms, in shoes as yet unshent by stoniness, wend,
went, will wend a way of honey myrrh and rambler
roses mistmusk while still the maybe mantles the
meiblume. (267.25-29)

Campbell and Robinson have put forward the following interpretation of the passage: 'the old era gives way to the new...but the old throb of nature will be there, just the same: As ever, the Only Only Little Girl will wend her innocent way of honey and myrrh, while the May bee still mantles the May flowers...' (A Skeleton Key, p. 143). There are, however, further levels of meaning in the above passage: 'under the branches of the elms', the child is as yet protected by, and subject to, the mystic tradition that surrounds the elm that is symbolic of birth; the term 'unshent' is derived from 'shent', meaning shamed or disgraced, and

'stoniness' refers to Church dogma. Therefore, the whole passage can be interpreted along the following lines: 'The young girl, in the innocence of her pagan ways, as yet unshamed by the morality of the Church, will enjoy her ramblings in the Spring landscape'.

10. 'Talkingtree and sinningstone stay on either hand' (564.30-31): in this example the polarity of the tree and stone is again evident. It occurs in a section of the text that is devoted to a description of the landscape in Phoenix Park, and in which there is the command, 'Listeneth! 'Tis a tree story'. Again, there is the notion that the tree and stone, and by implication the mystic and the Church, are irrevocably divided; and the tree is associated with living communication, while the stone is aligned with the concept of sin.

In the following passage - which succeeds reference to Bruno de Nola and Thomas Aquinas - the hen, the letter, the key, the litterheap, and the tree and stone, are brought together in a retrospective, potted history of the Irish landscape:

And so it all ended. Artha kama dharma moksa. Ask
Kavya for the kay...The letter! The litter!...from
Timm Finn again's weak tribes loss of strength to his
sowheel,...The elm that whimpers at the top told the
stone that moans when stricken. Wind broke it. Wave
bore it. Reed wrote of it. Syce ran with it. Hand
tore it and wild went war. Hen trieved it and plight
pledged peace. It was folded with cunning, sealed with
crime, uptied by a harlot, undone by a child. It was
life but was it fair? It was free but was it art?
The old hunks on the hill read it to perlection...Now
tell me, tell me, tell me then!

What was it?

A.....!

?.....0!

(93.22-94.22)

Interpretations:

'Artha kama dharma moksa': the Sanscrit formula for the four 'ends of life' - Artha ('success'), kama ('pleasure'), dharma ('duty'), moksha ('enlightenment') (A Skeleton Key, p. 79, note 5).

'Ask Kavya for the kay': 'kay' is the key to the secret of the spirit as the vital principle in the universe; it is held in the twentytwo symbolic letters of the Qabalah and cannot be found without the necessary key to such symbolism. 'Kavya' is the poet who, through the strength of his spiritual sympathy with the mystical elements of the universe, holds the key to the secrets of the spirit (see again, A Skeleton Key, p. 79, note 5).

'The letter! The litter!': a further identification of the letter that holds the secret of life with the muckheap, and so with the elemental scene.

'from Timm Finn again's weak tribes': reference to the spiritual weakness of Ireland's native tribes by means of the mergence of representatives of the ancient and modern Irishmen, Finn MacCool and Finnegan.

'loss of strength to his sowheel': the item 'sowheel' incorporates two elements of ancient Celtic folklore. There is the Wheel of Existence which, with its inexorable turns, has moved the Irish race through its destined cycle, away from distant days of pagan wisdom and strength, as personified by Finn MacCool, the glorious hero of Ireland, to the spiritual weakness that is very much in evidence in the modern-day Finnegan/HCE. In Celtic myth the sow was Cerridwen, the Welsh aspect of the Moon or White-goddess. In the 'Romance of Taliesin', from the collection of Welsh tales entitled Mabinogion (a copy of which, translated by Lady Charlotte Guest, Joyce once owned (see Ellman's The Consciousness of Joyce, p. 118)), Cerridwen, the White Sow-goddess, was the enemy of Gwion, the Welsh equivalent of Finn MacCool (see Graves, pp. 67-68). She was also the Celtic Muse of poets, which returns us to the poet as the holder of the key. Another name of Cerridwen was 'the Old Sow of Maenawr Penardd who eats her farrow' (Graves, p.447), and in Portrait Joyce actually refers to Ireland, his acknowledged 'Muse', as 'the old sow that eats her farrow' when, during a conversation with Davin, the nationalist, Stephen/Joyce, the artist, is describing the creative artist's spiritual

birth:

It is a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets. [Davin argues that Stephen's country should come first, that he can be a poet or mystic after.] Do you know what Ireland is? asked Stephen with cold violence. Ireland is the old sow that eats her farrow. (Portrait, p. 203)

It is relevant to the present discussion that mysticism is an aspect of Joyce's early depiction of the Irish creative artist; that in his early association of Ireland with the Welsh Muse he is already referring to the poet and mystic as synonymous beings, both of whom hold the key to spiritual truth. Incidentally, in his description of Cerridwen, Robert Graves has pointed out that in Welsh romance she is also referred to as Hen Wen, 'the Old White One', but it is difficult to discover whether or not there is any relationship between Joyce's Biddy Hen and the Welsh Hen Wen, apart from their mystic aspects.

'The elm that whimpers at the top told the stone that moans when stricken': it is significant that the elm, symbol of mystic lore in the Wake, should be credited with having 'told' the stone, symbol of the doctrine of the Church, the secret of the letter's whereabouts, since the ancient mystics held the secret of the symbolic letters of the Qabalah long before these were rejected by Christians in favour the doctrine of the Church.

In the light of the above interpretations of the passage in question, the remainder of the extract can be seen to indicate various aspects of the spiritual response to life.

'Wind broke it': this item can more easily be understood by reference to a letter written by Joyce to Harriet Shaw Weaver, in which he gave her a

key to the opening page of the Wake; against the item 'bellowed' he wrote, 'the response of the peatfire of faith to the windy words of the apostle' (Letters, I, p. 248). The implication seems to be that the strength of the pagan faith that is symbolized in the peatfire has resisted the empty, 'windy' words or doctrine of the Church. Further, if 'wind' means Church doctrine, then the above phrase could well be saying that the Church destroyed the ancient mystic truth which held the secret of the spirit as the vital principle in life.

'Wave bore it': this may refer to the survival of the secret law from before the Flood. Alternatively, it could be said that it had travelled across the oceans of the world as an innate aspect of man as mystic entity; as, for example, in the case of HCE's spiritual resurrection in the care of the hen/Blavatsky, during his recently examined voyages.

'Reed wrote of it': reference to the part played by the ancient Egyptians in the transmission through the ages of the secret law, by means of the Qabalistic tradition.

'Syce ran with it': 'syce', from the Hindu: groom/follower on foot, of a carriage or mounted horseman.

'Hand tore it and wild went war': man's destruction or loss of the ancient mystic letter is followed by, or results from, the spiritual wilderness that co-exists with war.

'Hen trievied it': it was rediscovered by the hen/mystic (Blavatsky?)

'It was folded with cunning': its secrets were worked into the complex system of symbols that appertain to the world's mystic cults.

'sealed with crime': hidden from man as a result of the persecution of its apostles.

'uptied by a harlot': upheld by the faith and hospitality of the harlot, Rahab. The French Jesuit theologian, Jean Daniélou, examined the story of Rahab from the perspective of the Christian Church; he explained that a scarlet cord which she hung from her house was her symbolic protection

from the fate of unbelievers (Daniélou, pp. 245-9). Robert Graves, however, has referred to a scarlet thread which was sacred to the Moon-goddess, and which was mentioned in the Ethiopian Kebra Nagast as the magical property with which the Daughter of Pharoah seduced King Solomon (Graves, p. 119). The latter version retains the associations of the thread or cord with the ancient Egyptians. Elsewhere in the Wake, the Egyptian element is maintained in the following association of ALP with Rahab/the Moon-goddess: 'And drip me why in the flenders was she frickled ...And here is her nubilee letters too. Ellis on quay in scarlet thread' (204.22-205.8). The items 'flenders' and 'Ellis' relate to Sir Flinders Petrie and J. C. Ellis, Egyptologists during the late nineteenth century.

'undone by a child': the coming of the child, Jesus, led to the forming of the Christian Church which in time rejected its ancient, mystic associations, and 'undid' man's ties with his spiritual origins.

'It was life but was it fair?': the mystic secret of the letter was an innate element of life, but was its knowledge fairly distributed among mankind?

'It was free but was it art?': the mystic power of the spirit was freely bestowed upon the artist/poet, but was it at the core of his art?

'The old hunks on the hill read it to perfection': it was only fully understood with the wisdom of old age (OED.hunk: old person).

'Now tell me, tell me, tell me then': a cohesive feature which reaches forward to tie the present text to the 'Anna Livia' section, which opens with almost the same syntax: 'O tell me all about Anna Livia...Tell me all. Tell me now' (196.1-5).

'What was it? A.....! ?.....O!': according to Campbell and Robinson, this is a cryptic reference to Alpha and Omega: 'And the answer runs: From Alpha to Omega!' (A Skeleton Key, p. 80). According to Robert Graves, 'the religious revolution which brought about the

alphabetic changes in Greece and Britain was a Jewish one...The new God claimed to be dominant as Alpha and Omega, the Beginning and the End' (Graves, pp. 464-5). The Alpha and Omega apply also to ALP, and the essential truth of the spirit of the Universal Mind (which for the Qabalist is God-in-Man and Man-in-God) is held by the lost letter for which ALP as the hen/mystic is searching; as the elemental symbol of life in the Wake, in her landscape roles she herself becomes the spirit of life. She is the Alpha to Omega of Finnegans Wake.

CHAPTER THREE

'the wood is the world' (98.35): the Role of Ancient Religions, Myths, Rites and Alphabets in the Wakean Landscape

3.1 Druid and Hebraic Influences

During the early period of his work on Finnegans Wake Joyce sent Miss Harriet Shaw Weaver a key to the interpretation of material on the opening page of the book. Included among the listed items was a definition of the word 'bellowed' as being 'the response of the peatfire of faith to the windy words of the apostle' (Letters, I, pp. 247-8). This brief explanation sets the scene for what is in the Wake an explanation of the centuries old, ongoing confrontation between the Church and pagan folklore in Ireland. For Joyce the 'bellow' of the peatfire that is synonymous with the ritual of pagan mysticism has made a more positive and powerful impression upon the Irish rachaal archetype than has the long-winded rhetoric of the Church.

From the evidence of Joyce's critical works it would seem that he was well versed in the ancient myths and legends of Ireland. In the collection of his writings that has been edited by Ellsworth Mason and Richard Ellmann (1959), there is reference to an Italian lecture which Joyce gave, entitled 'Ireland, Island of Saints and Sages' (1907), in which he traced the origins and subsequent development of Ireland's language, religion and civilization, pointing out that the 'Druid

priests had their temples in the open, and worshipped the sun and moon in groves of oak trees' (Crit. Writ., p. 156). The naturalistic features of Irish Druidism are a major aspect of the mystical element in the Wakean landscape, and the following passages from the book are typical of many such references: 'saint to sage...The augustan peacebe-tothem oaks, the monolith rising stark from the moonlit pinebarren' (53.8-16), and 'timberman torchpriest, flamenfan, the ward of the wind that lightened the fire that lay in the wood that Jove bolt' (80.26-28).

With the statement 'the wood is the world' (98.35), Joyce further underlines the idea that the life-view and faith of the pagan Celts remains valid for the modern-day Irishman. For the ancient Celts of Western Europe the wood was indeed the world. The forests of Ireland, Wales and Armorica (Brittany) provided nourishment, sanctuary, and a religious system within which the tree and the ritual fire played major roles, under the influence of the 'equitable druids' in their 'druidic circle' (362.1 and 28). These pagan priests, men of great learning, held sway in the Celtic landscape, performing their secret rites (derived, according to the French mystic, Eliphas Lévi, from the Qabalistic tradition) in the woodland settings of long ago:

The Druids built no temples but worked the rites of their religion on dolmens and in the forests...These erections [stone dolmens] are still to be seen, dark and mysterious, under the clouded sky of Armorica. The old sanctuaries had secrets which have not come down to us.¹

The northern French region of Armorica is alluded to in the Wake on at least eight occasions, the first of which occurs on the opening

1. Eliphas Lévi (pseudonym of Alphonse Louis Constant), The History of Magic, translated by Arthur Edward Waite (London, 1913), p. 230

page of the book in relation to Sir Amory Tristram, a prominent personage in the Wake, as the Norman founder of Dublin's St Lawrence family. Previous critical opinion has recognized the role of Armorica in the Wake almost solely in terms of its relevance as the birthplace of Tristram, no real attention having been paid to the association of the region with the Druid scene.

The dolmen was a stone burial-chamber consisting of two upright stones, topped by a third stone which lay across them horizontally. It was symbolic basis of the Boibel-Loth-Forann, the sacred and secret Ogham alphabet of Ireland and Wales; it was one of the ancient alphabets of Greek, Hebrew, Egyptian and Celtic origin which Robert Graves subjected to a comprehensive analysis in his book, The White Goddess (1948), in which he examined the myths, rites and symbology that once surrounded the cult of the White or Moon-goddess in Europe. The Moon-goddess, the ancient Celtic alphabets, and the myths, rites and symbology of the Druids, are very much a part of the Wakean landscape, where they function as influences upon the spiritual conditioning of the Irish racial archetype.

The B-L-F alphabet accommodates twenty mystical titles of a single male deity, identifying the Hebrew God, Jehovah, with the Celtic Bran, and Christ with Dionysus as the son of Alpha (see Graves, pp. 118 and 159). The letter-names of the alphabet correspond with the answers to an ancient riddling poem in a thirteenth century Welsh romance, traces of which are to be found in the Wake. Joyce's source of information on the subject could well have been a copy which he owned of Lady Charlotte Guest's translation of a collection of Welsh romances of the period, entitled the Mabinogion (1848, 1913 edition).² The origins of

2. Listed in Richard Ellman, The Consciousness of Joyce (London, 1977), Appendix, pp. 97-134

the romance have been described by Graves as follows:

'Gwion', a North Welsh cleric of the late thirteenth century, whose true name is not known...wrote (or rewrote) a romance about a miraculous Child who possessed a secret doctrine...incorporated in a series of mystical poems...

The miraculous Child set a riddle, based on a knowledge not only of British and Irish mythology, but of the Greek New Testament and Septuagint, the Hebrew Scriptures and Apocrypha, and Latin and Greek mythology. The answer to the riddle is a list of names which correspond closely with...the original letter-names of the Ogham alphabet. (Graves, p. 123)

The 'miraculous Child' was called Taliesin, and the 'Romance of Taliesin' can be summarized as follows: Cerridwen was the Welsh Muse and Sow-goddess; as the 'Old Sow of Maenawr Penardd who eats her farrow', she inspired Joyce to describe Ireland, his own Muse, similarly, as the 'old sow that eats her farrow'.³ Cerridwen boiled up a cauldron of inspiration and knowledge; Gwion (the Welsh equivalent of Finn MacCool) stirred the cauldron and, sucking a finger which was burned by drops of the magic liquid, gained instant wisdom. Cerridwen caught and swallowed him; nine months later she bore him as a child and threw him into the sea, from where he was rescued and renamed 'Taliesin'. Below are extracts from the poem of Taliesin as quoted by Graves; those items that are referred to in the Wake have been underlined:

...my original country in the region of the summer stars;
Idno and Heinin called me Merddin,
At length every king will call me Taliesin.

...

I have been chief director of the work on the tower of Nimrod.
I am a wonder whose origin is not known.
I have been in Asia with Noah in the Ark,

...

I have obtained the muse from the Cauldron of Caridwen;
I have been a bard of the harp to Lleon of Lochlin.

(Graves, pp. 81-82)

3. See Graves, p. 447 and Portrait, p. 203 for reference to the 'old sow'

References to 'Merddin', 'Taliesin' and 'Caridwen', together with other features of Welsh and Irish myth, occur in the following Wakean text (the repeated references to Taliesin have been underlined):

Whilst the quality and tality...Talis is a word often abused...Have you been seeing much of Talis and Talis those times? Talis de Talis...Talis von Talis...talis qualis?...Talis and Talis originally mean the same thing ...the inception and the descent and the endswell of Man is temporarily wrapped in obscenity...the watches cundron apan the oven...What the romantic in rags pines after...haunting crevices for a deadbeat escupement...in accornish with the Mortadarthella taradition...His everpresent toes are always in retaliessian...the neat drop that would malt in my mouth...Myrrdin aloer!...Professor Llewellys ap Bryllars. (149.29-151.33)

The repeated references to Taliesin indicate his all-importance in the above extract. The fact that these are frequently presented in pairs suggests that Joyce was aware of, and playing with, the fact of the existence of two separate personages with the same name. The two Taliesins were both poets in the Welsh tradition, but one was a mythical, miraculous child, while the other was a historical personage. In his statement, 'Talis and Talis originally mean the same thing', Joyce could well have been pointing to the confusion that has arisen from the identification of each poet with the other. In fact, both Glasheen and McHugh have identified the Taliesin of Joyce's text with the Taliesin who was a sixth century historical Welsh bard, a group of whose poems is to be found in the thirteenth century Red Book of Hergest, but not in the translation by Lady Charlotte Guest of the Mabinogion, a copy of which, it must be remembered, Joyce is known to have owned. However, Lady Charlotte Guest suggested that the miraculous child, Taliesin, of the romance was based upon the legends of the earlier bard, whose title was 'Chief of the Bards of the West'.⁴ Further, the above extract from

4. See Graves, p. 74 for a comparison of the two Taliesins

Joyce's work contains names and references which tie it to the riddling poem of the miraculous child, Taliesin, the Welsh equivalent of Finn MacCool.

The passage 'the watches cundron apan the oven' is clearly applicable to the cauldron of Cerridwen, the Welsh Sow-goddess. 'The neat drop that would malt in my mouth' is the drop of magic fluid from the cauldron of Cerridwen which Gwion, later to be called Taliesin, sucked from his fingers, this gaining wisdom.

'His everpresent toes are always in retaliessian': 'His' printed in italics, refers to the hidden name of God that is 'everpresent' in the tale of Taliesin. 'Retaliessian' combines the names of Taliesin and the Essene Order, from which secret tradition the alphabetical answers to Taliesin's riddle are thought by Robert Graves to have originated.

'Myrrdin': Joyce's spelling of the name of Merlin, the Welsh Druid, is close to the ancient form, Merddin. 'In accornish with the Mortardarthella taradition' translates into 'in Cornish with the tradition of Morte d'Arthur'; King Arthur, Merlin, Cerridwen and Taliesin are all figures in the romances of Celtic Briton. The item 'taradition' also incorporates reference to Tara, the ancient capital of Ireland.

The reference to 'Professor Llewellys ap Bryllars' is puzzling, although the Welsh-ness of the nomenclature is apparent; Graves has mentioned a King Llewelyn ap Iowerth of Wales, who reigned in 1210, but it is no more than conjecture to suggest that he could be Joyce's 'Llewellys'. Further, it is the date 1132 which crops up repeatedly in the Wake; Frances Motz Boldereff has put forward an interpretation of the significance of the date in the Wake which supports the concept of

the book's having as a basis the theme of a dichotomy that is inherent in the spiritual conditioning and responses of the Irishman:

In the year 1132 A.D. Malachi was made Primate in Armagh, thus putting on the first pall to be worn by an Irish archbishop, for prior to this time there had been no allegiance to Rome. This divided Ireland into two camps - those who followed the Catholic church and those who remained pagan and Celtic at heart.⁵

According to Boldereff's reckoning, it is from this point in time that the polarization of the Irishman's spiritual allegiance stems, and I believe that it is in this role that the date 1132 functions in the Wake, as one of the keys to Joyce's depiction of the dichotomy which he saw in the spiritual response of the Irish racial archetype.

The theme of movement to the west, which is in itself extensive in the Wake, is evident in the reference by Taliesin to 'the region of the summer stars' as being the original home of the speaker, who at one point calls himself 'bard of the harp to Lleon of Lochlin'. There are ten Wakean references to Lochlin, the mythical, western undersea home of the Fomorians, ancient invaders of Ireland. Further, according to Graves, the 'Summer Stars are those which lie in the western part of the firmament', which, in the case of Wales and Ireland, would be the region over the Atlantic Ocean (Graves, p. 91). (The relevance of the west in the Wakean landscape is discussed at length in Chapter Four of this study.)

The Boibel-Loth-Forann secret Ogham alphabet of the Druids was preceded in Ireland by a tree-alphabet, the Beth-Luis-Nion ('Birch-Rowan-Ash'), a Celtic calendar-alphabet with Irish and Welsh variants which

5. Frances Motz Boldereff, Reading 'Finnegans Wake' (New York, 1959), Part One, p. 163

took its name from the first three of a series of tree and shrub names that together formed a calendar of seasonal tree-magic which was used for purposes of divination. The tree-names are also a means of summarizing the mythical meaning of each letter-month in its association with the pagan gods.

Graves has remarked on similarities shared by several of the Irish B-L-N letters and their Hebrew counterparts, as listed below:

<u>Letter</u>	<u>Hebrew</u>	<u>Irish</u>	<u>Tree</u>
A	aleph	ailm (pronounced 'alev')	silver fir
J	jod	idho (originally 'ioda')	yew
R	resh	ruis	elder
B	beth	beith	birch
N	nun	nion or nin	ash
E	heth	eadha ('dh' pronounced 'th')	white poplar
M	mim	muin	vine
O	ain	onn	furze

(Graves, pp. 235-6)

A jotting in the Wake notebook indicates Joyce's awareness of these similarities, and also his intention of using them: 'Thus the alephbeth's complete and clare as ailmbertcoll' (Scribbledehobble, p. 137). The item 'alephbeth's' is made up of the Hebrew 'A' ('aleph') and 'B' ('beth') which, joined together, resemble the word 'alphabet'. The final composite word, 'ailmbertcoll', presents the same letters in their Irish tree-alphabet form, together with the addition of 'C' ('coll': hazel). The overall meaning of the passage seems to be 'Thus the Hebrew alphabet is complete and clear in its Irish form'.

In one of his frequent letters to Harriet Shaw Weaver (1.1.25), Joyce wrote the following:

I ought to tell you a few things, the Irish alphabet (ailm, beith, coll, dair etc) is all made up of the names of trees...Bruno Nolano (of Nola) another great

southern Italian was quoted in my first pamphlet The Day of the Rabblement. His philosophy is a kind of dualism - every power in nature must evolve an opposite in order to realize itself and opposition brings reunion etc etc... (Letters, I, pp. 224-5)

The significance of these remarks is twofold: first, Joyce's interest in the cyclical philosophies of Bruno de Nola is evident, and it has since been established that these and similar cyclical time schemes of Vico, Yeats and others figure largely in the Wake. Second, Joyce here reveals his knowledge of the B-L-N tree-alphabet. Further, the fact that he felt he 'ought to' explain these items to Miss Shaw Weaver indicates not only his early conviction of their relevance to his current work, but also that he felt that Miss Shaw Weaver, his patron, and a keen critic of his work, ought also to be aware of this. Both Bruno's philosophy of binary opposition, and the Irish tree-alphabet figure largely in the Wake, where male and female, Christian and pagan, east and west, ancient and modern worlds, and taught and innate responses to life, form a balanced system of polarity in Joyce's vision of the opposing elements that contribute to the creation and situation of the Irish racial archetype.

The Hebraic origins of the tree-alphabet system, in which symbolic properties are attached to tree names, are evident in Biblical references to the cedars of Lebanon with which Solomon built his Temple. The cedars are referred to by Joyce in Portrait (page 105) during a Latin passage, and in the Wake on at least two occasions (pp. 171 and 244), the latter having obvious associations with the Hebraic tradition: 'peace to the tents of Cedar, Neomenie! The feast of Tubbournigglers is at hand...Timple temple tells the bells. In syngagyng a sanga-songue' (244.5-7); the cedars, the Temple, the Tabernacle, and the synagogue are easily recognizable in this passage.

Graves has revealed that the Biblical reference to the cedars of Lebanon with which Solomon built his Temple has a cryptic content:

And God gave Solomon wisdom and understanding
 exceeding much...and he spake of trees, from
 the cedar that is in Lebanon even unto the
 hyssop that is upon the wall (1 Kings, iv, 33).
 (Graves, p. 339)

According to Graves, the tree names 'cedar' and 'hyssop' function as a cryptic means of referring to Solomon's knowledge of God. In the Jewish tree-alphabet hyssop, the tree of the winter solstice, is IA, and the cedar, the tree of the summer solstice, is HU. The mythological conjunction of hyssop and cedar follows the whole course of the sun, and from the religious aspect, Solomon is being credited with knowing the Divine Name, of which IAHU (Jehu) was the permissible synonym among the ancient Hebraic mystics.

Early in the Wake Joyce refers to the landscape of Ireland as a 'landescape of Wildu Picturescu' in which 'Jehu will tell to Christianier, saint to sage' (53.8-9); this is a double binary construction in which the opposing references to the Christian and Jehu (God of the Hebrew mystics) are in their turn balanced against the Christian saint and the pagan sage, so that each of the opposing items in the opening half of the passage has its associate, so to speak, on the other side of the comma. The Christian and the saint belong together beneath the umbrella of the Church of Rome, and a factor which contributes to the combination of the Hebrew with the presumably Irish sage is their shared mystic approach to the universe. Further, the reversed positions of the references in the latter half of the passage (in the opening section it is 'Jehu' to 'Christianier', or 'mystic to Christian', and in the remainder of the sentence the order changes, so that the reference is

'saint to sage', or 'Christian to mystic') indicates that a reversal of positions is implied; the author seems to be saying that the mystic will give knowledge of God to the Church, and that in the Irish landscape there will be a return from the rule of the Church to that of the sage. This would be in accord with the view that the orthodox Church had strayed away from its mystic origins. According to the Qabalists Jesus was himself a mystic, but 'This secret meaning and natural consequence of His teaching He hid completely, for Jesus had a secret doctrine, as we see in more than one place in the Scriptures'.⁶

In his reported conversations with Arthur Power, a fellow-countryman, there is evidence of Joyce's conviction that Ireland was still fundamentally tied to the mysticism of the past, and that he believed this was fast regaining its strength:

The old classical Europe which we knew in our youth is fast disappearing; the cycle has turned upon its tracks, and with it will come a new consciousness which will create new values returning to the mediaeval...if I had lived in the fourteenth or fifteenth century I should have been much more appreciated...And in my opinion one of the most interesting things about Ireland is that we are still fundamentally a mediaeval people,...Take Yeats, for example, he is a true mediaevalist with his love of magic, his incantations and his belief in signs and symbols...Ulysses also is mediaeval but in a more realistic way...there is going to be another age of extremes, of ideologies, of persecutions, of excesses...⁷

Throughout the Wake Joyce utilizes the close ties that exist between those of Ireland's trees with which he populates his landscape, and the ancient, mystic rites of the Druids. The book contains frequent and

6. J. F. C. Fuller, The Secret Wisdom of the Qabalah (London, no date), pp. xxi - xxii

7. Arthur Power, Conversations with James Joyce, edited by Clive Hart (London, 1974), pp. 92-93

detailed references to pagan activities in the wooded landscape of Ireland. An example occurs in the text immediately preceding the above-mentioned reference to Jehu and the 'Christianier': 'The augustan peacebetothem oaks, the monolith rising stark from the moonlit pine-barren' (53.15-16).

Once it has been established that Joyce was aware of, and deeply committed to, the ancient mysticism of the Irish, as the content of his previously mentioned conversation with Arthur Power would suggest, then the symbolic significance in the Wake of the tree and other seemingly naturalistic landscape elements, can be looked for and more easily understood.

3.2 The Mythical Origins of Anna Livia Plurabelle

In the Wake cycles of time are frequently described in terms of wheel movements, as for instance in the following examples: 'millwheeling vicociclotometer', which includes reference to Giambattista Vico, the philosopher whose cyclic theories are referred to extensively in the Wake (614.27); 'turn wheel again' (69.5); 'their convoy wheeled encirclingly about the gigantrig's lifetree, our fire-leaved...phoenix in our woodlessness...whose roots they be ashes' (55.26-30). This last example brings together the Qabalistic Tree of Life and the Wakean phoenix of resurrection; a sense of the loss of Druidical mysteries is implicit in the reference to modern-day Ireland's 'woodlessness...whose roots they be ashes', because as well as the idea of pagan ancestry rooted in the ash tree, there is the notion of its remains being likened to the ashes of the burned phoenix which will, nevertheless, return.

In the tree-alphabet the Wheel of Existence which signifies the ever turning year is symbolized by the yew tree, the mythological properties of which Robert Graves has explained:

One of the 'Five Magical Trees of Ireland' was a yew. This was the Tree of Ross, described as 'a firm straight deity'... 'the Spell of Knowledge, and the King's Wheel' - that is to say the death-letter that makes the wheel of existence come full circle; as a reminder of his destiny, every Irish king wore a brooch in the form of a wheel, which was entailed on his successor. I place the station of the yew on the last day of the year, the eve of the Winter Solstice. Ailm the Silver-fir of Birth and Idho the Yew of Death are sisters: they stand next to each other in the circle of the year. (Graves, p. 194)

Ailm ('A'), the silver fir of birth that is associated with the first day of the year, is ALP's tree, since her name begins with the letter 'A' which in both the Hebrew and Celtic alphabets is pronounced 'Aleph', one of the Wakean variations on her name. As the river Liffey, her source and birthplace was in the region of the Kippure Mountain ('Trunk of the Yews'), in the Wicklow mountains. Thus, nature has provided a further symbolic meeting of life and death, in the very circumstances of ALP's origins.

Ireland's pagan roots are evident in the Wakean reference to 'the obluvial waters of our noarchic memory... timberman torchpriest, flamenfan, the ward of the wind that lightened the fire that lay in the wood that Jove bolt' (80.25-28). There are major elements of Joyce's pagan landscape in this example: the tree, the Druid priest, the ritual fires of the pagan pantheon; and 'our noarchic memory' implies reference to man's racial memory, the idea being that man's life experiences down through the ages, even from as far back as the Flood and archaic history, are imprinted upon the racial memory of each succeeding generation, thereby influencing his spiritual condition and response to life. This sense of

the continuity of human memory is indicated elsewhere in the Wake by means of reference to the trees of the Irish landscape: 'for ancient links with presents as the human chain extends...while monks sell yew to archers...we are recurrently meeting em...in cycloannalism, from space to space, time after time, in various phases of scripture as in various poses of sepulture' (254.8-27). Joyce's vision of the cyclical aspect of the Irishman's experience is apparent in this passage. What is less apparent is the implication that lies behind the idea of monks selling yew to archers, which can be understood beyond the incidental level of meaning, in terms of its reference to the spiritual dichotomy of the Irishman that results from the age old conflict between the Church and the mystic. The yew is the key to the puzzle: yew (I;Idho) is the final letter in the Beth-Luis-Nion tree-alphabet, and in the tradition of Ireland's pagan cults it represents death, both symbolically and as the wood from which deadly bows were once made. With these associations in mind it becomes a simple step from 'monks sell yew to archers' to the interpretation that monks (the Church) bring death to the Druids (mystics who, like archers, are men of the woods).

A great part of the mythology which surrounds ALP stems from her association with the Irish tree-alphabet. Glasheen has noted that in the Celtic language the word for trees is also the word for letter, which returns us to the letter for which ALP as Bidy Hen is searching throughout the book. It is presumed to hold the secret of life, but if 'tree' and 'letter' are synonymous in the Wake, as they are in the Celtic language, then as the 'Aleph' of the silver fir tree ALP herself becomes the letter or mystic source of the secret of life for which she is searching. This assumption gains support from something which the French Jesuit theologian, Jean Daniélou, has said regarding the symbolic qualities of wood and water (which, in ALP, are merged): 'Water,

sanctified by the wood, is the life-giving element which makes divine whoever is cast into it' (Daniélou, p. 171). The application of Daniélou's concept of the wood and water combination to Joyce's river-woman-tree, ALP, enhances her already recognizable life-giving and mystical properties, but she cannot be tied down to one particular area of realization. The abstract nature of her role is indicated in the critical work, Our Exagmination of Work in Progress, the production of which was actively encouraged and supervized by Joyce:

She became neither entirely a woman nor entirely a river, but rather an abstraction, a legendary concept, possessing all the attributes of the female sex... returning persistently in one form or another to the surface of the chronicle.⁸

At an elementary level ALP is the busy Catholic mother of all her many children, and wife to Humphrey Chimpden Earwicker; as a mystic entity she is closely tied to elemental nature, and while achieving her own endless cycles of existence she is also present at the repeated falls and resurrections of HCE, the Dubliner who labours under the strictures of the Church, according to which he has committed various unnamed 'sins'.

In the process of their expansion to the level of Irish racial archetype, HCE and ALP frequently merge with a wide cross-section of figures from Irish history, myth and legend. HCE, 'human, erring and condonable' (58-18), is at other times the pre-Christian Finn MacCool, legendary pagan Irish hero who is traditionally associated with the spiritual liberty and wisdom of the ancient Celtic heroes. Conversely, HCE is also at times the pale Irish priest, Kevin, whom Joyce mocks for living

8. Samuel Beckett et al., Our Exagmination of Work in Progress, 1929, second edition (London, 1972), p. 159

within the sterile isolation of his vows: 'eastward genuflecting... confirmed a strong and perfect christian' (605.29-36). Note the loss of capitalization in the final item, which denotes the loss of importance. By contrast, ALP merges with spiritually independent and dominant women from history, myth and legend, including Mme Blavatsky, the hen/cock of the Wake, and various aspects of the Moon-goddess of western European myth, so that she is at all times spiritually superior to HCE. For this reason it would appear that Atherton has wrongly interpreted a remark once made by Joyce regarding women and philosophy:

He was speaking to Budgen of the things which women have done, and he ended, 'It brings me to the point. You have never heard of a woman who was the author of a complete philosophical system. No, and I don't think you will'. It appears from this that Joyce felt that such a system was a special mark of the superiority of the male; and I have no doubt that he believed that he had created such a system himself. The last recorded description he gave of the Wake was 'the great myth of everyday life'.

(Atherton, p. 51)

It is important to note that Joyce was referring to things that women have done, and not to what they have not done. When Joyce's remark is viewed in this context the so-called failure of women to create a 'complete philosophical system' would appear to be a mark in their favour. Indeed, Joyce's known scepticism regarding such systems adds support to this argument; in a letter to Miss Harriet Shaw Weaver (21.5.26) he made the following comments regarding the cyclical philosophies which are crucial to the time element in the Wake: 'I would not pay overmuch attention to these theories, beyond using them for all they are worth, but they have gradually forced themselves upon me through circumstances of my own life' (Letters, I, p. 241). It would be reasonable to suppose from the evidence of Joyce's response to these male-dominated philosophies, and of the fluidity of the Wakean time scheme, that the fact of their being 'complete' systems relegates them, as far

as he is concerned, to the same state of static paralysis as similarly complete but dead, languages and dogmas. In the Wake Joyce's own complex system of cycles, at the centre of which is the mystic ALP, has no beginning and no end; it is never completed, but moves in ever changing, ever widening revolutions of time and space, within which the 'great myth of everyday life' is played out. On the basis of ALP's key role in this system it would appear that, contrary to what Atherton supposes, Joyce is saying that while men classify, compartmentalize and label their impressions of ultimate reality into some kind of manageable concept, the female is too busy being an active participant in that reality to need to conceptualize about it. That Joyce saw this quality in Irish women can be gathered from remarks which he once made regarding what he saw to be an innate wisdom in his wife, Nora, a poorly educated Galway woman, and in his schizophrenic daughter, Lucia (Letters, I, pp. 366-7). In the Wake ALP personifies that ageless, feminine wisdom.

In her multiple role as the river-woman-mystic entity, ALP unites the naturalistic and human elements of Joyce's landscape, where she is the universal, mythological figure. In his comment on Joyce's choice of her first name, Anna, Robert Graves reveals that he has recognized in her the wide-ranging attributes of the mythical figure:

James Joyce playfully celebrates Anna's universality in his 'Anna Livia Plurabelle'. And indeed if one needs a single, simple, inclusive name for the Great Goddess, Anna is the best choice. To Christian mystics she is 'God's Grandmother'. (Graves, p. 372)

Graves also traces Anna's origins in ancient British, Greek and Babylonian folklore. In Irish myth the Danaan goddess, Ana or Anan (or Danu) evolved into the three distinct but simultaneous characterizations of Earth, Death and Fertility goddess. As the beneficent

Ana she suckled her three sons so well that she was regarded as the goddess of plenty, and it is in this concept that she can be identified with Joyce's 'Mater Mary Mercerycordial of the Dripping Nipples' (260, note 2). ALP is frequently identifiable with Ana by means of her various names, attributes and guises, not least that of Moon or White-goddess of universal myth, the Muse of poets, and the inspiration of religious rites through the ages, who is also the subject of Robert Graves's book, The White Goddess, in which he examines the role of the Goddess in western European myth, and from which relevant material has been gathered in the examination of ALP's mythological role as Moon-goddess.

In Portrait (1916) Joyce/Stephen, the developing creative artist, saw the moon in terms of its sterility as a 'barren shell' within 'vast inhuman cycles of activity' (Portrait, p. 96). In the Wake, however, ALP as the Moon has become a dynamic ageless power that is personified in the White or Moon-goddess of the pagan pantheons: 'For as Anna was at the beginning lives yet and will return after great deap sleep rerising and a white night high' (277.12-14).

In the following lengthy extract ALP as Moon-goddess sails high over the landscape, surrounded by the trappings of pagan ritual:

-...There were fires on every bald hill in holy Ireland that night. Better so?...

-Were they bonfires? That clear?

-No other name would at all befit them unless that. Bonafieries! With their blue beards streaming to the heavens.

-Was it a high white night now?

-Whitest night mortal ever saw.

-Was our lord of the heights nigh our lady of the valley?...

-There fell some fall of littlewinter snow, holy-as-ivory, I gather, jesse?

-...Do you happen to recollect whether Muna, that highlucky nackt, was shining at all?

-Sure she was...And not one but a pair of pritty
geallachars.
-Quando? Quonda? Go datey?
-Latearly! Latearly! Latearly! Latearly!...
-...Paronama! The entire horizon cloth!...Raindrum, wind-
machine, snowbox. But thundersheets?
(501.24-503.2)

'There were fires on every bald hill in holy Ireland that night':
this suggests the continued, widespread celebration of pagan rites in
'holy', Christian Ireland, and the idea is supported by the following
repeated references to bonfires with 'blue beards streaming to the
heavens', so that a picture is conjured up of the great smoky spirits
rising out of the flames to drift up to the pre-Christianized heavens
of the pagan gods. The next three lines of the text emphasize that a
pagan scene is being witnessed:

-Was it a high white night now?
-Whitest night mortal ever saw.
-Was our lord of the heights nigh our lady of the valley?

The repeated references to the whiteness of the night imply not
only the brilliance of the moonlight but also a sense of the night as
belonging to the immortal Mogn or White-goddess. An Aegean title of
the Moon-goddess, 'Lady of the Wild Things', may be the source of Joyce's
'lady of the valley'; elsewhere in the Wake she is referred to in similar
terms: 'O, Ana, bright lady, comer forth from Thenanow' (311.12-13). As
'our lady of the valley' ALP is also united with her river self, flowing
through the valleys of Wicklow and Dublin. 'Our lord of the heights'
is presumably the Christian God, but he has lost his capitalization and,
by implication, his superiority on this pagan night.

Graves has noted that for Keats the White-goddess, Muse of poets,
became his 'Belle Dame Sans Merci', one verse of which opens with the

line 'I met a Lady in the (Wilds) Meads' (the bracketed item was later cancelled), which seems to coincide with the ancient Aegean title of the Moon-goddess as 'Lady of the Wild Things'. At the start of this study, in the section entitled 'James Joyce: "the Author of Nature"', attention was drawn to a Keatsian-style passage in the Wake (449.12-450.33), which includes the statement, 'Thy name is Belladama', an apparent reference to 'La Belle Dame Sans Merci', or the Moon-goddess, Muse of artists such as Keats and Joyce.

The whole scene of the above-quoted Wakean extract (501.24-503.2) is one of pagan ritual that is centred on the moon. According to Qabalistic tradition everything that has to do with growth and reproduction is associated with the moon, and Joyce's 'fires on every bald hill' are ritual furze fires of the spring equinox which were traditionally burned on Irish hillsides in dedication to the Moon-goddess.

The item 'jesse' refers to the genealogical tree which traces the roots of Christ from Jesse, father of David. Therefore this is another aspect of the Wakean tree which has Hebraic associations.

The pagan content of the remaining section of the extract corresponds with details of a story which Graves tells regarding a Gallo-Roman burial site in Armorica (references to which are frequent in the Wake) where megalithic uprights display sculptures of the breast of girls, mature women, and of a very old woman, as symbolic representations of the New, Full, and Old Moon, respectively (Graves, p. 340). The question in Joyce's text, 'Do you happen to recollect whether Muna, that highlucky nact, was shining at all?', places the scene at a remembered Christmas Eve ('highlucky nact' - G.heilige Nacht: holy Night), when the Moon ('Muna') was shining. But by means of the shifted capitals

the emphasis is again placed upon the moon as dominating both the scene and the thoughts of the speakers, rather than the Christian associations; the stress upon the moon as a named deity further serves to single her out as taking precedence on the most important night of the Christian year..

The clause, 'not one but a pair of pritty geallachers' expands upon the moon theme: the item 'geallachers' is derived from the Irish term 'geallach', moon. The reference to a pair of moons almost certainly came from the Dublin Annals, centuries-old Dublin manuscripts with which Joyce is known to have been familiar, in which there is a report of two moons having been seen over Dublin in 1339: 'Two moons were seen near Dublin before daybreak, the one bright in the west, the other faint in the east' (see McHugh, p. 502). Sexual overtones in the passage encourage the comparison of Joyce's pair of pretty moons/breasts with those reported by Graves to have been found in the region of the Armorican Druids.

Joyce's final encapsulation of his scene in 'Paronama! The entire horizon cloth...Raindrum, windmachine, snowbox. But thundersheet?' has the effect of distancing and positioning the entire landscape in some enormous theatrical setting.

Elsewhere in the Wake, in the statement 'that it was wildfires night on all the betty gallachers' (90.9-10), the moon is again being referred to in her capacity as the Moon-goddess in whose honour ritual fires have been lit. The Irish element in the scene is again expressed by means of the deviation of the Irish term for moon, 'geallach', which on this occasion has been merged with a female name, 'betty gallagher', in order to underline both her femininity and her Irishness. As befits a

ceremony to the Moon-goddess, the 'wildfires' of the 'Lady of Wild Things' are again located in a night landscape.

In the following passage HCE, ALP, the moon and the tree have become merged elements in the landscape: '(...high chief evervirens and only abfalltree in auld the land) there was not as much light from the widowed moon as would dim a child's altar' (88.2-4). The 'abfalltree' and the 'widowed moon' are the primary elements in the scene: 'high chief evervirens' accommodates HCE in its initial letters, together with the Latin 'virens' - being green (see McHugh, p. 88). 'Abfalltree' contains the German 'abfall', garbage, plus 'Ab', the fifth month of the Hebrew sacred year - August (in Celtic myth the tree of August was the hazel, which was also the tree of Finn MacCool, Son of the Hazel, and HCE is his modern-day counterpart). Under Brehon Law the hazel was one of seven 'Chieftain Trees' the felling of which was banned (see Graves, p. 202); therefore, as the 'high chief ever-green', or as the ever-present Chief of the Fenians, Finn MacCool, HCE is being described as the only descendant of the hazel tree of the fifth month of the Hebrews' sacred year, August. The German 'garbage' seems not to belong to the sense of the passage, unless of course it is being applied to HCE in a derogatory sense. The description of the moon as 'widowed' is somewhat puzzling on the mythological level, since the Moon-goddess had no husband as such. In her capacity as ALP, however, the moon is indeed temporarily 'widowed', while HCE is in court and under cross-examination regarding his alleged offences in Phoenix Park (see the preceding page of the text for legal terminology, 87.29-36). The whole extended paragraph in which the relevant passage occurs occupies four pages of the book, and ends abruptly with 'Treely and rurally', together with the thunder-clap that signifies a further juncture between world cycles, before the trial of HCE is resumed in the next paragraph.

The letters 'A' and 'O' which begin ALP's name and chapter respectively, are also associated with the universal pagan Moon-goddess. In the Beth-Luis-Nion tree-alphabet the letter 'A' (ailm-aleph) signifies the silver fir tree which is sacred to Artemis, the Greek Moon-goddess who presided over child-birth. (In the modern Irish alphabet the elm has replaced the silver fir whilst retaining its association with birth and the new year.) Glasheen has noted that Artemis appears frequently in the Wake. She says of her, 'disguised as the Moon, Artemis is all over the place', and points out that in myth Artemis is also 'The Lady of the River' who was born under a palm tree (Glasheen, p. 16). Graves, however, has interpreted the name of Artemis to mean 'the Disposer of Water' (Graves, p. 390). Both of these aspects of Artemis strengthen her connection with ALP, who is most certainly a 'Lady of the River', and whose name, 'Anna', is derived from the Irish term for watery place, 'eanach' (annagh).

Together with the silver fir and the elm, the palm tree under which Artemis was born is connected with 'A', the Irish letter of birth, as Robert Graves has revealed:

It is remarkable that ailm, in Old Irish, also stood for the palm, a tree not native to Ireland...The palm, the birth-tree of Egypt, Babylonia, Arabia and Phoenicia, gives its name phoenix ('bloody') to Phoenicia...and to the Phoenix which is born and reborn in a palm. Its poetic connexion with birth is that the sea is the Universal Mother and that the palm thrives close to the sea in sandy soil heavily charged with salt...The palm is the Tree of Life in the Babylonian Garden of Eden story.
(Graves, p. 190)

In the palm as birth tree, the Phoenix as resurrection, the sea as Universal Mother, and in the Tree of Life, we have a combination of major features of the Wakean landscape system, all of which have become facets

of ALP. Her name begins with the vital letter 'A', she signifies birth and rebirth, and as woman and water she is the life-giving Universal Mother who, on her journey through the Wake, is closely associated with tree imagery and mythology, and with the system of the Qabalistic Tree of Life.

Various aspects of the European Moon-goddess bear a resemblance to ALP and her situation; in the ancient Aegean religion the lover of the Moon-goddess was alternatively her 'Star-son' and the 'Serpent of Wisdom'; he was superseded by a new child who became the Thunder-god, married his mother, and helped her produce twins who were mirrors of themselves (Graves, pp. 387-8). In the Wake ALP and her daughter, Isabel, are aspects of one another; her twin sons frequently merge with each other and with her lover/husband, HCE; ten violent rolls of thunder punctuate the falls and resurrections of ALP's sexual partner, who is also referred to by means of an assortment of snake and serpent imagery (see Glasheen). Like his predecessor the 'Serpent of Wisdom', HCE also is associated with wisdom; in the tree-alphabet the 'C' of his middle name (coll: hazel) is symbolic of wisdom.

The tree-alphabet letter 'L' (Luis: Rowan), is the second of ALP's initials, and it further strengthens her associations with both the Moon-goddess and the Tree of Life. The rowan (or quicken, or mountain ash) is the 'tree of life' in the Beth-Luis-Nion tree-alphabet (Graves, p. 167). During its month (January 22nd to February 2nd), on February 2nd, the day of St Brigit, formerly the pagan Moon-goddess, Brigit, is celebrated. In the Wake Brigit/Brigid is closely associated with Bidy Hen, the mystic searcher after the letter of life.

Graves has suggested that there may be an ancient association

between the Irish 'Luis' and the name of the Arcadian city, Lusi, situated near the river Aroanius, a tributary of the Alpheus which was supposed to have contained spotted, singing fish; their Irish counterparts were the 'singing trout' of an erotic Spring dance in honour of the Moon-goddess (Graves, pp. 367 and 369, note 1). At one point in the Wake there is a combined reference to fish, 'Luis', palms, and a sexual encounter: 'now pass the fish for Christ's sake...with their palms in their hands...luistening and listening to the oceans of kissing' (384.15-19). The religious and sexual elements of the passage are apparent, but there is no sign of the Moon-goddess; also, as McHugh has pointed out, 'luistening' may well be derived from the Dutch 'luisteren', to listen, which weakens the argument that this is a reference to the myth of the singing fish.

Another major functional letter in the Wake is 'O'. The application of this letter to the opening of ALP's own chapter has significant implications. Its most obvious association, with the French 'eau', water, has previously been well documented in relation to the section's river theme. However, as the Greek letter 'Omega' it also signifies birth: 'Great O, Omega, must be regarded as an intensification of Alpha, and as symbolizing the birth of birth' (Graves, p. 249). In the Wake the Omega signifies the start of the story of life that is encompassed in the movement of the river/woman, from birth to old age, and from a source in the Wicklow mountains to the open sea.

Graves has referred to the Omega ('O') as signifying the world-egg of the Orphic mysteries which was split open to create the universe (Graves, p. 248). In the 'Anna Livia' section of the Wake there seems to be a reference to the Orphic mystic 'that cocked his leg and hennad his Egg' (205.36). The items 'cocked' and 'hennad' incorporate the

cock and hen of Wakean mysticism, and the cock was the Orphic bird of resurrection.

The letter 'O' and the name, Anna, are linked in European aspects of the Moon-goddess myth. The Italian Moon-goddess, Anna Perenna, was a variation of Minerva, the Roman Moon-goddess, and her festival falls on March 15th, at which place in the season 'O' (Onn) occurs in the Beth-Luis-Nion calendar. At one point in the Wake Minerva is combined with Mem, an aspect of ALP's Qabalistic features (see 'Meet the Mem' at 242.27-28) in the combination 'Meminerva' (61.1).

Anna Perenna also returns us, indirectly, to the trees of the Irish landscape. She was the sister of Belus, or Bel, a masculinization of the Sumerian Moon-goddess, Belili, who was also the goddess of trees: 'Originally every tree was hers, and the Goidelic bile, "sacred tree", the mediaeval Latin billa and billus, "branch, trunk of tree", and the English billet are all recollections of her name' (Graves, pp. 58-59). Reference to the bile or 'sacred tree' occurs countless times at all parts of the Wake, as Brendan O Hehir has verified in his work A Gaelic Lexicon for 'Finnegans Wake' (1967). And of course a translation of ALP's final name, Plurabelle, produces 'many sacred trees'. The letter 'P' (Peith: Guelder-rose) makes a brief appearance in the Wake notebook (see 'guelder roses', page 175), which indicates Joyce's intention of utilizing the item in the Wake, but there is no sign of his having done so.

3.3 Humphrey Chimpden Earwicker: 'heeltapping through the winespilth'(381.9)

The symbolic meanings that are attached to the letters of the Irish

tree-alphabet are relevant to HCE as well as to ALP; an application of their symbology to his initials yields a surprizingly accurate account of his situation, character and age. His trees are the hawthorn (H: huath), the hazel (C: coll), and the white poplar (E: eadha). The hawthorn was the unlucky tree of the season that included May 14th to June 10th, a period when sexual intercourse was barred in ancient Greece and Britain; thus it became known as the tree of enforced chastity. In Celtic legend the hazel nut tree was an emblem of wisdom, and was called the 'Bile Ratha', the 'sacred tree of the rath'. It gave its name and reputation for wisdom to Ireland's pagan hero, Finn MacCool ('son of the hazel'). The white poplar was the tree of the ^u Autumn equinox and of old age. Together, these three trees are the combined symbols of HCE's situation, character and age: he is the modern-day counterpart of Finn MacCool, but he is past his prime, at one time being ousted from his public house by his sons, and his circumstances in much of the Wake are such that he is barred from sexual union with ALP.

At the start of the Wake there is a brief description of trees past and present in the Irish landscape: 'The oaks of ald now they lie in peat yet elms leap where asks lay. Phall if you will, rise you must' (4.14-16). The great oak and ash of pagan myth appear frequently in the Wake, as does the elm, symbol of birth and of ALP. The oak tree in particular was held to be sacred by the Celtic Druids, who annually elected and eventually sacrificed an oak-king on June 24th every year. The sense of the passage appears to be the conviction that although the once sturdy pagan spirit of Ireland, as identified in the highly symbolic oak and ash, has lain buried for centuries, it is nevertheless inevitable that it will be reborn into each successive generation via the womenfolk of Ireland, where the tree of birth is the elm.

During the era of Druidism the tree was at its most powerful as a symbolic, sacred feature in religious rites and divinations. The oak in particular, is active in the Wake in this role and, as described by Graves, it is yet another variation of the Qabalistic Tree of Life: 'Its roots are believed to extend as deep underground as its branches rise in the air...which makes it emblematic of a god whose law runs both in Heaven and in the Underworld' (Graves, p. 176). HCE, who is at one point described as being 'as broad above as he is below' (494.18), frequently merges with the oak. The annual election of an oak-king was a central feature of European pagan cults; but he was sacrificially burned alive or torn apart and eaten on the anniversary of his election. The Greek oak-king, Hercules, was one such figure; Orpheus and Dionysus suffered similar fates as key figures in the Orphic mysteries, Orpheus being torn to pieces by women who were intoxicated by ivy that was sacred to Dionysus (Graves, pp. 99, 132 and 182). These sacrificial victims are inherent in the following description of HCE:

Greatwheel Dunlop was the name was on him...As hollyday
in his house so was he priest and king to that: ulvy
came, envy saw, ivy conquered...They have waved his
green boughs o'er him as they have torn him limb from
lamb. (58.3-7)

The 'Greatwheel' is a reminder of the 'King's Wheel' which will one day come full circle and bring his death. 'Hollyday' combines reference to holly with the term 'holy day'; holly featured in ancient pagan rites, as well as in the story of Jesus and his crucifixion (Graves, pp. 179-180). The ivy that 'conquered' would be the intoxicating ivy of the pagan cults which appears alongside the holly elsewhere in the Wake. For instance, there is 'the plane where me arts soar...where I cling true'tis there I climb tree and where Innocent looks best (pick!) there's holly in his ives' (152.1-3); ivy and plane are sacred to the

Moon-goddess. This last passage occurs immediately after that relating to the previously discussed references to Taliesin and the cauldron of Cerridwen. The following example occurs towards the end of the Wake: 'Hollymerry, ivysad...you tanapanny troopertwos, were you there?' (588.17-18). 'Tanapanny' has two levels of meaning: by means of the adjacent item 'troopertwos' there is the obvious association with the Black and Tan soldiers of recent Irish history; it also combines 'Tann' the equivalent of 'Tinne', a Celtic word for any sacred tree, and 'Pan', the name of the goat-Dionysus of the Orphic mysteries; ivy is the sacred plant of Pan. That the ivy is 'sad' while the holly that has now come to be associated with Christianity is 'merry', is an indication of the present spiritual balance in the Ireland that Joyce is depicting; while Christianity holds sway with its 'Merry Christmas' and holly, there is little cause for rejoicing over the state of Irish mysticism as represented by the 'ivysad'. Elsewhere in the Wake the holly, ivy and mistletoe keep company (see, for instance, 147.10-11 and 265.17). There was never a mistletoe cult in Ireland, but as a phallic emblem it was sacred to the Gallic Druids.

Dionysus, the god of the Orphic mysteries, was lame, and it seems to be HCE as Dionysus to whom Joyce is referring in the following passage: 'his foot was still asleep on him, the way he thought, by the holy januarious, he had a bullock's hoof in his buskin' (429.15-17). The final phrase is a reference to the technique used by Greek actors who played Dionysus, of keeping their 'sacred' heel off the ground by wearing high-heeled buskins, so that the extended foot was called a bull-foot: 'the dislocation of his thigh made one of his feet resemble that of a bull, with the heel as the fetlock' (Graves, p. 326).

In the ancient cults sacred kings who were not allowed to rest their

heels on the ground, were apparently deliberately lamed, the legs being forced apart so as to dislocate the head of the femur, thus inducing an injury which was permanent, and after which the king could walk only on the toes of his injured leg. Joyce was almost certainly aware of the Welsh version of the sacred heel myth that is contained in Lady Charlotte Guest's translation of the Mabinogion, a copy of which, it must be remembered, he once owned. In the 'Romance of Math the Son of Mathonwy', 'Math is pictured as a sacred king of the ancient type whose virtue was resident in the feet. Except when his kingdom was attacked... Math was bound by convention to keep his foot in the lap of a priestess' (Graves, p. 303).

In the related 'Romance of Llew Llaw Gyffes' the young boy of that name reveals to his bride that he can be slain only with the help of a buck and cauldron: 'if I place one foot on the buck's back, and the other on the edge of the cauldron, whosoever strikes me thus will cause my death' (Graves, p. 310). This is a description of the means by which the hip-joint of the sacred king was dislocated. According to Graves, it 'was artificially produced by an ingenious incident in the coronation ritual. His bride made him stand with one foot on the rim of the bath, the other on the haunch of a sacred beast with his hair tied to an oak-branch above his head...The buck moved suddenly away from the cauldron. Llew could not save himself...because his head was fixed by the hair. The result was an anterior dislocation...' (Graves, p. 332). These details of ancient ritual can be found in the Wake, where such an occasion seems to have been placed squarely in the Irish landscape, among Ireland's ancient tribes:

...on footback, owing to the leak of the McCarthy's mare, in extended order, a tree's length from the longest way out, down the switchbackward slider of

the landsown route of Hauburnea's liveliest vinnage on the brain, the unimportant Parthalonians with the mouldy Firbolgs and the Tuatha de Danaan googs...he did not care the royal spit out of his ostensible mouth...he just went heeltapping through the wine-spilth...kneedeep round his own right royal round rollicking toper's table. (381.1-11)

'Hauburnea' is Hibernia, an ancient name for Ireland. Dionysus was a god of the vine, and wine was drunk as a sacrament at sacred dances held in his honour, so that the dancers became intoxicated and the wine spilled. The vine and its products are evident in 'vinnage' (vine - vintage) and in 'winespilth', which includes reference to its spillage. The repetition of the item 'royal', together with the reference to 'heeltapping', indicates that this is the sacred lame king or god. In the passage 'on footback, owing to...McCarthy's mare, in extended order, a tree's length from the longest way out', we have the 'royal' victim standing on the back of the horse, ready for the intended extension of the reach of his leg; the 'tree's length' restrains him from escape.

Towards the end of the Wake there is a further reference to the heel and 'fatal slip' of the laming ritual in a passage where a comparison is being made between the sleeping twin boys of HCE and ALP: the 'bright bull babe' is Frank Kevin, the Wakean aspect of man in the Church; one of his proud parents predicts the boy's hoped for future in the priesthood with the comment 'When'er I see those smiles in eyes 'tis Father Quinn again'. The other twin is associated with the creative artist and with mysticism: 'He is jem job joy pip poo pat...Jerry Jehu. You will know him by name in the capers but you cannot see whose heel he sheepfolds in his wrought hand because I have not told it to you. O, foetal sleep! Ah, fatal slip!' (563.6-10). Graves has pointed out that the lame king of the pagan cults is frequently connected with the mysteries of smith-craft; in this respect he refers to Daedalus, the

smith of Greek legend with whom Joyce linked himself in his semi-autobiographical work, Portrait. The reference to 'jem' (James) and 'joy' (Joyce), together with 'his wrought hand', further indicates that the boy and the smith, Daedalus and Joyce himself, are being merged in this passage. 'Jehu' may be a reference to Jesus/Jehovah; Graves has referred to evidence in the Gospels and in Hebrew works that Jesus was lamed during 'a secret Coronation ceremony on Mount Tabor, where he became the new Israel after being ritually lamed in a wrestling match' (Graves, p. 334).

Many of the ingredients of the pagan scene of ritual laming appear to be present in this next extract from the Wake:

I hypnot. 'Tis golden sickle's hour. Holy moon
 priestess, we'd love our grappes of mistellose!...
 Pschtt! Tabarins comes. To fell our fairest.
 O gui, O gui! Salam, salms, salaum!...And till
 Arthur comes againus and sen peatricks he's reformed
 we'll pose him together...Quicken, aspen; ash and yew;
 willow, broom with oak for you. (360.24-361.8)

'Tabarins comes. To fell our fairest', could well be a reference to the laming of Jesus on Mount Tabor. Graves's interpretation of the meaning of the letters SALM in ancient royal names offers support for the supposition that reference is being made, in Joyce's text, to a lame king: 'the letters SALM which occur in the names of several ancient kings suggest the word saleuma, an oscillation or wagging' (Graves, p. 325). 'And till Arthur comes againus and sen peatricks he's reformed' indicates a wish for the return of Arthurian days, and the hope that St Patrick himself will be returned to the mystic faith. The retention of initial capitalization for Arthur, while it is lost in the reference to the saint whose name is also marred, further underlines the sense that it is the pagan hero rather than the Christian saint who is

revered in this Wakean landscape of the 'holy moon priestess'. The reference to the 'golden sickle's hour', and to the mistletoe, place the action at a specific point in the yearly cycle, June 24th, St John's Day, and the date on which the oak-king was sacrificially destroyed. The mistletoe was a phallic emblem, and the golden sickle was used by the Gallic Druids for ceremoniously chopping it down from the oak in a symbolic emasculation of the oak-king. Therefore, 'golden sickle's hour' is presumably midnight on June 24th, and the 'holy moon priestess' is presiding over the solemn ritual 'To fell our fairest'; the term 'fell' enhances the concept of this being the ritualistic chopping down of the oak-king. The final run of tree names that concludes the above extract spells out the tree-alphabet letters LENISOD, but these have no immediately recognizable meaning.

The modern-day, Wakean aspect of the sacrificial oak-king is HCE, in the crippled spirit of whom there is no trace of past pagan glory and spiritual strength. Occasionally, however, we are allowed glimpses of his innate primeval responses, which are most often revealed in the awakening of racial memory. At such times he is merged with the naturalistic landscape scene, where his strength becomes apparent, and his spiritual response to life positive. In many of these situations HCE takes on the features of the pagan oak, his relationship with which is apparent in the description of him as being 'as broad above as he is below' (494.18) - which also incorporates the Hermetic scheme of opposition -and in ALP's final, nostalgic memories of her once strong lover:

One time you'd stand forenenst me, fairly laughing, in
 your bark and tan billows of branches for to fan me
 coolly. And I'd lie as quiet as a moss. And one time
 you'd rush upon me, darkly roaring, like a great black
 shadow with a sheeny stare to perce me rawly. And I'd
 frozen up and pray for thawe. (626.21-26)

HCE as tree is made evident by means of the items 'forenenst' (which incorporates 'forest'), 'bark' and 'branches', although 'bark and tan' also suggest reference to the 'Black and Tans', a much hated English regiment that was at one time present in Ireland. HCE is also being identified with Finn MacCool by means of the phrase 'fan me coolly', and with Perce O'reille, the 'dark invader' of Ireland ('perce me rawly'). ALP, meanwhile, displays the responses of the courted woman, her river aspect only becoming apparent in the final clause of the passage.

Elsewhere in the Wake it is evident that the pagan spirit of HCE has been subdued by the Church, as ALP's 'biographers', the washerwomen, remember the once youthful pair:

She was just a young thin pale soft shy slim slip of a thing then, sauntering, by silvymoonlake and he was a heavy trudging lurching lieabroad of a Curraghan, making his hay for whose sun to shine on, as tough as the oaktrees (peats be with them!) used to rustle that time down by the dykes of killing Kildare. (202.26-31)

Both HCE and ALP have been lifted into the elemental world in a comparative exercise: ALP, the lightly tripping stream, has been given the epithets of youth. The word combination, 'silvymoonlake' indicates her elemental features: she is the Moon-goddess of pagan myth, and her 'silver' aspect stems from her association with the silver fir of birth ('A': ailm); 'lake' is an aspect of her river form. Thus, the one word presents a multiple image of ALP, the river-woman who has inherited a legacy from pagan myth. HCE has not fared so well: his description as the 'heavy trudging lurching lieabroad of a Curraghan' ties him to the Irish landscape, but it also stands him in opposition to the lightly tripping, 'sauntering' river-woman. The whole demeanour of HCE/Ireland has been presented in terms that indicate spiritual and physical weariness;

he is heavy, as he trudges and lurches about his business, while the question that is implied in the statement 'making hay for whose sun to shine on', indicates his inability to grasp or control the direction which his life is taking. He is described as having once been 'as tough as the oak trees (peats be with them)' - 'peace be with them', which suggests that they and he have long been dead and buried as spiritual entities, thus echoing the opening sentiment of the Wake, 'The oaks of old now they lie in peat...' (4.14-16). The phrase 'used to rustle that time', serves to further underline the sense of the existence in the past, of the man and tree in their former glory.

The association of the pagan oak with 'killing Kildare' adds a further dimension to its significance in relation to HCE, and in this case an explanation by Dr Joyce of the derivation of the name of Kildare is of extreme relevance:

According to Animosus, St Brigid built her little cell here under a very high oak tree; and hence it was called Cill-dara, which the same writer translates Cella quercus, the cell or church of the oak.⁹

The Irish Brigid was a pagan Moon-goddess who was taken over by the Church, to become St Brigid. At Kildare, the oak trees that were central to Druidical rites and beliefs were brought under the umbrella of the Church by St Brigid. Thus, in his resemblance to the oak trees that 'used to rustle' in Kildare, HCE is representative of the Irish mysticism that has suffered defeat at the hands of the Church. By means of personification, the opposing elements of the landscape - the 'sauntering' young girl/river, and the 'trudging' Curraghan/Ireland -

9. Patrick Weston Joyce, Irish Local Names Explained (Dublin, c.1870), p. 56

can be seen to carry far deeper implications regarding the spiritual condition that is and was prevalent in the Irish landscape.

As Irish womanhood ALP rises above the religious doctrines and philosophies that can be seen to have ensnared HCE. A largely elemental being, she has been likened elsewhere to the female figure in William Blake's poem 'Mental Traveller', who is 'external nature, which humanity partly subdues in a series of cyclical movements known as cultures or civilizations'.¹⁰ ALP's elemental role is epitomized in a description of her as Isabel:

she was the only girl they loved...sleeping in her
april cot...wildwood's eyes and primarose hair, quietly,
all the woods so wild, in mauves of moss and daphnedews,
how all so still she lay, neath of the whitethorn, child
of tree, like some losthappy leaf. (556.11-19)

Throughout the Wake ALP is portrayed as rising above the spiritual subjection that is the lot of HCE. In the 'Anna Livia' episode there is clear evidence of her refusal to submit to the demands of orthodoxy, so that she appears to be entirely shameless:

she sideslipped out by a gap in the Devil's glen...
and lay and wriggled in all the stagnant black pools
of rainy under a fallow coo and she laughed innocefree
with her limbs aloft and a whole drove of maiden haw-
thorns blushing and looking askance upon her.
(204.14-20)

Here, the young ALP displays an innocence and spiritual strength that leads her to defy not only the shame-provoking teaching of the sterile ('fallow') Mother Church (in Portrait and Ulysses the Church had

10. Northrop Frye, 'Quest and Cycle in Finnegans Wake', James Joyce Review, 1 (February, 1957), 39-47 (p. 45)

been depicted as a cow, together with the implication of its function as a source of the Irishman's spiritual nourishment), but also the dictates of pagan folklore; in the Irish tree-alphabet the May hawthorn (H: Huath) is the unlucky tree of enforced chastity, but the child is above responding to the note of stern disapproval that is evident in the 'drove of maiden hawthorns blushing and looking askance'.

Elsewhere in the 'Anna Livia' section we learn that ALP has tempted the devout young monk (St Kevin) to give way to his natural, sensual response to herself, the life-loving and life-giving woman/river:

He cuddle not help himself, thurso that hot on him,
 he had to forget the monk in the man so, rubbing her
 up and smoothing her down, he baised his lippes in
 smiling mood, kiss akiss after kisokushk (as he
 warned her niver to, niver to, nevar)...O, wasn't
 he the bold priest? And wasn't she the naughty
 Livvy? (203.32-204.5)

At one level the above passage represents a sexual encounter between the young priest and the girl; at another level this is a river landscape in which the priest cannot resist quenching his thirst ('thurso') in the inviting waters of the river, and there is his great feeling of guilt for having given way to his bodily needs. The implication seems to be that he may only enjoy or commune with the naturalistic element in life at the expense of his obedience to the discipline of the Church.

CHAPTER FOUR

'well to the west in quest' (3.21): the Fundamental Role of the West in Finnegans Wake

4.1 The Developing Significance of the West in Joyce's Work

Myths, legends and religions develop out of man's spiritual needs and responses to life, and in the Wake pagan myth and Christian dogma are the polar opposites that together form the nucleus of the book's landscape scheme. Celtic myth, legend and history, each a shadow of the other, have for centuries persuaded the Irishman to look to the west as the direction of escape from the strangle-hold of poverty and famine, or from the strictures of the Church and State that are traditional to the history of Ireland. For similar reasons the history and legends of the Irishman's Scandinavian ancestors have also pointed to the west as the source of new beginnings. The Wake carries many references to these aspects of the past, and also to various interpretations of the ancient legend of the lost continent of Atlantis, their associations with the Irish racial archetype having been enlarged upon, so that the end result is a development of the universal aspect of Joyce's Irishman's response to the west.

Among the urban dwellers of Dublin the far western regions of Ireland have long been regarded as wild, uncivilized haunts of primitive superstitions and traditions. The development of Joyce's concept of

the peculiar significance, for the Dublin Irish, of the west as opposed to the east, can be traced through his work prior to Finnegans Wake. In Portrait (written 1904-14; published 1916), a largely autobiographical record of the intellectual development of the creative artist, and in Dubliners (1914), a book of short stories based upon what Joyce had come to regard as the spiritual 'paralysis' of his city, the opposition of the west to the east, together with the associated implications regarding man's spiritual condition, are already apparent. It is in Portrait that Joyce first associates the theme of movement west with the concept of racial memory; the passage in question is a description of Stephen's spiritual awakening, which is accompanied by the momentary surfacing of racial memory as the boy looks out beyond the temporal and spatial reality that is modern-day Dublin:

slow-drifting clouds, dappled and seaborne...were voyaging across the deserts of the sky...voyaging high over Ireland, westward bound. The Europe they had come from lay out there beyond the Irish sea... He heard a confused music within him as of memories and names which he was almost conscious of but could not capture for an instant; then the music seemed to recede,...and from each receding trail of nebulous music there fell always one long-drawn calling note, piercing like a star the dusk of silence...A voice from beyond the world was calling. (Portrait, pp. 167-8)

In this early example of Joyce's reference to the power of racial memory or instinct, there is recognizable the germ of his later, much wider Wakean application of the west to the concept of there being a racial element in man's spiritual response to life.

In Dubliners the pagan west comes to assume an even greater level of importance, as the antithesis of the decadence and spiritual paralysis which Joyce saw in Christian Dublin. The most relevant (for the Wake) of the city's ties with the east is that forged by its alliance with the

Catholic Church of Rome, and it is the Church's apparent suppression of the spirit that lies at the centre of Dubliners. By standing Dublin Christianity in opposition to a pagan-like elementalism that is traditionally focused in the west of Ireland, Joyce effectively accentuates the impression of the negative influence of the Church upon Dubliners.

In 'The Sisters' (the opening story of Dubliners) as in the Wake, moving water is symbolic of living nature; Father Flynn, a spiritually dead old priest, is shown symbolically to have withdrawn from life long before his biological death, by withdrawing into 'the little dark room behind the shop', among water-repellant boots and umbrellas. In this story the west is given prominence as the antithesis of the death and darkness which surround the young narrator in Christian Dublin, when he visits the house of the recently passed away old priest:

In the evening my aunt took me with her to visit the house of mourning. It was after sunset; but the window-panes of the houses that looked to the west reflected the tawny gold of a great bank of clouds... The room through the lace end of the blind was suffused with dusky golden light amid which the candles looked like pale thin flames. He had been coffined. (Dubliners, pp. 11-12)

The weakness of the candlelight is effectively underlined by means of the contrasting strength of the evening sun's glow. The epithet, 'tawny', lends a living, animal quality to the golden western sky which cannot be excluded from the room, and which by its very strength reduces the effectiveness of the Christian rituals of death in the eyes of the boy. Ireland's west, which has not succumbed to the paralysis of the east, is offering him a vital communion with the natural elements that is the reverse of the spiritual sterility, darkness and death which are

associated with the Dublin scene.

In 'An Encounter' the author bases his story upon an east-west landscape setting in order to emphasize the conflicting influences of the old world of the east, and the new young world in the west, upon a group of young Dublin boys. A priest's authoritative schoolroom lesson on Roman history (symbolic of the Church and its ties with both the east and the distant past) clashes with the boys' interest in popular tales of America's new 'wild west' country. On an adventurous outing, the boys wend their way eastward to Dublin's sea-front Pigeon House (the local power-station but, symbolically, the house of God), but they seem to be moving in the wrong direction, and are thwarted. An old pervert whom they meet is referred to as Jossier, a slang term for a padre (Aust.); in the story he is the Church, intent upon harsh and perverted discipline, while remaining the source of perversion. The lesson seems to be that the boys will not find the freedom and spiritual stimulation which they are seeking in this direction, but in its stead sterility. The pervert is described as having green eyes, but in a manner which suggests their threat for the young boys: 'I met the gaze of a pair of bottle-green eyes peering at me from under a twitching forehead. I turned my eyes away again' (Dubliners, p. 23). These same green eyes eventually turn up in the new world landscape of Finnegans Wake, thus implying that the negative responses instigated by the Church's teachings accompanies migrants to a new life by means of retained spiritual conditioning: 'How did the greeneyed mister arrive at the B.A.?' (88.15-16)

There is an obvious polarization of the east and west in the story, 'After the Race', which opens to the west of Dublin, where Jimmy (Ireland) still retains his optimistic self-acceptance. As the scene gradually moves eastward we come upon the 'poverty and inaction' of the

'gratefully oppressed' Dublin Irish, which contrasts sharply with the 'wealth and industry' of the invading Continental pleasure-seekers from the east. The scene eventually shifts to the east of the city, where the 'darkened mirror' of the harbour water reflects not only Dublin's polluted river/life, but also the spiritual destruction of the Irish at the hands of the easterners.

The final story in the Dubliners collection, 'The Dead', is a powerful affirmation of the role of the west in the spiritual redemption of the Irishman. In this story Joyce presents a harsh picture of his Dublin characters at their Christmas party. In the Catholic Church Christmas is regarded as a symbolic celebration of new life and hope, but death and decay, and futile lives are the predominating factors at the party. The long dead actually overshadow the living on this particular night; pictures of Romeo and Juliet, and of the two murdered princes in the Tower, look down on Dublin's living, to remind us that because of the nature and intensity of their spiritual experiences their memory has been kept alive. Conversely, the living are shown to be spiritually dead, and it is into this gloomy atmosphere that Joyce introduces repeated references to the west of Ireland as possessing the essential elements of the Dubliners' hope for survival. At one point in the story the west of Ireland dominates the conversation between Gabriel and Miss Ivors. Later, Gretta's relationship with Michael Furey, a long dead boy, is described as having taken place in Galway on the west coast of Ireland where he is now buried. Michael lives on in Gretta's memory simply because he gave the 'full glory' of his love to her and, through him, the west becomes synonymous with spiritual survival. Gretta's memories of him arouse in both herself and Gabriel a deep response to the pull of the west, land of ghosts and legends, to the extent that even the civilized Gabriel, who had previously been drawn

eastward to European society and culture, reaches the realization that 'The time had come for him to set out on his journey westward' (Dubliners, p. 200).

In his publication, James Joyce: A Student's Guide (1978), the Joycean critic, Michael Hodgart, said of 'The Dead', 'for the first time Joyce is trying to say something important about the whole of Ireland: the east-west axis which is not only geographical but cultural and historical is fundamental to the story' (Hodgart, p. 53). This seems to me to be rather an understatement, in view of the other above-mentioned tales to which the east-west scheme of polarity is fundamental.

Throughout the Wake Joyce turns repeatedly to the mystic legends and folklore that once flourished in the western regions of Ireland. In this he is going over the same ground as W. B. Yeats, who was deeply involved in the folk traditions of Ireland. Joyce, nevertheless, poured scorn on Yeats's 'Celtic Revival', believing it to be a backward step in the development of Irish culture because it encouraged an isolationist element when links with European developments were needed; it is possibly for this reason that Atherton has interpreted Joyce's Wakean use of Yeats's material, with the exception of 'A Vision', as being 'mostly for decoration' (Atherton, p. 113). In this he appears not to have been aware of Joyce's apparent intentions regarding Yeats's play 'The Land of Heart's Desire' (1912). Joyce owned a copy of the play (see Ellman's catalogue of his pre-1920 library), and its title, together with Yeats's initials, occurs in his Wake notebook alongside references to racial memory:

dream thoughts are wake thoughts of centuries ago:
 unconscious memory: great recurrence: race memorial:
 repressions: fixations: signs by:...(WBY)...Land of

Heart's Desire = Little Eyolf:...nuts of knowledge (AE)...(Scribbledehobble, p. 104)

Since Yeats's play is based upon the theme of opposition between Christianity and the pagan folklore of the west of Ireland, Joyce's gathering together of this related material implies his intention of drawing them into his final work on the concept of Irish racial memory. Reference to a statement once made by Joyce gives support to this conclusion:

the original genius of a man lies in his scribblings: in his casual action lies his basic talent. Later he may develop that talent...but if the minute scribblings which compose the big work are not significant, the big work goes for nothing no matter how grandly conceived.
(Power, p. 89)

From the evidence of the above it becomes a matter of some importance to take into account the potential significance of Joyce's notebook 'scribblings', of which the extract quoted above is an example. It opens with reference to aspects of racial memory, which is a major element in Joyce's depiction of his Irish archetype; in the Wake every concept of, and spiritual response to, life is seen to be a 'great recurrence' of what has gone before, so that the book's rich assortment of historical and modern-day characters frequently merge and part company, only to merge again, in some incident or situation that can be recognized as being common to both.

The jotting, 'nuts of knowledge (AE)', carries two levels of meaning, both of which are associated with the legendary and mystical aspects of the Wakean landscape. In Irish legend the nuts of knowledge were hazelnuts, and the Irish term 'ae' is a name for the salmon; in Celtic legend the hazelnut and the salmon are traditionally associated with

wisdom, and with the pagan hero, Finn MacCool. He was reputed to have gained both his wisdom and his powers of reincarnation from the salmon which ate the 'nuts of knowledge'; his Irish name, MacCool, means 'son of the hazel'. The bracketed and capitalized letters, 'AE', also make up the pseudonym of George William Russell, a poet, painter and critic of Ireland's intellectual movement at the turn of the century, and also the master mystic of Dublin's Hermetic fraternity at whose home Joyce had, during his last years in Dublin, attended meetings where he would have come into contact with W. B. Yeats. AE makes frequent appearances in the Wake in his role as mystic, and his mergence with the salmon is examined in Chapter Five of this study.

Joyce's particular association of Yeats's play with AE suggests his intention of drawing together in the Wake their kindred associations with the occult. The plot of Yeats's play is based upon the opposing influences upon a young country girl in the remote west of Ireland, of Christianity and ancient Irish folklore. The action takes place on May Eve, an important day of ritual in the pagan calendar, so that superstitious rites that are performed by seemingly committed Christians reveal that the ancient spiritual influences of the pagan cults are still strong in the racial memory of the characters. A priest, representative of the Church, struggles unsuccessfully with a fairy-child for possession of the young woman's soul, but he can offer only the promise of death, saying 'Daughter, I point you out the way to heaven'. Balanced against his negative argument is the fairy-child's offer of eternal youth: '...I can lead you, newly-married bride, /Where nobody gets old and crafty and wise, /Where nobody gets old and godly and grave...' ('Land of Heart's Desire' p. 37). The pagan heaven to which the fairy-child refers is 'the land of faery', and it has been described by P. W. Joyce:

In ancient Gaelic romantic tales, mention is often made of Tir Tairrngire, the Land of Promise, Fairyland, as being the one of the chief dwelling-places of the Dedannans or fairy host. In many passages this Land of Promise is identified with Inis-Manann, or the Isle of Man, which was ruled over by Mannanan Mac Lir, the sea-god, and named from him.¹

The above description returns us yet again to AE, who once wrote a play in which he appeared as 'the head of the God of the Waves of Erin, Mananaan, the Son of Lir', and whose appearances in the Wake are frequently linked to this role (see Glasheen, pp. 251-2). It would seem that in his Wakean mergence with the salmon, AE is playing yet another 'sea-god' role.

Yeats's play emphasizes by various means the continuing relevance of pagan ritual and tradition among the people of the west of Ireland. The title itself presupposes legend's land in the west, and the association is strengthened in the following passage:

You shall go with me, newly-married bride,
 And gaze upon a merrier multitude:
 White-armed Nuala and Ardros the Wise,
 Feacra of the hurtling foam, and him
 Who is the ruler of the western host,
 Finvarra, and their Land of Heart's Desire,
 Where beauty has no ebb, decay no flood,
 But joy is wisdom, Time an endless song.

('Land of Heart's Desire', pp. 36-7)

The young woman's deep affinity with the elemental landscape is revealed in her wild plea: 'Faeries, come take me out of this dull world,/ For I would ride with you upon the wind,/Run on the top of the dishevelled tide,/And dance upon the mountains like a flame' (ibid, p. 20). Her innate, mystic relationship with the elements is further implied by the fairy-child's use of bird imagery in calling to her soul: 'White

1. Patrick Weston Joyce, Old Celtic Romances (Dublin, 1920), p. 459

bird, white bird, come with me, little bird!' (ibid, p. 41). Similarly, J. B. Yeats, whose collection of writings entitled Essays Irish and American (1918) was in Joyce's pre-1920 library, equated the mystic woman with a bird:

The true, the natural woman is like a bird, she has wings. When she is a young girl she is like a bird just spreading her wings for flight; when she is a matured woman she is like a bird in full flight; desire gives her wings, and stirs within her the creative impulse; and nothing can stop her strong flight towards happiness. (Essays, p. 69)

I have previously pointed out that Joyce's description in Portrait of his 'wading girl' bears a remarkable degree of similarity to the above sketch in particular.² Both these authors with whose work Joyce was familiar have preceded him in applying a deeply elemental mysticism to woman. W. B. Yeats in particular has linked this to the rejection of Christianity, as is apparent in the dialogue between the priest and the young woman of his play. The priest claims her soul in 'the dear name of the one crucified', but the fairy-child succeeds with a more direct and positive appeal: 'I keep you in the name of your own heart!' The priest attempts to win over the fairy-child with 'I love you'; however, the hard logic of her response, 'But you love him above,' reveals that the two claims on the spirit - Christianity and pagan mysticism - cannot be reconciled, and brings us to a major element in the Wakean landscape theme. In HCE and ALP Joyce portrays the archetypes of the Irish race, revealing that they have, over the centuries, maintained a dualistic response to life, combining reverent obedience to the Church with an innate, deeply superstitious, mystic streak. The former is mostly represented in the Wake by the spiritually defeated HCE, whose whole

2. see 2.1 'The Great Cackler comes again' (237,34): Biddy Hen, the Mystic

existence seems to be taken up with attempting to justify his natural urges and actions; the latter is personified in ALP, whose spiritual liberty and affinity with the elements are evident throughout the book. I have previously suggested that ALP as Bidy may also be derived from Bidy Early, a modern-day Irish legendary figure who lived in the west of Ireland. D. A. Mac Manus referred to her in his book on the fairy world of Ireland, The Middle Kingdom (1959):

Bidy Early, the great nineteenth-century 'wise woman' of County Clare, was one of the most challenging personalities in Western Ireland in recent times. Even today, some eighty years after her death, she and her deeds have become a legend which is still alive and vigorous throughout the province of Connacht...her legend survives, a real and vital thing in western folklore and traditions. W. B. Yeats himself was deeply interested in her and at one time contemplated collecting her stories into a book.
(Mac Manus, pp. 153-4)

Bidy Early was mystic, skilled in the occult and in herbal medicine, to the extent that she earned a reputation as a 'white witch', as a result of which she was at war with the Catholic Church in Ireland all her life, the men of the Church repeatedly proclaiming her powers to be 'ungodly'. She could well have been a prototype for Joyce's female character in that, like the young woman of Yeats's play, she was far closer to the elemental landscape than she was to the Church. Bidy 'defied the Church and all its powers, and against it she courageously and quite successfully pitted her own personal powers: powers which were backed by the mysterious - to many the awful and wicked - might of the unseen elemental world' (Mac Manus, p. 157).

ALP's identification with the Russian mystic Mme Blavatsky through her maiden name, Hahn, which is also the German for cock, solves a puzzle because the item, 'cock', frequently occurs in the text in

isolation from the context of the surrounding material. On one such occasion it is recognizably applicable to Blavatsky and her mysticism, occurring in a section of the text in which reference is made to the rebirth of the phoenix: 'that day that belongs to joyful Ireland...after decades of longsuffering...The silent cock shall crow at last. The west shall shake the east awake' (472.35-473.23). The 'silent cock' is a personification of the elemental mysticism of the ancient folklore of Ireland, which yet flourishes in the remote regions of the west. Therefore, Joyce appears to be saying that it is from the west that the mystic strength will come that is capable of wakening the Irishman from the spiritual sleep of centuries, brought about by the Church.

I have attempted to reveal that Joyce's Wakean depiction of Ireland's east-west polarities is the final stage in a consistently presented theme of opposition that has developed throughout his work. In the Wake, however, the west takes on a far greater significance, so that it functions not only in relation to the opposing spiritual conditions of the Irishman that are seen to prevail in Ireland's east-west dichotomy, but also as an aspect of the trans-Atlantic landscape of the Irish migrant, innate in whom are ancient racial memories, instincts and responses.

The Oxford English Dictionary offers several definitions of the term 'to go west': 1. 'to go west, of the sun; also fig., to die, perish, disappear' 2. 'to America, or to the Western States' 3. 'Also in Highland Sc., and Anglo-Irish use freq., rendering Gael. sair, air (= west, back) in the sense of 'back', 'away', 'up', 'down'. In Finnegans Wake all three of these variations are applicable. There are in the book at least forty instances of direct lexical reference to the west in its regional application, some in the orthodox English usage, others in

deviated or foreign linguistic forms. Listed below are those examples that are most readily recognizable:

- 3.21 'well to the west in quest'
 5.22 'Otherways wesways'
 21.21 'into the shandy westernness she rain'
 42.29 'a landwester guardian'
 58.35 'in a waistend pewty parlour'
 65.08 'way down west'
 66.32 'of the gonemost west'
 70.14 'from the middle west'
 77.03 'first in the west'
 85.15 'but all goes west'
 89.28 'Siar, I am deed' (from Ir. sair:westward)
 95.20 'in my farfather out at the west'
 105.07 'The Best in the West'
 114.05 'go west-east in search'
 116.13 'twere now westhinks'
 140.32 'James Gate in my west'
 162.17 'to weste point'
 178.29 'out of his westernmost keyhole'
 183.04 'in our western playboyish world'
 245.08 'and westward warnerforth's'
 315.27 'a good eastering and a good westering'
 372.17 'turned again weastinghome'
 398.09 'due south of her western shoulder'
 442.12 'from west the wave'
 449.35 'godrolling himself westasleep'
 457.20 'Look for me always at my west'
 473.19 'sunward stride...The west shall shake the east awake'
 474.18 'from the westborders'
 479.02 'Tear-nan-Ogre, my little grey home in the west'
 502.06 'blow some gales, westnass or oatscent'
 534.15 'moremon...enter under the advicies from Misrs Norris, Southby, Yates and Weston, Inc'
 537.11 'I will westerneyes those poor sunuppers'
 553.30 'my nordsoud circulum, my eastmoreland and westlandmore'
 567.30 'sues us with soufwister'
 597.10 'there are two signs to turn to, the yest and the ist, west and east the wright side and the wronged side'
 600.16 'some hours to the wester'
 604.26 'Western and Ostthern Approaches'
 605.10 'Kevin...at matin chime arose and westfrom went'

In addition to these purely lexical forms of reference to the west, many other means of introducing the subject have been utilized in the Wake. In particular, relevant aspects of history, legends, myth, and geographical, topographical, etymological and literary associations in which the west is of relevance, have all been brought into play in Joyce's

east-west landscape, and these will be examined in the remainder of this chapter.

4.2 'Look for me always at my west' (457.20): Wakean Aspects of Western Migration in Irish History and Legend

In his fairly recent publication, James Joyce: A Student's Guide (1978), Matthew Hodgart advised the reader to equip himself with details of Dublin and her past, adding, 'Joyce fortunately forgot something, or never cared to learn everything about the rest of Ireland', and 'there seems to be...not much about America, north or south' (Hodgart, p. 136). Both of these statements arise from Hodgart's misconception of the function of these regions in the Wake; the western regions of both the Irish and the American landscapes are very much in evidence in Joyce's final work, where they play a major role in his history of the Irish racial archetype. The main objective in this section of the thesis is to present and examine those Wakean allusions to the west that appear to demonstrate their thematic function, largely in the illustration of the dichotomy that is inherent in the spiritual response of the Irishman to his life and situation. For instance, the old Irish tales that occur in the Wake persistently place emphasis upon the polarities that are manifest in the spiritual conditioning of the Celt; Christianity and the ancient myths and superstitions of his forebears can be seen to exercise equal control over his responses. This basic scheme of opposition, based upon an east-west antithesis, is expanded in the Wake to incorporate a macrocosmic scale of reference to a wider, trans-oceanic scheme of movement between Europe and America, representing the east and the west respectively, in Joyce's depiction of the racially determined migration of the Irish archetype from east to west.

The ancestry of the Irishman is complex, consisting as it does of a lineage that is derived from a succession of European invaders who have merged with each 'native' race in turn. Among these European races, including the Irish, a theme of movement to the west is common to legends in which exile, pilgrimage, migration, and exploration in search of spiritual liberation in a new land to the west of Europe are among the major features. It is for this reason that Joyce's Wakean depiction of the westward looking Irishman expands far beyond the east-west landscape dichotomy of Ireland, with its innate polarities of spiritual response, and beyond the strictly Irish legends of the west.

A detailed study of the role of HCE (Joyce's Irish racial archetypal figure) reveals that all the various elements of his Irish racial ancestry, from his ancient Atlantean origins to his comparatively recent Scandinavian ancestors, are blended into his character, situations and responses. He is variously all the heroes of Ireland's legends, as well as being a pagan Norwegian captain (311-332), and the Scandinavian explorer Leif Ericson, who is reputed to have discovered America prior to Columbus; he also merges with migratory Biblical Hebrews such as Moses; he is entombed as an Egyptian pharaoh, 'first pharaoh, Humpheres Cheops Exarchas...' (62.21); and he is frequently referred to as a Phoenician voyager as, for example, in 'the gran Phenician rover' (197.31) and 'the Phoenician wakes' (608.32). Thus, HCE becomes a combination of his predecessors and his fellow-men. In the Wake every vestige of his global genealogy becomes a component in the macrocosmic identification of the Irish racial archetype.

At the time of writing Finnegans Wake Joyce was not alone in his decision to trace the origins and movements of a racial archetype, or in his preoccupation with the concept of racial movement to the west; his

interest in these areas seems to have been concurrent with a contemporary trend of inquiry into the racial aspects of man's global wanderings that was prevalent among the major ethnological and occult writers of the day. This common core of interest can be found in the works of many influential writers of the period ranging from the mid-nineteenth century to the 1930s; writers such as Mme Blavatsky, Ignatius Donnelly, J. G. Kohl, P. W. Joyce, Wilhelm Von Humboldt, Flinders Petrie, Lewis Spence, and Isaac Taylor, had recently been, or were currently concerned with the causality of man's global movements. Members of this large circle of enthusiasts frequently referred to, or acknowledged, each other's work; Wilhelm Von Humboldt, for instance, being referred to by Taylor as one of the pioneers in 'this new science of etymological ethnology' (Taylor, p. 30).

In his work on the discovery of America, J. G. Kohl summed up the global movement that appears to have caught the popular imagination with the comment, 'it may be said that the whole surface of our globe is adapted for the march of civilization from east to west'.³ At around the same time Isaac Taylor was offering a more specific and historical definition of man's movements to the west, and it included reference to the Irish Celts:

Europe has been peopled by successive migrations from the East. Five or six great waves of population have rolled in, each in its turn urging the flood which had preceded it further and further toward the West...the mighty Celtic inundation can be distinctly traced in its progress across Europe...till at length it was driven forward into the far western extremities of Europe.

(Taylor, p. 129)

3. J. G. Kohl, A Popular History of the Discovery of America, trans. by R. R. Noel, 2 vols (London, 1862), i, p. 6

This current concern with the phenomenon of European man's seemingly ceaseless drive to the west was evidently shared by Joyce; in 1907 he was already writing, 'must the Celtic world, the five Celtic nations, driven by stronger nations to the edge of the continent, to the outermost islands of Europe, finally be cast into the ocean after a struggle of centuries?' (Crit. Writ., p. 173).

The legends of Ireland frequently look beyond her shores to some distant land in the west as the source of new beginnings. Over the centuries the Irishman's pressing spiritual and material needs, and his consequent, seemingly unending westward treks, have produced an accumulation of legendary material regarding new lands over the Western Sea, where spiritual liberation and a better quality of life can be expected. Joyce was familiar with this tradition, and in a letter to C. P. Curran (19.5.37) regarding his daughter Lucia's recent stay in Ireland, Joyce wrote, 'The poor girl still speaks of it as if she had been in Tir-non-Ogue' (Letters, III, p. 398). In Irish legend Tirnanoge was the land of eternal youth, far off in the Western Sea. Dr Joyce has explained its origins and associations:

The ancient Irish had a sort of dim, vague belief that there was a land where people were always youthful... and lived for ever. This country they called by various names: Tir-na-mbeo, the land of the (ever) living; Tir-na-nog, the land of the (ever) youthful; Moy Mell, the plain of pleasure, etc...As to the exact place where Tirnanoge was situated, the references are shadowy and variable, but they often place it far out in the Atlantic Ocean.

(Old Celtic Romances, p. 464)

Finn MacCool's hero-poet son, Oisín, and Niam of the Golden Hair, are the central characters in the legend of 'Oisín in Tirnanoge', which seems to me to contain cryptic, anti-Christian elements. Having spent three hundred years in Tirnanoge with Niam, Oisín returns to Ireland,

but with her warning that he will find there, not his glorious father Finn MacCool and his warriors but, 'a holy father and hosts of priests and saints'. Oisín's observations of the new Erin reveal that the advent of Christianity has had disastrous effects upon the people and the landscape. Where once a race of mighty warriors had hunted in a fertile countryside, Oisín sees only 'little men and women' inhabiting 'deserted and lonely hillsides', in a landscape of ruins smothered in grass and weeds. In a pervading atmosphere of despondency feeble people are 'trying in vain to raise a large, flat stone...on the point of being crushed to death'. In the Wake the stone is symbolic of Christian repression of the spirit, and the 'large, flat stone' against which the early Christian Irish are struggling so unsuccessfully is the tombstone of the pagan nation which the advent of the Church has condemned to destruction. The tale ends with the pagan Oisín attempting to help his countrymen, falling from his horse, and becoming a 'poor, withered old man, blind and wrinkled and feeble', on contact with the earth of Christian Erin (Old Celtic Romances, p. 398). The implication seems to be that the very soil of Ireland now has the power to deprive the pagan of his immortality, in the legend's cryptic indictment of the faith which appears to have driven the spark of life out of the land. The legend seems to represent a turning away from the Roman Catholic Church of the east, in favour of the pagan land over the Western Sea which is traditionally associated with immortality and resurrection.

Oisín and Niam are present in Finnegans Wake (see Glasheen), where Tirnanoge features as an idealistic alternative for the Irish racial archetype, HCE, to the Church and State dominated city of Dublin. During his trial there is reference to 'why he left Dublin', followed by the authoritative decree that 'he skuld never ask to see sight or light of this world or the other world or any either world, of Tyre-nan-Og,

as true as he was there...' (91.24-26). The passage suggests an authoritarian resentment that HCE, as racial archetype, should have rediscovered or returned to the pagan alternative to the Roman Catholic world of Dublin. The thickly spread religious and legal terminology that dominates the immediately surrounding text adds to the impression of the overwhelming intrusion upon the man, of both the Church and State. The relevance of the judgement to the racial aspect of HCE's present condition is implied in the item 'skuld' which refers to one of the three Norse goddesses of fate, representing the past, present and future - Urth, Skuld and Verthandi (Glasheen, p. 207).

Much later in the Wake, HCE/Yawn, who has temporarily lost ALP/Niam, takes on the mantle of Oisín and refers to memories of the idyllic, pagan Tirnanoge, when he is asked if he is in Ireland:

-Are you in your fatherick, lonely one?
 -The same. Three persons. Have you seen my darling only one? I am sohold!
 -...
 -The woods of foglout!...
 -...I know that place better than anyone. Sure, I used to be always overthere on the fourth day at my grandmother's place, Tear-nan-Ogre, my little grey home in the west...when the long dog gave tongue and they coursing the marches and they straining at the leash...
 -...The wolves of Fochlut! By Whydoyoucallme? Do not flingamejig to the twolves! (478.28-479.14)

Campbell and Robinson have interpreted the appearance of Tirnanoge in the above extract as referring to 'Ireland itself as the land of dream' (A Skeleton Key, p. 239). This is a great misconception, because throughout the passage Catholic Ireland stands in opposition to the pagan landscape of Tirnanoge. The above lines consist of elements which indicate that it is a triple presentation, of HCE with Oisín and Parnell, ancient and modern heroes who returned to Ireland to suffer death in a

Christian landscape. 'Your fatherick' is St Patrick's Roman Catholic Ireland; the 'darling one' could equally well be Anna, Niam or Parnell's Kitty O'Shea; reference to dogs giving tongue, coursing marches and straining at the leash indicates the Springtime ('marches':March?) sport of hare-coursing which, in association with Tirnanoge, becomes a vigorous pagan hunting scene. As the three hundred year old Oisín and the ageing HCE, the 'lonely one' mourns the fact that in the Christian landscape he has become 'sòhohold' ('so old').

The phrases 'The woods of foglout!' and 'The wolves of Fochlut!' refer to the woods of Fochlut, County Mayo, in the west of Ireland, where the young Patrick dwelt prior to his conversion. In referring to the 'wolves of Fochlut' Joyce is using material which originated in his much earlier article, 'The Shades of Parnell' (1912), in which he reveals that the disgraced and rejected leader had begged his countrymen not to throw him to the English 'wolves', that 'The high and low clergy entered the lists to finish him off', and that 'They did not throw him to the English wolves; they tore him to pieces themselves.' (Crit. Writ., pp.227-8) Thus, Joyce's 'wolves of Fochlut' are the modern-day Irish Christians who destroyed Ireland's Protestant leader, Parnell, because he broke the rules of their Church.

Glasheen has recognized that Parnell 'haunts Joyce's works', and that he is 'just about everywhere' in Finnegans Wake, in his heroic, anti-Church role (Glasheen, p. 222). In the above extract HCE, Oisín and Parnell have become a composite representation of the heroic figure in a landscape in which the savagery of the Church has taken over from that of the wolf. Glasheen cannot account for the frequent Wakean confusion of Oisín with references to 'Ocean', but the purpose of this dualistic presentation becomes clear if it is viewed from the perspective

of the east-west landscape scheme; as the legendary pagan traveller between the two worlds, and as the ocean which simultaneously divides and links them, Oisín/Ocean thus encompasses both the migrant Irishman and the direction in which he will travel, from the 'paralysis' of Ireland to the liberty and rejuvenation that is synonymous with Tirnanoge/America.

The tale of 'The Fate of the Children of Lir' is another Irish legend aspects of which function in the Wake (see Glasheen on 'Lear', p. 162). It is a traditional tale of enchantment that appears also to hold a latent criticism of the early Christian Church. The children of Lir, having survived for nine hundred years as swans, as a result of witchcraft, are eventually 'rescued' from their pagan fate by the Christian saint, Kemoc, who says 'Come ye now to land, and trust in me', but immediately causes them to be put into 'slender chains of silver' when they place themselves in his care, once more on Irish soil. Their baptism into the Church is followed by their deaths, so that the Church bell which they had been told would end their suffering in effect tolls their death-knell. During the period of their enchantment they had flown eastward over Ireland to Shee Finnaha, in search of their father, a Dedannan chief, just as Oisín had done, and they also describe finding 'the place deserted and solitary, its halls all ruined and overgrown with rank grass and forests of nettles'. Lir's daughter, Finola (Finnuala in the Wake) chants a sad lay which includes the following lines: 'No conquering heroes, no hounds for the chase,/...No youthful assemblies or high-born maids,/To brighten its desolate halls!/An omen of sadness - the home of our youth/All ruined, deserted, and bare./His glories and sorrows are stilled in the grave,/And we left to live in despair!' (Old Celtic Romances, pp. 28-29)

Again, a legend which appears to be manifestly pro-Christian, nevertheless contains almost imperceptible criticism of the Church alongside nostalgia for the vanished pagan era. This is particularly apparent in Finola's lay; the line, 'no hounds for the chase', bears a remarkable similarity to Joyce's 'when the long dog gave tongue and they coursing the marches and they straining at the leash' (479.3-4). The whole tale seems to be a further indictment of the negative effect of the Church upon the Irish pagan spirit, and it is in this context that it functions in the Wake.

Tales of voyages away from Ireland, over the Western Sea, dominate Irish legends. One such voyage was that of St Brendan of Birra, said to have been undertaken in the sixth century. He set out from Kerry, on the west coast of Ireland, on a pilgrimage which took him westward over the Atlantic Ocean until, according to some versions of the legend, he reached America (see Old Celtic Romances, pp. xiii and 464).

There are several references to St Brendan and his voyage in the Wake, the following one of which implies his having arrived in modern-day America:

I don't care a tongser's tammany hang...Rere Uncle Remus...Old Father Ulissabon Knickerbocker...sure as home we come to newsky prospect from west the wave...(if I came any quicker I'll be right back before I left) from the land of breach of promise with Brendan's mantle whitening the Kerribrazilian sea... (442.2-15)

The lexical combination, 'Kerribrazilian', pairs the name of Kerry, the starting-point of St Brendan's voyage, with Brazil, the land which he was supposed to have discovered. In his Gazetteer of 'Finnegans Wake' (1978), Louis O. Mink gives a brief exposition of the details surrounding

St Brendan's pilgrimage, followed by a list of Wakean references to Brazil:

Hy Brasaille, Ir 'Enchanted Isle,' the Ir Atlantis. St Brendan...was in legend the first to cross the Atlantic, and the discoverer of the 'Promised Land of the Saints,' or 'Isle of the Blest,' an isl W of Ire. From the 6th to as late as the 18th cent, geographers accepted its existence; it was sometimes identified with Labrador, sometimes with Atlantis.

St Brendan's Isle was in the middle ages confused with 'brazil', a red dye-wood. It is for the latter that B in S Amer was named...

- 316.28 from Blasil the Brast to our povotogesus portocall
 442.14 Brendan's Kerribrasilian sea
 7464.07 A leal of the O'Looniys, a Brazel aboo!
 468.25 High Brazil Brandan's Deferred
 549.26 the island of Breasil
 (Mink, p. 239)

The previously quoted extract from the Wake emphasizes the idea of HCE/Shawn having reached America by means of the inclusion of various items that are familiar to the American scene. Glasheen has interpreted the first of these as follows:

Tammany - Delaware chief, facetiously canonized as patron saint of U. S. A. His name was adopted by a New York City fraternal organization whose building, Tammany Hall, was a byword for political corruption in the Democratic Party, long a nest of Irish-American bosses and ward-healers. (Glasheen, p. 278)

Of the remaining items 'Rere Uncle Remus' is a combination of two fictitious characters in American literature; 'Father Knickerbocker' is a humorous name for New York City (Mink, p. 137).

In the 'Anna Livia' section of the Wake some of ALP's offspring are described as having taken up residence 'in Markland's Vineland beyond Brendan's herring pool takes number nine in yangsee's hats' (213.35-36);

'Brendan's herring pool' is an Irish colloquialism for the Atlantic Ocean. Joyce referred to the latter in this manner on at least one other occasion, in a letter to George and Helen Joyce: 'I am told the rumour is abroad on both sides of Brendan's herring pond' (Letters, III, (19.3.35), p. 351). 'Markland's Vineland' carries two possible associations with America: an island called Martha's Vineyard is situated off the east coast of North America, close to Boston where many Irish immigrants first set foot on American soil, and where the Wakean letter came from; Markland and Vinland were names given by Norse explorers of the Vinland Sagas to regions along the east of North America. The phrase 'yangsee's hats' has similar phonetic properties to 'yankee hats', which also implies America.

The legendary and Wakean associations of St Brendan with the Atlantic Ocean have led Mink to the somewhat erroneous conclusion that in the Wake the great ocean 'is not primarily the highway from Cobh to North Amer., but the sea of legend, St Brendan's sea' (Mink, p. 214). Such a restrictive interpretation, based entirely upon the book's St Brendan references, fails to take into account not only the central role of the Atlantic in legends other than that of St Brendan, but also the equally important functions of both in the Wake's theme of movement to the west. As the focal point of many European legends which appear in the Wake, aspects of which appertain to the history of the Irishman's movement west, the Atlantic Ocean is very much the 'highway' from Ireland to America in Joyce's book.

In his travel book, Ireland, Scotland and England (1844), a copy of which was at one time owned by Joyce, Kohl disapproved of what he saw to be the failure of the Irish to discover America:

in fact the Irish ought to have been the discoverers of it, for except Iceland, Ireland lies much nearer to that continent than any European country...Had Ireland been peopled by the enterprising Northmen, they would probably have found their way to the central parts of the American continent...but the Celts were incapable of following the course of discovery thus pointed out by nature. (Kohl, 'Ireland', p. 84)

However, the sheer density of reference in Irish legends, to a new land in the west, gives weight to the supposition that at some time in the distant past the Irish may indeed have reached America, just as HCE/Shawn did. Almost twenty years later, in writing his book A Popular History of the Discovery of America (1862), Kohl seems to have changed his opinion of early Irish enterprize:

The Irish...who in the first bloom of their civilization and Christianity were great travellers, speak of one of their saints, the Bishop Brandon, probably a far-ranging pilgrim and missionary, who once reached a large and beautiful island in the west, to which he introduced settlers and Christianity. It was therefore named by them St Brandon's Isle. (ibid, p. 37)

Magnus Magnusson and Herman Pálsson, joint editors of The Vinland Sagas: The Norse Discovery of America (1965, 1980 reprint), have suggested that it would be feasible to suppose that the Irish were indeed the first white men to discover America. They refer to a passage in 'Eirik's Saga' for what could be regarded as indirect support for this theory:

In Landnámabók, however, there is reference to a Hvítramannaland which was said to lie six days sail west of Ireland. There may well be a connexion between this reference and the Tír na bhFear bhFionn (Land of the White Men) of Irish legend, particularly in view of Hauksbók's alternative designation for it of 'Greater Ireland'. (ibid, p. 103)

In his article 'Americana in Finnegans Wake', Bernard Benstock, having referred to Wakean material pertaining to the discovery of America

by Columbus, concluded with the proposition that 'for those who maintain a variant theory concerning the discovery of the New World Joyce includes the Viking "lief eureka and his undishcovery of americle", FW 326'.⁴ In this assumption Benstock has failed to recognize that in the Wake all the various versions of the discovery of America are relevant, not so much in relation to the new continent itself, but in respect of their bearing upon Joyce's central theme of a racial instinct lying behind and determining the movement west of his Scandinavian-Irish migrants.

The Vinland Sagas, which record the discovery of America by Norse explorers five hundred years prior to the voyage of Columbus, are very much in evidence in the Wake. They consist of two tales: 'Graenlendinga Saga' which is to be found in the Flateyjarbók of 1382-95; and 'Eirik's Saga', which has survived in two manuscripts - Hauksbók (early fourteenth century) and Skálholtsbók (late fifteenth century). Certain features of these sagas have been employed by Joyce, whose utilization of them probably stems from not only his depiction of the Scandinavian element in his Irishman, but also from their remarkable affinity with Irish legends. Both groups of tales accommodate almost identical themes, settings and functions: they are both based upon a blending of myth with historical fact; both involve voyages over the Atlantic Ocean in search of a new land in the west; both spring from a period during which pagan beliefs and behaviour had recently been rejected by Christianity, subsequent to which voluntary or enforced exile followed for the subjects of many of the tales. Finally, in both cases, although the recently Christianized homeland has been left behind, the Church's influence follows the wanderers to their new worlds as a subconscious aspect of their spiritual responses to the new environment.

4. Bernard Benstock, 'Americana in Finnegans Wake', Bucknell Review, 12 (March, 1964), 64-81

By means of reference to the fairly recent work by Magnusson and Pálsson it has been possible to identify and expand upon aspects of these tales that are present in the Wake. At the time that Joyce was working on Finnegans Wake (1923-39) various other books on the subject would have been available to him, and he actually owned one such work, E. E. Kellett's The Northern Saga (1929), which was in Joyce's library at the time of his death, and which suggests that much of the basic Wakean material on the sagas may have originated from this source.⁵ Atherton has pointed out the inclusion of the Norse Eddas in the Wake, but he does not refer to either Kellett or the Vinland Sagas. Kellett, however, is the primary source of support for the proposition that Joyce was familiar with, and made extensive references to the Vinland Sagas in the Wake.

As is generally the case in the development of ancient tales, slight variations of detail occur among the various versions of the Vinland Sagas. Kellett himself only refers to them briefly, as one small element among the many tales that go to make up the Icelandic Sagas, but his book is the only apparent literary point of contact between Joyce, the Wake, and the Vinland Sagas. However, Joyce's material expands beyond what he may have learned from Kellett. For instance, the word 'pemmican' occurs in the Wake (see, for example, 197.26); in 'Eirik's Saga' this is identified as Red Indian food, 'deer-marrow mixed with blood' (Magnusson and Pálsson, p. 27), but it is not mentioned by Kellett, therefore, Joyce must have had some other source of information.

Magnusson and Pálsson explore the history and data surrounding the Vinland Sagas much more fully than did Kellett, and their details regarding such items as, for instance, names and places, are frequently

5. see Thomas E. Connolly, The Personal Library of James Joyce: A Descriptive Bibliography (Buffalo, 1957), p. 23, no. 168

at variance to Kellett's findings. According to Magnusson and Pálsson 'over-population at home and the unwelcome growth of royal power in Scandinavia', stimulated the great Norse movement across the Atlantic in search of new lands, with the following result:

There is an unbroken chain of inevitable progression between the discovery and subsequent settlement of, first, Iceland, then Greenland, and then Vinland. The discovery and attempted colonization of Vinland were the logical outcome of the great Scandinavian migrations that spilled over northern Europe...the ultimate reach of the Norse surge to the west: it was on the Atlantic seaboard of North America that this huge impetus was finally exhausted.

(Magnusson and Pálsson, p. 11)

Kellett, meanwhile, simply points out that the Northern Saga arose from a social condition towards the end of the ninth century, when the traditional patriarchal system of Norway was ended by King Harald Fairhair; the reduction of the nobles' power resulted in many of them going into enforced or voluntary exile. Harald Fairhair makes several brief appearances in the Wake (134.27; 169.04; 324.28; 536.34,35; 610.03). The first of these occurs in an extended paragraph in which Finn MacCool is described at great length; the following items have been taken from the surrounding text: 'his Indian name is Hapapoosiesobjibway...moves in vicous cicles yet remews the same;...brought us giant ivy from the land of younkers...herald hairyfair, alloaf the wheat;' (134.13-27). Suggested interpretation: 'His Indian name is Have Papooses Everywhere and he is a member of the Ojibbeway tribe...he moves in Vico's cycles yet remains the same throughout the ages...he brought us giant ivy from the land of youth [Tirnanoge or America: Du.jonker - youth]...Harald Fairhair, Olaf the White [first Norse king of Dublin]'. Thus we have here the Red Indian, Scandinavian and Irish ancestry of HCE.

The second reference to Harald Fairhair occurs as follows:

'aboriginally he was of respectable stemming (he was an outlex between the lines of Ragonar Blaubarb and Horrild Hairwire...)...Putting truth and untruth together a shot may be made at what this hybrid actually was like to look at' (169.2-10). Interpretation: 'originally he was of respectable descent, from the lineage of Ragnar Lodbrok [a viking and saga hero who, according to tradition, died in Ireland - see Glasheen, p. 243] and Harald Fairhair...Putting fact and legend together is a means of assessing HCE's past'.

In the following extract Harald Fairhair is both migrant Scandinavian-Celt, and pagan-Christian:

Well, yeamen, I have bared my whole past, I flatter myself, on both sides. Give me even two months by laxlaw...to protest to Recorder of Thing of all Things...O rhyme us! Haar Faagher, wild heart in Homelan; Harrod's be the naun. Mine kinder come, mine wohl be won...O Shee! And nosty mens, in gladshouses they shad not peggot stones...I am here to tell you...to convert me into a selt. (536.28-537.7)

Interpretations:

'Thing of all Things': Thing Mote - Viking assembly-place wherever they settled. Althing - the Icelandic National Parliament (Mink, p. 511).

'Haar Faagher, wild heart in Homelan': HCE as Harald Fairhair, the wild pagan in America (Homeland, Georgia 105.E7).

'O rhyme us!...peggot stones': The pagan, Harald, is enclosed within the Lord's Prayer (symbolic of Christianity) alongside Kitty O'Shea, Parnell's mistress and another victim of the Church, and Gladstone and Pigott, also central figures in Parnell's persecution and suffering. Thus the pagan and the Christian in HCE have reached Georgia.

Kellett noted the settlement of Norsemen in Ireland, including Olaf the White, king of Dublin (Glasheen has listed over forty occasions on which Olaf appears in the Wake), but his reference to Olaf's widow as 'Aud, the Deeply Wealthy' differs from the Magnusson and Pálsson interpretation of her name: 'Aud, the Deep-Minded'. Joyce refers to her in terms that are more in accord with the latter, which suggests a source other than Kellett: 'Aud Dub' - 'Aud of Dublin'? (484.21); 'She's deep, that one' (530.35), which would be in accord with 'Deep-Minded', preceded by 'Roof Seckesign van der Deckel and get her story from!... Seckersen, magnon of Errick. Sackerson! Hookup!'. 'Errick' = 'Eirik's Saga'; Einar Sökkason described twelfth century Greenland.

The following is a brief list of references to the sagas and to their characters, which are common to both Kellett's The Northern Saga and Joyce's Finnegans Wake several of which have not previously been identified:

Laxdaela Saga: 'read the sayings from Laxdalesaga in the programme about King Ericus of Schweden and the spirit's whispers in his magical helmet' (Eric - a legendary Swedish king who controlled the wind's direction by turning his cap; see Glasheen, p. 87); preceded by 'valkyrienne' plus 'the fine frankhaired fellow of the fairytales' and 'chuting rudskin gunerally' ('shooting redskins with guns?') (220.5-26).

Yule: 'and I hung up at Yule my duindleeng lunas, helphelped of Kettil Flashnose...in Wastewindy tarred strate' (McHugh - W.23rd. St., N. Y. C. This could well be a reference by Joyce to modern-day Vinland. Further, there is a place called Yulee in Georgia at 105.F7) (549.13). Ketil Flat-Nose was one of the original Norse settlers in Iceland, and the father of Aud, the Deep-Minded; he is not mentioned by Kellett, but he appears in the Wake on at least three occasions (73.8; 332.02; 549.13).

Eyrbyggja Saga: 'Of the persins sin this Eyrawyggla saga' (48.16)

Skuld: (91.24; 426.19; 539.35); see Glasheen on 'Norns - three Norse goddesses of fate representing past, present, future', p. 207).

The Saga of Hord: 'For him had hord from fard a piping' (371.4-5). In the saga Hord entered a house on a hill, 'wherein was buried an ancient Viking', and fought him (see Kellett, p. 100).

Kellett also refers to a 'Magnusson' who, he says, assisted in the translation of some of the sagas; in the Wake he seems to have become 'Finn Magnusson':

Translate a lax, you breed a bradaun...

This...is perhaps the commonest of all cases arising out of umbrella history...(though Finn Magnusson of himself holds also) that so long as there is a joint deposit account in the two names a mutual obligation is posited. (573.33-574.4)

Interpretation: Sw.lax - salmon; Ir.bradaun - salmon. Therefore, it would be feasible to translate the clause as follows: 'Translate a lax, you breed a bradaun' = 'Within the sagas of Scandinavia lie the embryos of the Irish legends', and 'Out of their Viking ancestors have come the Irish natives'. (The latter of these two interpretations was suggested to me by my supervisor, Mr Andrew Hamer, of Liverpool University English Department.) The remainder of the passage reinforces the idea that the historical joining of the two races has created a composite character, as represented by HCE.

In his narration of the Sturlunga Saga, Kellett tells of the dark-skinned twin sons of King Hjor, Geirmund and Hamud, and their fair contemporary, Leif. There could well be some connection between these characters and HCE's twin sons, Shem and Shaun, who at times become Ham and Leif. Ham, especially, is known to represent the dark-skinned

'savage' in the Wake (see Glasheen, p. 114). The Wakean 'Leif' items will be examined at a later point in this discussion.

The full extent of Kellett's reference to the Vinland Sagas is contained in the introduction to his work on the Norse sagas, where he suggests that 'Of these unquestionably the most enthralling is that found in the saga of Eric the Red - the tale of the discovery of America, where our ancestors did not stay long enough to deprive Columbus, five hundred years later, of the glory of a pioneer' (Kellett, p. 42). Of Eric the Red, Kellett says,

a certain Icelander, named Eric the Red, was living in Greenland; and his men used to sail from thence hither and thither over the seas. And at one time there came home his son, a captain, named Leif, whom men called 'the Happy', and Leif said he had sighted a fair land to the west; which, indeed, was no other than the land men now call New England. (Kellett, p. 135)

Kellett's 'hither and thither' would appear to be echoed in the Wakean phrase 'hitherandthithering waters', at 216.04.

Isaac Taylor referred to Leif Ericson's discovery of Vinland in his book, Words and Places (1863), which has been referred to elsewhere in this study. Of the three Wakean references to 'Taylor' (for which Glasheen can offer no explanation) the first of them seems to be indicating Taylor's reference to the almost forgotten legend of the Norse discovery of America. The relevant passage in Taylor's work is as follows:

The name of Greenland is the only one which is left to remind us of the Scandinavian settlements which were made in America during the tenth century. The discoveries of Leif, son of Eric the Red, have been forgotten, and the Norse names of Vinland (Massachusetts),

Markland (Nova Scotia), Helluland it mikla (Labrador), and Litla Helluland (Newfoundland), have been superseded, and now survive only in the memory of the curious. (Taylor, p. 8)

Joyce, meanwhile, refers to 'these meer marchant taylor's fablings of a race referend with oddman rex? Is now all seenheard then forgotten?' (61.28-29).

There appear to be two specific references to America as 'Vinland' in the Wake. The first of these occurs in the following passage:

Mutter snores? Deataceas! Wharnow are alle her childer, say? In kingdome gone or power to come or gloria be to them farther? Allalivial, allalivial! Some here, more no more, more again lost alla stranger...And all the Dunders de Dunnes in Markland's Vineland beyond Brendan's herring pool takes number nine in yangsee's hats. (213.30-36)

The above passage contains several layers of reference to the Wake's east-west movement. The most obvious of these is 'Markland's Vineland', which recalls the Norse discovery of America, and Leif Ericson's naming of Markland and Vinland. 'Brendan's herring pool' brings to mind the Irish discovery of America, in the form of the legend of the pilgrimage of St Brendan to Brazil. The religious element is echoed in the Joycean rendering of lines from the Lord's Prayer, by which means we are asked where, in the cycles of time, have the children of Anna Livia/Ireland migrated to? As the 'kingdome gone', Atlantis is directly associated with the new world of America ('power to come'), a continent which has risen, renewed from the flood, and which, according to Blavatsky, 'must succeed to the present European or fifth sub-race... in consequence of cataclysms - the first series of those which must one day destroy Europe, and still later the whole Aryan race (and thus affect

both Americas)'.⁶ 'Allaluvial' combines 'Allah' and 'All' with the Latin 'alluvio': an overflowing; therefore, a feasible interpretation would be 'God's universal Flood'.

The Scandinavian element in the passage is supported by Danish items that are accommodated in the following: 'Mutter' (Da.mutter: old woman); 'snores' (Da.norsk: Norwegian, and Da.snorken: snore); 'allaluvia' (Da.luv: windward; thus, 'all windward' returns us to the theme of a voyage being undertaken).

The passage as a whole gives the impression that the modern-day Scandinavian-Irish Christian, saying the Lord's Prayer as he migrates to a new life, is making the same journey that his forebears, represented by St Brendan and the Norse explorers of long ago, undertook on their voyages west. The phrase, 'all the Dunders de Dunnes in Markland's Vineland' refers to the nomenclature of the old world of Ireland which the migrant has brought with him to America; reference to maps of the American Middle Atlantic Seaboard will reveal that the 'Dun' prefix is widely scattered where the early Irish migrants settled. Indeed, several items in Joyce's above-mentioned text can be related to place-names within the one area: 'Markland's Vineland' - Marksboro 103.E5 + Vineland 103.D8, or Martha's Vineyard Is. 103.N4; 'Dun' prefixes are as follows: Dundalk 103.A8, Dunellen 103.F5, Dunmore 103.C4, Dunnfield 103.D5, Dunraven 103.E2; 'Brendan's ' occurs at St Brendan's, Newfoundland 98.T5 (all these and future American map references have been taken from The Times Atlas of the World, v, 'The Americas' (London, 1957)).

The second Wakean reference to Vinland occurs during Shaun's speech

6. Blavatsky. H. P., An Abridgement of the Secret Doctrine, edited by Elizabeth Preston and Christmas Humphreys (London, 1966), 1968 reprint, p. 249

prior to his departure for America:

I'm dreaming of ye, azores...I'm going. I know I am. I could bet I am. Somewhere I must get far away from Banbasha, wherever I am...I'll travel the void world over. It's Winland for moyne... (468.34-469.11)

The passage is a self-explanatory disclosure of Shaun's plan to leave Ireland (Banbha is its ancient name) for America ('Winland' or 'Vinland').

According to the Vinland Sagas, Leif Ericson discovered America, and there appear to be five specific references to him in the Wake (316.27; 326.30, 31; 425.20; 506.08; 580.13). The first of these occurs in a section of the text which revolves around HCE as the Norwegian captain, a hump-back called Pukkelsen (Nor.pukkel: hump). The preceding line, 'With a good eastering and a good westering', introduces the idea of a voyage being undertaken (315.26-27), after which the succeeding page opens with a paragraph in which Pukkelsen tells of the invasions of Ireland, the whole resting upon a backcloth of seafaring imagery which, at one level of interpretation, carries references to various historical and legendary associations with the Atlantic Ocean:

Or the other swore his eric. Heaved two, spluiced the menbrace...
 ..hiberniating after seven oak ages, fearsome where they were he had gone dump in the dooming this tide where the peixies would pickle him...with the help of Divy and Jorum's locquor and shut the door after him to make a rarely fine Ran's cattle of fish...needs to be fitten for the Big Water. He made the sign of the hammer. God's drought, he sayd, after a few daze, thinking of all those bliakings, how leif pauses!
 Here you are back on your hawkins, from Blasil the Brast to our povotogesus portocall...slave to trade... Eldsfells! sayd he. A kumpavin on iceslant!
 (316.8-32)

Interpretations:

'eric': in ancient Ireland a fine paid as compensation for murder or homicide (Old Celtic Romances, p. 459). Together with the 'how leif pauses' of many lines later it composes the name of Leif Ericson, and linking the two there are various references to other crossings of the Atlantic Ocean (the Big Water) between Ireland and America.

'Blasil the Brast' is O'Brasil, the Isle of the Blest, an island in Gaelic legend which appears above the water of the Atlantic Ocean once every seven years, reference to which is supported by the previous line, 'hiberniating after seven oak ages'. As the island which St Brendan is supposed to have discovered, it implies a crossing of the Atlantic.

'Divy and Jorum's locquor': Davy Jones's locker - the bottom of the ocean.

'thinking of all those bliakings': thinking of William Blake's poem, possibly 'America: a Prophecy', which divides Europe and America into opposing symbols of the negative and positive aspects of man's spiritual condition.

'back on your hawkins': Sir John Hawkins, explorer who is said to have brought the first potato plant from America to Ireland.

'slave to trade' incorporates two meanings: in relation to the Norwegian captain, he is being described as being a slave to his trade or occupation as a ship's captain; the phrase is also a means of further underlining the theme of migration across the Atlantic, by reference to the slave trade.

'Ran's cattle of fish': Ran is a Norse sea-god.

'the sign of the hammer' is a Scandinavian sign of a blessing in honour of the thunder-god, Thor (A Skeleton Key, p. 169). These last references return us to Leif Ericson, Scandinavian explorer and

'A kumpavin on iceslant': 'An Icelandic fellow' (Da.kumpan: fellow), or

'A fellow on an Icelandic voyage'.

Several pages later, in the section of the text relating to the Norwegian captain, we return to Leif Ericson:

about your lief eurekaon and his undishcovery of americle... (whiles the heart of Lukky Swayn slaughed in his icebox for the think of all the soorts of smukklers he would behave in juteyfrieze being fore-looper to her) praties peel to our goodsend Brandonius.
(326.30-327.02)

The individual items in the extract combine to make up a further tableau relating to Scandinavian-Irish migration across the Atlantic: 'lief eurekaon and his undishcovery of americle' refers to the neglect of history to record the discovery by Leif Ericson of America. 'Lukky Swayn slaughed': Leif Ericson has been called variously, 'Leif the Lucky' and 'Leif the Happy'; 'icebox' refers to Iceland; 'smukklers' is derived from the Da. smuk: beautiful/fair - thus, 'fair ones' (Danes?); 'juteyfrieze': Jutland and Frisia; 'praties': potatoes; 'goodsend Brandonius': 'good St Brendan' and 'god-send Brendan'.

The third of the Wakean references to Leif Ericson occurs in a passage which is preceded by a thunder-word that includes Loki, the Norse god of mischief, Ragnarok, the twilight of the gods, and Thor, the Norse god of thunder. Four paragraphs after the Joycean thunder-word Shaun states that 'the authordux Book of Lief, would, if given to daylight, (I hold a most incredible faith about it) far exceed what that bogus bolschy of a shame, my soamheis brother, Gaoy Fecks, is conversant with...mark my words and append to my mark twang' (425.20-30). The passage seems to be a declaration of preference for some book on the Vinland Sagas, as against another work with which Guy Fawkes was conversant. The reference to the latter brings to mind Francis Bacon, the publication of whose book, The Advancement of Learning (1605), coincided with the Gunpowder

Plot; it has been said of the book, 'his basic image [is] that of a ship setting out into the open sea on a voyage of discovery.⁷ The similarity to Joyce's theme is obvious, but the possibility of this being the work to which Joyce is referring in the above extract from the Wake must remain conjecture. The final clause in Joyce's text, 'mark my words and append to my mark twang', returns us yet again to the American literary scene, and Mark Twain.

There is a further reference to Leif Ericson at the conclusion to two preceding pages that are densely packed with tree imagery and American place and river names. These are too extensive to elaborate upon here, but they include reference to tomahawks, Idaho, Oregon, and the Liberty Tree, to name but a few of the more obvious items, together with a profusion of trees, 'all of their branches meeting and shaking twisty hands all over again in their new world' (505.10-12). Campbell and Robinson have offered an adequate explanation of this section of the book as referring to the great World Tree (A Skeleton Key, p. 254); within the relevant text reference is made to Yggdrasill, the great ash of Norse myth, and the whole is concluded with the following, the underlined items of which seem to refer to Leif Ericson: 'flatch down^{off} that erection and be aslimed of himself for the bellance of hissch leif' (506.7-8).

The final reference to Leif Ericson again accompanies American items: over the preceding two pages there are references to 'Happy tea area' (Boston Tea Party?); 'Oil's wells in our lands'; 'struck rock oil', and 'rolled olled logs into Peter's sawyery and werfed new woodcuts on Paoli's wharf' (Paoli 103.D6, is situated in the previously mentioned Atlantic Seaboard, where early Irish immigrants settled, and from where

7. Francis Bacon, The Advancement of Learning and New Atlantis, edited by Arthur Johnston (Oxford, 1974), pp. xvi-xix

the Norse explorers transported timber). This potted history of the Irish traveller includes the following: 'Yet they wend it back, qual his leif, himmortality...till their hour with their scene be struck for ever' (580.13-16).

These five references to Leif Ericson, together with the allusions to Vinland and Markland, appear to reveal quite clearly and emphatically, the essential role of the Norse sagas in the Wake, as vital links in the chain of the Irishman's legacy of migration to the west. Less easily identifiable references to 'Eric', and to landscapes, details of which can be recognized as being similar to those described in the Vinland Sagas, are scattered throughout the Wake together with various kinds of reference to America, so that the ancient Vinland and the modern continent of America can be recognized as being a joint, Joycean representation of the focal point of the Scandinavian-Irish archetype's search for a new life.

4.3 'pilgrimage to your antipodes in the past' (472.17-18): Atlantis, the Beginning of the Cycle

The Wake contains many references to Atlantis and to other undersea lands of legend, and like the Vinland Sagas, they belong to both the historical and legendary elements of the Irishman's movement to the west.

The relevance to, and influence upon Finnegans Wake of external literary and philosophical source material has long been recognized (see Atherton's The Books at the Wake, 1959), and Joyce's Wakean approach to the subject of Atlantis can also be seen to correspond to its treatment in contemporary, as well as ancient, thinking and literature.

At the same time that European ethnologists were developing their historically based theories regarding man's racial origins and movements, Ignatius Donnelly, an American writer of Irish descent, and also certain European mystic, philosophical writers such as Mme Blavatsky and Lewis Spence (both of whom come into the Wake in relation to their theories), were offering alternative arguments, based upon the proposition that the massive wave of European migration to the west was attributable to an instinctive racial drive on the part of the migrants to return to the scene of their origins, which the above-named writers considered to be the lost continent of Atlantis. The feasibility or otherwise of their arguments is irrelevant here; the point to bear in mind is that these various theories were current during the period that Joyce was working on the concept of the archetypal Irishman, and that they are deeply embedded in the Wakean theme of movement between the east and the west.

Blavatsky based much of her ethnological material on the belief that Atlantis had definitely existed prior to the Biblical Flood. Joyce's early acquaintance with her theories has been well documented in published Joycean critical work, together with the unfortunate conclusion that since his reference in Ulysses to Blavatsky and the Hermetic society with which he once associated have been interpreted as appearing to be in a somewhat cynical vein, then he must therefore have totally rejected the philosophy of the mystics. This widely accepted approach to the question of Joyce, the Wake, and mysticism, seems to have resulted in a failure to recognize that this is not the case in Finnegans Wake, where the mystical aspect of life plays a major role as a positive element in the spiritual condition of the Irish racial archetype, and where Blavatsky and her philosophy are implicated in the Wake's highly symbolic hen and letter imagery.

Blavatsky's major work was Isis Unveiled (1877), 'a Master-Key to the Mysteries of Ancient and Modern Science and Theology'.⁸ In a later improved version entitled The Secret Doctrine (1888), Blavatsky referred to the Atlantean civilization in terms of its existence as a certain fact: 'It covered the whole of the North and South Atlantic regime, as well as portions of the North and South Pacific, and had islands even in the Indian Ocean (relics of Lemuria)' (Blavatsky, p. 237). She also referred to tales which described the lost continent as lying in the west, and she actually regarded the story of Moses as another version of the Atlantis legends; it would therefore seem to be feasible to approach Wokean references to Moses with a thought to the possibility of their mystic significance. It is towards the end of the Wake that Isis, Atlantis and Lemuria are gathered together in an all-inclusive reference to the lost land beneath the waves:

Bring about it to be brought about and it will be,
 loke, our lake lemanted, that greyt lack, the
 citey of Is is issuant (atlanst!) urban and orbal,
 through seeps froms umber under wassares of Erre.
 (601.4-6)

Within the space of the above few lines of the text Joyce has brought together several interpretations of the legend of the lost continent:

'lemanted': Lemuria (supposed by Blavatsky to lie beneath the Pacific Ocean).

'(atlanst!)': Atlantis (lying beneath the Atlantic Ocean)

'under wassares of Erre': reference to an Irish legend which tells of a country that has lain for centuries beneath the waters of Lough Neagh (see Old Celtic Romances, p. 97). In a letter to George and Helen Joyce, Joyce referred to 'Lough Neagh under which there is said to be buried a

8. Blavatsky, p. xv

kind of Atlantis' (Letters, III, p. 348).

'urban and orbal': this phrase suggests the relationship between the global aspects of the lost continent and the microcosmic, 'urban' legend that is peculiar to Ireland.

'the citye of Is is issuant (atlanst!)': the Isis cult was a Mystery religion based upon the Egyptian cult of Isis and Osiris; therefore, by placing Isis in Atlantis, Joyce appears to be acknowledging the Atlantean origins of the Egyptians, as proposed by Blavatsky. There is also the additional supposition that by placing Isis together with the various references to lost continents, Joyce is drawing attention to the mystical philosophy that is contained in Blavatsky's book, Isis Unveiled.

'loke, our lake lemanted, that greyt lack' has two levels of meaning: 'look, our lamented lake, that great lake' (the Atlantic Ocean/Lough Neagh); and 'Loki, the salmon-god who has disappeared from our lakes, that grey/great salmon' (Loki was the Norse god of cunning who disguised himself from his fellow-gods as a salmon) (Graves, p. 210).

The combined elements of the above extract imply nostalgia for the long-lost pagan cults of Ireland, in which both the salmon and the land beneath the waves were powerful in the minds of men.

Prior to starting work on Finnegans Wake, Joyce owned two copies of Francis Bacon's New Atlantis (1627), dated 1886 and 1900. He also possessed a copy of Francis Borman's book, Francis Bacon's Cryptic Rhymes (1906), in which the authorship of Shakespeare's plays is attributed to Bacon. The Wake holds extensive references to the latter contemporary and controversial issue (see especially FW 177), and also to the story of Bacon's reputed attempt to freeze a hen (see Glasheen, p. 22). The prominence and ease of recognition of these last two Baconian associations in the Wake, has resulted in them overriding and hindering

the recognition of, Wakean associations of Bacon with Atlantis.

Bacon was a mystic who, like Blavatsky, drew parallels between the lost Atlantis and America; at one point in his book, New Atlantis, he refers to 'the great Atlantis (that you call America)'.⁹ Like Blavatsky, he also associated Moses with the ancient mystics, referring in New Atlantis to the secret 'cabalah' by which Moses ordained the laws of Bensalem (ibid, p. 235). By means of reference to an identification of the secret of the Qabalah by Eliphas Lévi, the ancient link between the Qabalah and Moses of the Bible becomes evident:

The basis of absolute hieroglyphical science was an alphabet in which deities were represented by letters, letters represented ideas, ideas were convertible into numbers, and numbers were perfect signs. This hieroglyphical alphabet was the great secret which Moses enshrined in his Kabalah; its Egyptian origin is commemorated in the Sepher Yetzirah, in which it is referred to Abraham. Now this alphabet is the famous Book of Thoth.¹⁰

There are many references to Thoth in Finnegans Wake, but their mystical associations do not appear to have been investigated in any depth. Atherton seems to have summed up the generally accepted interpretation of his Wakean function:

The names of the Egyptian Gods are a somewhat noticeable feature of the Wake. They are probably meant to a great extent as ornament...Thoth, the Egyptian god of letters, who plays a great part in the judgement in The Book of the Dead, is named very often and is probably intended in such phrases as 'thother brother'. (Atherton, p. 200)

9. Francis Bacon, p. 225

10. Eliphas Lévi, The History of Magic, translated by Arthur Edward Waite (London, 1913), p. 76

Bacon brings the 'Letter' into New Atlantis as a symbol of mystic tradition. Similarly, the Wakean letter is a prominent element in the scheme of mysticism that revolves around Blavatsky as hen/cock. Thus, the Wakean references to Bacon, hen, and letter, have mystical associations to which Atlantis is linked.

In 1882 Ignatius Donnelly published a highly acclaimed, pseudo-scientific version of the legend of Atlantis, entitled Atlantis: The Antediluvian World. (He later wrote Francis Bacon's Cypher in the So-Called Shakespeare Plays (1887), which preceded Borman's version of the controversy by nineteen years, but it would be conjecture to suppose that Donnelly's work could have been the source of Joyce's material on the subject, rather than that of Borman.) Much of Donnelly's 'evidence' regarding his theories on Atlantis has since been discredited, but initially his book was so much in demand that it ran into twentythree editions by the end of the century. For this reason, despite the fact that there is no concrete evidence of Joyce's acquaintance with Donnelly's work, it would be feasible to suppose that since it provoked a great deal of comment and serious investigation into the ethnological aspects of Atlantis - at a time when Joyce was becoming acquainted with the theories of mysticism - it was more than likely to have been known to the young Dublin student. It may, however, be no more than mere coincidence that on several occasions in the Wake references to Atlantis appear to be accompanied by reference to Donnelly, as will be revealed at a later stage in this discussion.

Donnelly developed the concept that Atlantis had extended from the vicinity of Greenland in the north, to Tristan da Cunha in the south of the Atlantic Ocean (see 62.11; 159.32; 199.18 for Wakean references to these regions). He regarded the lost continent as the original source

of the ancient civilizations of Europe and America - the Egyptians, Phoenicians, Hebrews, Scandinavians, Celts and Red Indians who, together with their legends, myths, religions and linguistic peculiarities, dominate the Wakean landscape.

All the above races are relevant to Joyce's depiction of his Irish racial archetype, and they are all supposed to have sprung from the 'Red Race' of Atlantis. According to Blavatsky and Donnelly, when Atlantis was destroyed by the great Flood, the Red Indians survived in America, a remaining vestige of the lost continent, while those who had migrated to Europe prior to the Flood survived to form those European races that were to become the ancestors of the Irishmen. It is a theory which would account for the many varied, ancient legends of the land in the west that are peculiar to European cultures. P. W. Joyce has noted that the Irish legends frequently refer to a land that lies not upon, but under, the Western Sea.

The Gaelic tales abound in allusions to a beautiful country situated under the sea...This very old Celtic tradition is obviously the same as the legend of the continent of Atlantis, mentioned by Plato, which at some remote time was overwhelmed and sunk under the Atlantic Ocean. (Old Celtic Romances, p. 462, note 13)

J. G. Kohl, meanwhile, attributed the legend of Atlantis to the Egyptian and Phoenician ancestors of the Irishman, indicating that the story may have been a sequel to their trans-Atlantic voyages.¹¹ Joyce's interest in the ancient cults and legends of the Egyptians, Phoenicians and Celtic Druids, that are fundamental to his Wakean analysis of the Irish racial archetype, was established long before he began work on

11. J. G. Kohl, A Popular History of the Discovery of America, I, ... pp. 9-10

Finnegans Wake. In a 1907 lecture entitled 'Ireland, Island of Saints and Sages', he described the Phoenician origins of the Irish as follows:

This adventurous people, who had a monopoly of the sea, established in Ireland a civilization...It jealously preserved the secrets of its knowledge...The religion and civilization of this ancient people, later known by the name of Druidism, were Egyptian. The Druid priests had their temples in the open and worshipped the sun and moon in groves of oak trees. (Crit. Writ., p. 156)

Arthur Power, in his recollections of conversations with Joyce, referred to the latter's extreme interest in Egyptology; he noted, for instance, the apparently intense effect upon Joyce of the discovery of Tutankhamen's tomb (in 1922, when Joyce was beginning work on Finnegans Wake). Shortly afterwards Joyce told Power:

It always occurred to me that both the Assyrians and the Egyptians understood better than we do the mystery of animal life, a mystery which Christianity has almost ignored...one wonders why...the great subconscious life of Nature was ignored, a life which without effort reaches to such great perfection. Indeed since the advent of Christianity we seem to have lost our sense of proportion, for too great stress is laid on man... I think that the Babylonian star-worshipper had a greater sense of religious awe than we have. But nowadays the Churches regard the worship of God through Nature as a sin. (Power, p. 48)

Attention has been paid by various critical writers to Joyce's extensive use of the Egyptian Book of the Dead in Finnegans Wake (see, for instance, Atherton and Budgen). In The Secret Doctrine, Blavatsky maintained that the secret laws of the Egyptian mystics, mentors of the Irish Druids, were originally derived from what she referred to as the 'old Book' of Atlantis, as were the Laws of the ancient Hebraic tradition of the Qabalah (Blavatsky, p. xxx). The inter-relationship of these two branches of mysticism as apparent in the Qabalistic reference to the

unconscious aspect of man as 'being in Egypt'.¹² In his Wake notebook Joyce wrote, 'Every journey from Ireland is a flight into Egypt' (Scribble-dehobble, p. 74). It is a statement that is open to various levels of interpretation: it could be an inference that, in leaving behind him the dominant influence of the Church in Ireland, the Irish migrant would then be receptive to the dictates of his deeper, subconscious racial memory, so that long buried mystic knowledge, inherited from his Egyptian ancestors, would surface in him; another interpretation would be that, since the early teachings of the Church are traditionally associated with flight out of Egypt, the symbolic connexion of the traditionally westward migrating Irishman with the concept of flight back into Egypt, would therefore indicate his rejection of the Church in the east; finally, in its implied presumption that the Irishman's destination is in the west, Joyce's phrase is supporting the notion that the real origins of Egypt lie in the west, that is, where Atlantis once stood.

The current concern with ethnological and mystical aspects of the Atlantis debate that was apparent during the period when Joyce was working on Finnegans Wake, is reflected in the appearance in his book of names that were connected with the issue. One such writer was Lewis Spence, the title of whose article, 'Atlantis: the Vanished Continent' (1930), is referred to in the Wake in 'just keep on under at being a vanished consinent' (337.7-8). Spence is also merged with Sir Flinders Petrie, the Egyptologist, at 'Father Petrie Spence' (350.26-29), the latter phrase being preceded by reference to 'Osirians', and succeeded by a plea for the crimson dawn to shed light on a document (the letter for which the hen (Blavatsky) is continually searching). In his article on Atlantis, Lewis Spence points out a particular feature that is shared

12. Z'ev ben Shimon Halevi, Adam and the Kabbalistic Tree (London, 1974), p. 200

by the Atlantean and Egyptian religious systems:

The religion of Atlantis appears, from the slender but precise notice we have of it in Plato's account, to have been associated with the ancient cult of the bull, so prominent in early west European and Egyptian history...it seems to me it may well have reached these countries from Atlantis.13

In her Third Census Glasheen has said of the Wakean bull, 'probably an important theme in FW that deserves study' (Glasheen, p. 43). The Bull of Mithra is the pagan symbol that is to be found in the Wake; both the bull and Mithra are present in the following: 'babulous, mithra ahead' (4.30). Mithra also appears in the following description of a universal landscape in which Atlantis and the powerful pagan deities of the world are evoked alongside the Christian concept of God (certain phrases have been underlined for the purpose of ease of reference):

What subtler timeplace of the weald...to hide a... loveletter, lostfully hers...than here where race began: and by four hands of forethought the first babe of reconcilment is laid in its last cradle of hume sweet hume...

For hear Allhighest sprack for krischnians as for propagana fidies...every morphyl man of us, pome by pome, falls back into this terrine: as it was let it be, says he! And it is as though where Agni araflammed and Mithra monished and Shiva slew as mayamutras the obluvia waters of our noarchic memory withdrew,...to some hastywasty timberman torchpriest, flamenfan, the ward of the wind that lightened the fire that lay in the wood that Jove bolt, at his rude word. Posidonius O'Fluctuary! Lave that bloody stone as it is!...

The mausoleum lies behind us...But the past has made us this present of a rhedarhod...versts and versts from true civilization...(Beneathere! Beneathere!) but where livland yontide meared with the wilde, saltlea with flood...though under medium...Oglethorpe. (80.12-81.21)

13. Lewis Spence, 'Atlantis: the Vanished Continent', Our Wonderful World, vi (1930), 315 et seq.

Campbell and Robinson, and also Louis O. Mink, have interpreted the above text as referring to Phoenix Park and district.¹⁴ Glasheen's exposition is a reinforcement of their findings:

There in Phoenix Park, with the help of the Four (as gravediggers) she buried the reconciling letter, buried the defense of HCE in his own tomb. Here at the dump God spoke, thundered...Kate breaks off to curse and scatter a flock of little girls, Issies, who would roll away the stone from the door of the tomb. (Glasheen, p. xxxv)

These may well be perfectly acceptable interpretations of the text, but the passage also appears to contain a far wider, philosophical message that cannot be reached without a clear understanding of the alternative meanings of those words and phrases that have been underlined: 'loveletter': among the ancient mystics the letter (of the alphabet) was the profound key to the secrets of their philosophies, each letter having assigned to it symbolic meaning. In the Qabalistic tradition the images of letters flow down the Tree of Life, each being a symbolic key to a particular path.

'where race began': at the time that Joyce was working on the Wake, many contemporary ethnologists and mystics were suggesting that the present, Fifth Root-Race, began in Atlantis.

'four hands of forethought': the Four Old Men of the Wake play many roles (see Glasheen, pp. 97-98); in the present context they are the four letters of the Tetra which spell the inexpressible name of God, translated as Jehovah. Atherton has recognized them as Aleph, Beth, Gimel and Daleth (Atherton, p. 54), eternal beings who are also the four points of the compass. In the letter system of the Qabalah, Gimel, Beth and Alpha belong to the Kether-Hochma-Binah triad, and mean 'reservoir of water, or underground system', which could feasibly return us yet again

14. see A Skeleton Key, p. 76, and Mink, pp. 26-27

to Atlantis.¹⁵

'first babe of reconcilment': Jesus

'hume': L.humus, the ground/earth; also L.humere, to be moist

'sprack': Ger.sprache, language

'krischnians': Christians and Hindus (Krishna: reincarnation of Vishnu)

'propagana fidies': pagan infidels

'morphyl man': mortal/morphological man

'pome by pome': L.pomum, an apple; therefore, 'apple by apple', which would associate the following 'terrine' with Eden.

'Agni': Hindu god of fire

'Mithra': Hindu-Iranian sun-god

'Shiva': destructive aspect of the Hindu trinity

'mayamutras': Skr.maya, illusion + ?

'obluviaal waters of our noarchic memory withdrew': lack of capitalization suggests the loss of importance of these Biblical references (the Flood and Noah) in the face of the renewed pagan onslaught.

'timberman torchpriest': Druidic fire-priest

'his rude word': Jove's thunder and lightning

'Posidonius O'Fluctuary': Posidonius, a Greek historian/philosopher who advocated strict control of the passions, with the promise of a Christian kind of heaven as reward for the fulfilment of earthly tasks.¹⁶ Also Poseidon, the Greek god of the sea, and alleged founder and god of Atlantis (Donnelly, pp. 298-9); the Irish title, 'O'Fluctuary' is 'Son of the Waves'.

'Lave that bloody stone as it is': the item 'lave' allows for the inclusion in the text of two meanings: it is the Irish pronunciation of 'leave'; also, 'lave' means 'to wash'. In its application to Posidonius

15. Z'ev ben Shimon Halevi, Tree of Life, 1972, third impression (London, 1978), p. 101

16. Who's Who in the Ancient World, edited by Betty Radice (England, 1971), revise reprint 1980, p. 204

it would mean, 'Leave that Christian-style philosophy alone (it will be remembered that in the Wake, the stone is symbolic of Christianity); in referring to Poseidon it would be, 'Wash away the blood of Christianity'.

'rheadarhead': Gr.rhetorikas, public speaker + Gr.ode, a song

'versts and versts': according to McHugh this is the Russian 'verst' - a land measure of approximately two thirds of a mile; therefore, in the above context it would interpret as follows: 'a long, long way from true civilization' (McHugh, p. 81)

'livland': Livland, a Baltic province of Russia

'medium': in spiritualism, an intermediary giving messages from the spirit world (which brings to mind the work of the Russian-born Mme Blavatsky).

'Oglethorpe': founder of the state of Georgia, America; also the name of a town in that state, Oglethorpe 105.C5, situated close to Dublin 105.E5 and Americus 105.C5 (in the immediately succeeding text of the Wake reference is made to 'Parr', which also happens to be in this same area at 105.F3).

A tentative interpretation of the text in question, based upon the above definitions, would be as follows:

What more ingenious time and place in the landscape...to hide a...letter/key to life that has become lost to the woman whose inheritance it is...than here in Atlantis, where the Irish race began: and by God's will Jesus (the bringer of the letter of God) is reborn into his last cradle of sweet earth/water.

Hear God speak for Christians and for Hindus as for pagan infidels...every mortal/morphological man of us, apple by apple, falls back into the original Eden: as it was, let it be, says he! And it is as though we were returned to the landscape where Agni flamed, Mithra admonished, and Shive destroyed as an illusion our memory of Noah's Flood, so that we turn again to the druid fire-priest lighting his fire in the wood to Jove's thunder and lightning. Posidonius O'Fluctuary! Leave that bloody Christian-style philosophy alone! (or 'Poseidon, Son of the Waves! Wash away the blood of Christianity!)

...The great tomb lies behind us...but the past has

made us a present of a persuasive song...

...verse and verse/a long, long way from true civilization...(Beneath the waves! Beneath the waves!) where the distant tide of Russia merged with the wild, flooded land...through a medium... Oglethorpe [reference to the founder of, and town in, Georgia, the acknowledged 'new world' of the Wake and, according to Blavatsky et al., the remaining vestige of Atlantis, and the source of a new race]. (80.12-81.21)

Within the above interpretation of Joyce's text the ancient influences upon, and concepts of, the Irish racial archetype, have been gathered together to function in their capacity as historical and legendary aspects of his earliest religious and spiritual conditioning. Towards the end of the Wake there is a return to the theme of completed cosmic cycles, followed by a further reference to a land beneath the sea. The passage in question begins with the following:

thou who agnitest!...kilt by kelt shell kithagain with kinagain. We elect for thee, Tirtangel... We anew...The spearspid of dawnfire totouches ain the tablestoane ath the centre of the great circle of the macroliths of Helusbelus...Let shrill their duan Gallus, han, and she, hou the Sassqueehenna,... once...twoce...and once twoce threece. (594.2-32)

Most of the above items are self-explanatory; those that have been underlined interpret as follows:

'agnitest!': Agni, Hindu god of fire

'Tirtangel': possibly Tirnanoge, Land of Youth

'The spearspid...macroliths': description of sunrise at Stonehenge

'Helusbelus': Egypt - lit. 'sun town' (see McHugh, p. 594)

'Gallus': L.gallus, cock

'han': Blavatsky as hen; also her maiden name, Hahn - G.cock (thus,

'mystic')

'Sassqueehenna': River Susquehanna, America 104.H6; plus 'hen'

The page of the text following the above is taken up with references to Ireland's counties, interspersed with frequent references to New Ireland in the Pacific Ocean (see McHugh, p. 595), and also to Wake Island, map reference 120.K6 ('Whake?'). Towards the end of this page we return to the theme of a land beneath the sea:

the mudden research in the topaia that was Mankaylands has gone to prove from the picalava present in the marama melma that while a successive generation has been in the deep deep deeps of Deepereras. Buried hearts. Rest here. (595.25-29)

The gist of the above seems to be that some kind of 'mudden'/'muddy' research in the area of the Cayman Islands has proven something or other, while lost generations have lain buried in the depths of the ocean. An interesting point is that, whether by intention or coincidence, hidden among the above lexical items there are elements of nomenclature which occur in the region of the west coast of South America, and in the Pacific Ocean: 'mudden': Madden L., Panama 113.G9; 'topaia': Paia, Hawaii 120.T3 + Topara r., Peru 118.B5; 'Mankaylands': Cayman Is., Caribbean 114.D5 + Manu r., Peru 118.D4; 'picalava': Pica, Chile 118.D9 + Lavalle, Argentina 119.C4; 'maramara': Mara, Peru 118.C6 + Maraa, Tahiti Is. 120.B12; 'melma': Melo, Argentina 119.D5

The above passage has regional and thematic links with a short piece of the text which occurs early in the book: 'Transocean atalacclamoured him; The latter! The latter! Shall their hope then be silent or Macfarlane lack of lamentation? He lay under leagues of it in deep Bartholoman's Deep.' (100.1-4)- 'Atalacclamoured': Atalaya, Peru 118.C4 + Amores r., Argentina 119.F2. Of 'Bartholoman's Deep' Mink has said in his Gazetteer: 'BARTHOLOMEW DEEP. One of 5 deeps in Pacific O close to coast of S Amer' (Mink, p. 225). The letter also crops up in

this passage, and with some urgency, but it is difficult to see why.

In his approach to, and utilization of, the Atlantis legend, Joyce seems to have been influenced by the contemporary debate that surrounded the issue; this is reflected in the Wakean appearances of names that have at some time been connected with the ethnological and mystical aspects of the Atlantis debate. One such writer is Ignatius Donnelly, the first ostensible reference to whom occurs in a lengthy section of the text that also accommodates references to Francis Bacon, who wrote New Atlantis:

Text

...wurming along gradually for our savings backtowards motherwaters so many miles from bank and Dublin stone (olympiading even till the eleventh dynasty to reach that thuddysickened Hamlaugh)...

there crops out the still more salient point of the politish leanings and town pursuits of our forebeer, El Don De Dunelli, (may his ship thicked stick in the bottol of the river and all his crewsers locked in the bural of the seas!)... (but all goes west!)...the fearstung boaconstrictor... But to return to the atlantic and Phenitia Proper...

*They were on that sea by the plain of Ir nine hundred and ninety-nine years...till they landed...amadst... priest and pauper...into the meddle of the mudstorm.
...to held the Irish muck to look his brother Dane in the face and

Interpretation

gradually returning, for our salvation, to our place of origin, far from the Liffey and Christian Dublin (through cycles of time to reach the recurrence of 1132 (a much repeated date in the Wake); 'Hamlaugh' - the native term for Egypt is Ham: Chemi, meaning 'black'; Shem is at times Ham, the black/Red Indian son. Ham and Shem were Noah's sons: the Hebrews were descended from Shem, and the Phoenicians from Ham, but both came from the 'Red Race' of Atlantis (Donnelly, pp. 436-7). The passage refers to movement back, through time and the Atlantic Ocean, to these origins.

This seems to be a reference to Donnelly, who was a politician and lawyer prior to writing Atlantis: the Antediluvian World (1882)

Francis Bacon, author of New Atlantis.

According to Donnelly the Phoenicians were direct descendants of the race from Atlantis, which Joyce thus seems to point to as 'Phoenicia proper'.

Legend of the Children of Lir, who were supposed to have been rescued from the sea by the Church.

Ir.muc: pig, taboo animal in pagan Ireland. Indicates the ancestry

attended...by large numbers, of christies and jew's totems, tospite of the deluge.

Anthony...with a pedigree pig... Francie's sister...ate a whole side of his (the animal's) sty... he would be there to remember the filth of November...

Hyacinth O'Donnell, B.A., described in the calendar as a mixer and word-painter...

Prodooce O'Donner. Ay! Exhibit his relics!

(84.30-87.32)

of the Irishman, dating from the Flood.

(These references occur from *). Anthony, the brother of Francis Bacon; his sister. The publication of Bacon's work, The Advancement of Learning, coincided with the Gunpowder Plot, which he believed diverted men's minds from his book.¹⁷

Elsewhere in the Wake blackmail is associated with the hyacinth ('ha'scint', 563.16).

A final reference to Donnelly and his version of the legend of Atlantis.

Donnelly's name also occurs in an area of the text which is largely made up of sexual innuendos regarding the copulation of ALP and HCE:

Text

...next eon's issue of the Neptune's Centinel and Tritonville Lightowler with well the widest circulation round the whole universe...

This chamber stands abjourned. Such precedent is largely a cause to lack of collective continencies among Donnelly's orchard as lifelong the shadyside to Fairbrother's field. Humbo, lock your kekkle up! Anny, blow your wickle out!...And you may go rightoway back to your Aunt Dilluvia, Humprey, after that!

(585.1-33)

Interpretation

Triton was the sea-deity son of Poseidon/Neptune (God of Atlantis, according to Donnelly); an 'owler' was a vessel employed in the illegal exportation of wool or sheep (maybe in this case Irish Catholic migrants) from England to America - 'Tritonville'? Key names: 'Donnelly', 'Fairbrother', 'Humbo' (Humbolt), 'Aunt Dilluvia' - antediluvian. They imply reference to Donnelly, his book, Atlantis: the Antediluvian World, and Wilhelm Von Humboldt, an authority on ethnology to whom Donnelly refers on at least six occasions in his own work.

Interpretation: 'Ireland has been left empty. Her desertion by a migratory nation has contributed to the precedent created by the joining of peoples from various continents into a single nation in America ('Donnelly's orchard'), thus returning to their Atlantean origins, the memory of which will always ('lifelong') be hidden in the subconscious memory ('shadyside') of the Irish.' The item

'Fairbrother' relates to the earlier 'brother Dane' (86.22) above; 'field' becomes the Irish 'parc', so 'Fairbrother's field' may well be Phoenix Park. 'Donnelly's orchard', related to modern-day migrants, refers to America, where Donnelly, an American of Irish descent, resides; it also ties in with Donnelly's theory that Atlantis was the original Garden of Eden, where Eve bit the apple. The clause 'And you may go rightoway back to your Aunty Dilluvia', suggests that he must return to the pre-Flood, ante-diluvian world of Atlantis (or America), to his origins.

The^{re}_A are many references to Atlantis and to the Flood in the Wake.

Some of them appear to be included on a random basis, but in most cases these seem to function primarily as motifs with which Joyce is able to carry forward the theme of a sunken or newly discovered western land that is associated with the races which have contributed to the development of the Irishman. The following examples are self-explanatory, or need little explanation:

1. 'in appreciable less time than it takes a glaciator to submerger an Atlangthis, was he again, agob, before the trembly one...The smartest vessel you could find would elazilee him on her knee as her lucky for the Rio Grande. He's a pigtail tarr...'(232.31-36).
2. 'Turn again, wistfultone, lode mere of Doubtlynn! Arise, Land-under-Wave!' (248.7-8): 'Turn again, Whittington, lord mayor of London/Dublin! Arise, Atlantis!' plus reference to Wolfe Tone, founder of the United Irishman, and an Irish political leader.
3. 'after the diluv's own deluge, the seasant samped as skibber breezed in, tripping, dripping, threw the sheets in the wind...With a good eastering and a good westering' (315.13-27). U.S. samp: lit. 'softened by water'; 'skibber': Indian corn; 'skimmer': North American bird. There-

fore, 'after the flood sank Atlantis, the sea-sand was softened by water as a skimmer breezed in'.

4. 'His almonence...let hutch just keep on under at being a vanished consinent...And be that semeliminal salmon solemonly angled' (337.4-10). The phrase 'a vanished consinent', may have been taken from the title of an article by Lewis Spence, 'Atlantis: the Vanished Continent', 1930 (referred to previously in this chapter), in which the author refers to 'the persistence of many legends and traditions' regarding Atlantis. The phrase in question collocates with a preceding reference to 'an atalantic's breastswells' at 336.27, which can be interpreted on two levels: 'Atlantic swells', and 'the swelling breasts' (mountains?) of the mother continent lying beneath the Atlantic Ocean. The latter returns us to the passage, 'wurmung along gradually for our savings back-towards motherwaters so many miles from bank and Dublin stone...' (84.29-30). The vanished consonant 'hutch/'H' may signify the 'H' of Hertha, the Norse earth-mother from whom we derive the word 'earth', which could be a further means by which Joyce ties together the 'vanished consinent' beneath the waves and the above-mentioned 'atalantic's breastswells'.

The above passage includes two references to the salmon:

'His almonence' and 'salmon', together with a suggested allusion to Solomon ('solemonly'), both of whom traditionally signify wisdom in ancient legends. The descriptive item, 'semeliminal', combines 'seminal', a reference to the salmon's naturalistic reproductive aspect, with a sense of its 'subliminal' or hidden powers. The salmon's obvious association with the ocean and fishing are evident in 'angled', but there is also an accompanying sense of the salmon as solemnly/wisely ('solemonly') and eternally inhabiting the ocean that was once dominated by the now vanished continent. Further mystical associations are apparent in the phrase 'let hutch just keep on under', which may refer to John Hutchinson, a

writer on natural philosophy who interpreted the Bible mystically; as such, this item would cohere with the reference to Solomon, on both the Biblical and the mystical levels (see OED).

5. 'That is too toottrue enough in Solidan's Island as in Moltern Giaourmany and from the Amelakins off to date back to land of engined Egepsians' (355.21-23). In his Annotations to 'Finnegans Wake', Roland McHugh interprets 'Solidan's Island' as referring to Solomon's Islands and Saladin's Islam. This may well be the case, but the term also includes reference to what can be recognized as two distinct visions of the 'promised land' for which men have searched since antiquity. The item 'Solidan' incorporates the names Solon and Dan: Dan was the fifth son of Jacob, the leader of the Danite tribe, and he sought to colonize a new country. The completed item, 'Solidan's Island', also contains reference to Solon's island, or Atlantis. Solon, Plato's ancestor, 'attempted in verse a large description, or rather fabulous account of the Atlantic Island, which he had learned from the wise men of Sais' (Donnelly, p.5). If we follow this interpretation through to a logical conclusion, then it will be seen that the above example from Joyce's text works forward in time, from combined references to Solon's antediluvian Atlantis and the 'new land' of the Old Testament Dan, to 'modern Germany' and 'up to date' America, before reverting back in time to the land of the ancient Egyptians. By this means Joyce is able to bring together the scattered descendants of Atlantis under one umbrella, so to speak, in a global movement that links the past with the present. At the same time he carries along a sense of the religious element which accompanies archetypal man through the centuries. McHugh has recognized this much; he has pointed out that 'Solidan's Island' accommodates 'Saladin's Islam', 'Moltern Giaourmany' includes 'Giaour', a 'term of reproachment applied by Turks to non-Mussulmans', and 'Amelakins' also

accommodates reference to the 'Amelekites defeated by Gideon' (McHugh, p. 355). It is possible to add to these the succeeding reference to 'lord of the seven days, overlord of sats and suns, the sat of all the suns which are in the ring of his system' (355.25-26), which seems to combine reference to both Christian and pagan worship.

6. 'how our seaborne isle came into exestuanee, (the explutor, his three andesiters and the two pantellarias)...' (387.12-13). McHugh's interpretation is as follows:

L.exaestuans: boiling up existence
 L.plutor: rainmaker exploiter 'plutonic action'
 of volcanoes
 andesite: volcanic rock, Andes
 Pantellaria: Mediterranean volcanic island
 pantellerite: kind of volcanic rock
 (McHugh, p. 387)

The above interpretation reveals the concern of the passage with aspects of earth's movement in the creation of new lands out of the sea. The inclusion of Pluto ('explutor'), who was the Greek god of the Underworld of the dead, suggests a widening out of the thematic content to imply reference to legendary aspects of the text. The legends so far examined have been concerned with man's movement west in search of space, liberty and spiritual renewal; there is, however, a paradoxical element in the traditional significance of the west in universal folklore and literature, because it has also been associated with the opposing concept of death. In some ancient tales Atlantis, for instance, has been associated with Pluto's Underworld region of the dead. I suggest that it is in the capacity of his relationship with Atlantis, which is supposed by some to have been sunk as a result of volcanic action, that Pluto enters the above text. Donnelly has explained the legendary association between the two:

We should suppose that Pluto possibly ruled over the transatlantic possessions of Atlantis in America... which, being far beyond or below sunset, were the 'under-world' of the ancients...Pluto's share of the kingdom was supposed to lie 'in the remote west'. The under-world of the dead was simply the world below the western horizon; 'the home of the dead has to do with that far west region where the sun dies at night' ('Anthropology'; p. 350)...In like manner, Odysseus found the land of the dead in the ocean beyond the Pillars of Hercules. There, indeed, was the land of the mighty dead, the grave of the drowned Atlanteans. (Donnelly, pp. 294-7)

In Joyce's text the birth of Ireland, 'seaborn isle', is put into a balanced relationship with the opposing aspect of the death of Atlantis, and also with the association of the lost continent with the under-world; in the present context the former is the new young world, while the latter's ancient associations are implied by reference to Pluto; both, however, are shown to be at the mercy of the same powerful oceanic elements. Pluto crops up in the Wake on at least four other occasions, while reference to the west as the place of the dead occurs elsewhere, in a paragraph which opens with 'The coffin', and ends with 'their Hashes', and an undertaker's residence is referred to as 'a noted house of the gonemost west' (66.32).

Elsewhere in the Wake, Odysseus/Ulysses is associated with the notion of movement between the east and west: 'Old Father Ulissabon Knickerbocker...as home we come to newsky prospect from west the wave on schedule time...from the land of breach of promise with Brendan's mantle whitening the Kerribrasilian sea' (442.8-15). 'Ulissabon' is Ulysses, and 'Father Knickerbocker' is New York City; 'the land of breach of promise' is America; the association of St Brendan with America has been discussed previously.

7. 'in the year of the flood 1132 S.O.S...there was the drowning of

Pharoah and all his pedestrians and they were all completely drowned into the sea, the red sea, and then poor Merkin Cornyngwham...he was completely drowned off Erin Isles, at that time, suir knows, in the red sea...The new world presses. Where the old conk cruised now croons the yunk' (387.23-388.1). The reference to a flood in the year 1132 is one of three such occurrences in the vicinity of the passage in question (see also 388.12-13 and 388.18-20). There seems to be no straightforward explanation for the frequent appearance of this date/number in the Wake. Glasheen has offered the following tentative interpretation: 'Eleven thirty two (1132) - a number, constantly recurring in FW, which seems to represent the name or initials or identity of HCE, as perhaps One hundred and eleven expresses Anna Livia Plurabell' (Glasheen, p. 84). Frances Motz Boldereff has suggested an alternative reason for the significance of this date in the Wake, that the joining of the Irish Church with that of Rome occurred in 1132, and that this signalled the division of Irish spiritual allegiance from that date onward, so that there were those who bowed down to the Roman Catholic Church, and those who remained faithful, spiritually, to the pagan lore of the Celts. This last interpretation is in accord with my argument that the polarization of the Irishman's spiritual response is central to the Wake.

To return to the passage in question, Biblical associations are evident in the reference to the drowning of the Egyptians in the Red Sea, the history of which has been described as follows:

It derives its name from the fact that it was bordered by the possessions of Edom (which signifies red)...

The northern extremity of the Red Sea is divided into two gulfs, Akaba and Suez. The latter was crossed by the Israelites in their passage from Egypt to Canaan ...The superstitious Arabs call the gulf the Bahr of Kolzoum, or Sea of Destruction; in whose roaring waters they still pretend to hear the cries and wailings of the ghosts of the drowned Egyptians.¹⁸

18. The Union Bible Dictionary (New York, 1855), p. 490

Joyce's item 'suir' contributes to the Biblical aspect of the Wakean passage by means of its association with Mount Seir, which was also called Edom, and was another 'promised land':

Edom, or Mount Seir, was originally a small strip of elevated land between the desert of Zin on the west, and Arabia Petrea on the east...It derives its name from Esau, (called also Edom, Gen. xxxvi.43) whose descendants are supposed to have settled there.

(Bible Dictionary, p. 229)

The lack of capitalization in Joyce's reference to the Flood, together with its association with the fairly recent date of 1132, detracts from the idea of its being intended to refer to the Biblical Flood. Similarly, the reference to the 'red sea' seems also to have been generalized so that, while implying reference to the Red Sea, it can also be widened out and attached to the drowning 'off Erin Isles', of 'Merkin Cornyngwham', who is a mergence of Celtic characters, Mark of Cornwall and the Druid magician, Merlin. As the 'red sea' it is an accurate descriptive title for the legendary aspect of the Atlantic Ocean; coloured red in the glow of the setting sun, it becomes the western under-world region of the dead, the burial-ground of the Red Race of Atlantis, the race from which both the Celts and the Egyptians were supposed to have sprung.

The final section of Joyce's text, 'The new world presses. Where the old conk cruised now croons the yunk', carries the thematic content to the completion of its circle; America, the modern-day vestige of Atlantis, has become the new world. The 'old conk' is the 'conch' (pron. kongk), a sea-shell blown by Ovid's Triton in his myth of the Flood (Deucalion); Triton was ordered by Neptune to blow his conch-shell to summon the waters of the Flood to retreat (Who's Who in the Ancient World, p. 243). 'Croons the yunk' readily converts into 'croons the

yank' (American). Thus, Joyce balances by means of ancient myth, the pre- and post-Flood civilizations, concluding with America, the successor to the lost continent of Atlantis.

Donnelly augmented his theories on Atlantis by means of reference to the Jewish historian, Josephus (A.D.37-95), who said that when Cain, after the murder of Abel, left the land of Adam, 'he travelled over many countries before he reached the land of Nod; and the land of Nod was to the eastward of Adam's home. In other words, the original seat of mankind was in the West, that is to say, in the direction of Atlantis' (Donnelly, pp. 325-6). This theory coincides with the theme of movement west that is prevalent in the myths, legends, and historical material that relates to Europe's Celts, Vikings and Phoenicians, to whom Joyce persistently refers in the Wake. If these races are actually descendants of the Atlanteans, as Donnelly suggests, then their movement to the west can be seen as the completion of a racially inspired cycle of migration. This is the notion that seems to be at the centre of Joyce's Wakean theme of movement to the west.

There is only one isolated reference to Josephus in the Wake (246.17), but Adam, Cain, Abel and Noah appear frequently. The 'land of Nod' crops up at least twice, in the sense that it is referred to by Donnelly, although Louis O. Mink has listed four such references in his Wake gazetteer:

NOD, LAND OF. When Cain was driven out of Eden, he went to the land of N, east of Eden, found a wife who bore Enoch, and built the 1st city (Gen 4:17-18).

181.05 Pioupioureich, Swabspays, the land of Nod

287.12 cain...able...Amicably nod

288.25 what was beforeaboots a land of nods

385.09 four collegians on the nod, near the Nodderlands. (Mink, p. 424)

According to the Union Bible Dictionary (1855), 'nod, Land of (Gen.iv.18) probably designates no particular place. It might be literally rendered (with reference to the doom of Cain) land of wandering, east of Eden' (ibid, p. 490). Cain, Able and the Land of Nod are apparent in the second of the above examples. In the third of them Nod occurs apparently in relation to Ireland, since the passage is taken from a section of the text in which reference is made to her invaders, and especially to Strongbow, who led the Anglo-Norman invasion of 1170:

when he landed in ourland's leinster³ of saved and
solomnones ...this windiest of landhavemiseries all
over what was beforeboots a land of nods, in spite
of all the blout,...for our massangrey if mosshungry
people, the at Wickerworks, still hold ford to their
healing and byleave in the old weights downupon the
Swanny. (288.13-289.2)

3. Because it's run on the mountain and river system.

Ireland as the 'land of Nods' to the east of Atlantis, would fit in with Donnelly's theory that Eden was located in the latter 'seat of mankind'. As the above passage progresses Joyce moves forward in time to reveal a people who have become resentful of the Church ('massangrey'), and who are spiritually hungry for a return to the ways and scenes of their pagan landscape, prior to its destruction by the Church ('moss-hungry': 'moss' is another term for the peat-bogs from which the west of Ireland in particular is composed). The final reference to these people holding 'ford to their healing and byleave in the old weights downupon the Swanny', can be interpreted as follows: ' they still held forth on their belief in the old ways as a means of bringing about their spiritual healing in the new world of America ('downupon the Swanny': from a popular song which refers to the river Suwannee, in Georgia, the scene of much of the Wake's Americana. Again, a cycle has been completed: the racial archetype has moved through time and space, from the Biblical land

of Nod to Ireland, where the spiritual response of the people is influenced by both the Church and the ancient mysticism of their pagan ancestors. The final migration to the new world of the 'Swanny' is in fact a return to a symbolic representation of the Eden/Atlantis in which spiritual liberty and ancient mystical knowledge are reasserted.

In his description of Atlantis, Plato referred to the great lost continent as having lain beyond the 'Columns of Hercules' (the straits of Gibraltar). Joyce refers to them as the 'Pillars of Hercules' ('the pillory way to Hirculos pillar', 16.3-4), in the Wake's Mutt and Jute episode, where he reviews the history of the Irish Celt. In her book, Scandinavian Elements of 'Finnegans Wake' (1965), Ms D. B. Christiani has interpreted this section as follows:

It is generally assumed that the Mutt and Jute colloquy (16-18)...is the locus classicus of Scandinavian-Irish history in the Wake. Mutt is taken to be the dark Irish native, Jute the blond Norse invader, and their encounter placed roughly about the time of the Battle of Clontarf, if not precisely in 1014. But in point of fact the passage is not particularly rich in Danish.¹⁹

In fact, the reason for the lack of stress upon the Danish language in the episode becomes apparent when it is realized that, although the Danes occupy a major place in Irish history, the above exchange takes place within a much wider overall context of reference to Irish history.

One section of the relevant text begins as follows: 'Somewhere, parently, in the ginnandgo gap between antediluvius and annadominant the copyist must have fled with his scroll. The billy flood rose' (14.16-18). According to Christiani, in Norse mythology the term

19. D. B. Christiani, Scandinavian Elements of 'Finnegans Wake' (Evanston, 1965), p. 24

'Ginnunga-gap' refers to the interval between eons which is also known as Chaos. By means of an enlargement upon this interpretation, the text can be understood as follows: 'Somewhere in the period of Chaos between the time of the pre-Flood Atlantis and the coming of Christ, the history of the birth of the Irish went astray. The Flood came'. This interpretation is supported by the fact that in the succeeding text Joyce develops an outline of the history and legends of Ireland, beginning with reference to her legendary progenitors, Heber and Heremon ('Hebear and Hairyman', 14.35-36). The passage also accommodates a further level of meaning in which the humanate aspect of Joyce's portrayal of Ireland, in the form of HCE and ALP, is alluded to; the presentation of 'antediluvius and annadominant' suggests a play upon the prefixes 'ante' and 'anna', so that they gain dual meaning; this is reinforced by the preceding adverb, 'parently', which encourages the recognition of them in terms of 'auntie' and 'Anna'; throughout the Wake Anna is representative of the female/river aspect in Irish myth and legend, and 'auntie', the not so distant relative, is the antediluvian Atlantis to which she is so closely linked through her legends.

Within the immediate vicinity of the above passage there are two areas of the text, the interpretation of which has caused Christiani some problems: 'the Dannamen gallous banged pan the bliddy duran' (14.20), and 'the blond has sought of the brune: Elsekiss thou may, mean Kerry piggy?: and the duncledames have countered with the hellish fellows' (15.15-18). Christiani's response to the first of these passages is as follows:

14.20 'the Dannamen gallous banged pan the bliddy duran.'
 The foreign Dannamen seem to be banging on the bloody door... 'Gallous' Dannamen would seem to be foreigners, from Gaelic 'gall'; but whether they are invading Danes is by no means clear, if we are in the area of 'ginnandge gap between antediluvius and annadominant' (Christiani, p. 93)

In this passage Joyce is almost certainly referring to the Danish invaders of Ireland, but Christiani has experienced difficulty in its interpretation because she has approached it only in terms of its relevance to the Danish aspect, thus particularizing when the material calls for a wider, more broadly based approach. It must be remembered that because Joyce is portraying his Irish racial archetype as a murgence of multiple aspects of his ancestry, he repeatedly eliminates restrictive distinctions of nomenclature, so that his characters, places and situations achieve a form of universality. Thus, although the item 'Dannamen' functions primarily as a nominal aspect of the Irishman's heritage, there are other thematic elements inherent in the clause in question. The variations in the spelling of several of the lexical items that are recognizable from perhaps one particular angle, serve as indications that other meanings are also being carried within the one syntactic structure. These various levels of meaning can be discovered by means of a step-by-step approach to the interpretation of each individual word. For ease of reference, the passage in question is repeated below, with those letters underlined the variation of which indicates the inclusion of further levels of meaning:

'the Dannamen gallous banged pan the bliddy duran' (14.20)

Interpretation of individual items:

'Dannamen' - Tuatha de Danaan, Danes

'gallous' - Ir.gall: foreigner

L.gallus: cock

'pan' - Gr. prefix, all

Pan: the Greek goat-god, although lack of capitalization suggests that this would be a generic reference. (Glasheen has noted that pan plus dura - of 'duran' - allows for the inclusion of both Pandora (the Greek Eve) and the pandura, a stringed instrument.)

'bliddy duran' - Bidy Doran, whose Wakean roles and associations have already been defined extensively by Glasheen: she is associated with Bacon's frozen hen, and with the mystic/hen, Blavatsky; she is also identified with many women from Irish legend and history. The variation in the spelling of her name, Doran to 'duran', brings it very close to the term 'durance', the etymology of which has been defined by Skeat (with whose work, it must be remembered, Joyce was particularly well acquainted): 'durance, captivity. (F. - L.) The orig. sense was long endurance of hardship' (Skeat, p. 156). Similarly, the insertion of 'l' into Bidy's name allows for the widening out of her associations. By means of reference to Ireland's far distant past, it can be revealed that the variation in the spelling of her name, together with the item 'pan' as goat-god, attach religious implications to her function in this particular passage. According to Robert Graves, 'there seems to have been a goat-cult in Ireland before the arrival of the Danaans'; further, Blodeuwedd, the Welsh aspect of the pre-Danaan Love-Death goddess of ancient Britain, was connected with goats, and Graves has said of her, 'The Goddess was established in Britain as Rhiannon, Arianrhod, Cerridwen, Blodeuwedd, Danu or Anna long before the Saxons, Angles and Danes brought very similar versions of her with them.' (Graves, pp. 219 and 403) I have pointed out elsewhere in this thesis Joyce's awareness of, and reference to Cerridwen, and I suggest that the insertion of the letter 'l' into Bidy's name facilitates her mergence with Blodeuwedd.

These additional layers of meaning^{widen} out the thematic implications of the clause in question, from the obvious reference to a race of invaders of Ireland, to the inclusion of aspects of a resulting battle for religious dominance that is implied not only in the lexical items, but also in their presentation in a specifically binary structure which is divided by the pivotal word 'banged'. In the opening half of the

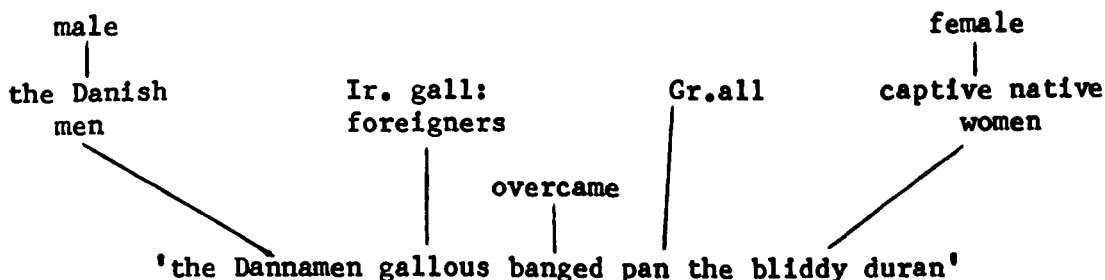
sentence we have the masculine element: the item 'Dannamen' specifies '-men'; the Tuatha de Danaan and the Danes were male foreign invaders. The Danaans travelled in Greece prior to reaching Ireland; in Greece they must have come across the cock as the Orphic bird of resurrection. In the remaining half of the Wakean passage the female element dominates: the pan/goat and bliddy/hen items represent aspects of the female Love-Death goddess, Blodeuwedd/Anna, as explained above; they are also representative of the female native of Ireland who must suffer durance at the hands of the invaders (see above for interpretation of 'duran').

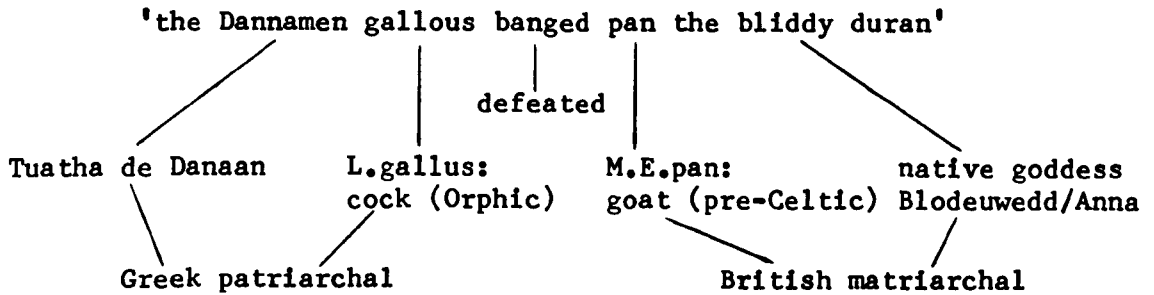
There is further support for the conclusion that Joyce is referring to a religious battle, in a legend to which he had access. In Lady Charlotte Guest's book, Mabinogion, a copy of which Joyce once owned, there is a translation of a collection of ancient Welsh romances. Among these there is a poem called 'The Battle of the Trees', or 'Cad Goddeu'; it is a cryptic, highly symbolic poem which relates the details of a 'battle for religious mastery between the armies of Don, the people who appear in Irish legend as the Tuatha de Danaan', and the armies of the pre-Celtic Annwm, referred to as 'The Bottomless Place', which was the national burial-place or 'Underground' (situated in Pembrokeshire and elsewhere, according to Graves, pp. 27-58). The deities of the invading tribes, while assuming the power that had been held by the gods of the natives, nevertheless adopted many of the religious symbols that had belonged to their predecessors. For instance, in the Welsh myths Gwydion, a son of Don, is said to have stolen the sacred swine from Annwm, and these details from the Welsh myths are included in a section of Joyce's text that is in the vicinity of the clause which is under discussion. Joyce is referring to the invasion of Ireland (where the tribes of Partholan and Nemed had previously settled):

In the name of Anem [Annwm and Nemed] this carl
 [O.N.karl: man] on the kopje [Du.kopje: small hill]
 in pelted thongs a parth a lone [Partholan]...For-
 shapen his pigmaid hoagshead...[this suggests the
 surrender of both the sacred swine and the matriarchal
 system of the native races, in the face of invasion].
 [The remainder of the passage contains a further
 reference to the previously discussed item, 'pan'.]
 (15.29-31)

There is a further point of contact between Joyce's text and that of the above-mentioned Welsh poem, in Graves's explanation that 'there was a man in that battle, who unless his name were known could not be overcome and there was on the other side a woman called Achren ('Trees'), and unless her name were known her party could not be overcome' (Graves, p. 49). We have here three features that are relevant to Joyce's text: the male and the female stand on opposing sides in the ancient battle, as do those in Joyce's above-mentioned text; also, the true names of the opponents must remain hidden and, similarly, Joyce has disguised the names of the opponents in his description of the ancient scene; finally, the woman who represents the symbolic aspect of the matriarchal religious cult is called Achren ('Trees'), and throughout the Wake ALP is associated with tree imagery and with the ancient Irish Tree-alphabet. (This aspect of ALP has been examined in Chapter Three of this study.)

An illustrative diagram of the Wakean passage reveals the two levels of meaning that have been brought to the surface as a result of reference to the Celtic myths:





A point made by Graves (p. 249) regarding the cock in ancient cults may carry additional implications in relation to the Wake: he explains that 'since the cock was the Orphic bird of resurrection, sacred to Appollo's son Aesculapius the healer, hens' eggs took the place of snakes' in the later Druidic mysteries': there may be some relationship between the latter and the role of the hen in the Wake.

The second of the Wakean passages which tended to confuse Christiani is made up of three independent clauses, of which she has chosen to examine the second in detail. Together, they read as follows: 'the blond has sought the brune: Elsekiss thou may, mean Kerry piggy?: and the duncledames have countered with the hellish fellows' (15,15-18).

Christiani's interpretation is as follows:

15.16. 'Elsekiss thou may, mean Kerry piggy?' Elsker du mig, min keere pige? Do you love me, my dear girl? Also: Do you love me, my dark girl? Joyce apparently subscribed to the popular derivation of Kerry from Gaelic 'ciar', dark, dusky, although P. W. Joyce equates Kerry with Ciarraidhe, the race of Ciar, son of Fergus and Maeve (The Origin of Irish Names of Places).
(Christiani, p.93)

Christiani's interpretation is both relevant and feasible, but by bringing into consideration the sentence on either side of the one which she has chosen to examine, it is possible to obtain a much clearer impression of Joyce's thematic intentions, and also his structural

arrangement of the material, which is extremely relevant to the subject-matter in this section of the text as a whole. The three clauses are an extension in subject-matter, of the passage which has previously been examined; namely, that concerned with the relationship between the male invader and the female native. On this occasion, in the space of little more than two lines of the text, Joyce has inserted into his material three closely-knit references to blonde invaders who have sought out the dark Irish woman:

1. 'the blond has sought the brune': 'the blonde has sought the brunette'
2. 'Elsekiss thou may, mean Kerry piggy?': 'Do you love me, my dear/dark girl?'. This may also include reference to the pre-Danish native woman's association with the sacred swine of Annwm.
3. 'the duncledames have countered with the hellish fellows': 'the dark ladies have encountered/partnered the fair men' (G.dunkel: dark; G.hell: light; O.F.dame: a lady; Scan. origin of 'fellow': felagi, a partner (see Skeat, p. 182)).

Joyce has worked into the immediately surrounding text the names of Ireland's ancient tribes and invaders - Fomorians, Danaans, Firbolgs, Vikings (Ostmen), and Partholan and Nemed - all of whom have been instrumental in the development of the Irish racial archetype, and Campbell and Robinson seem to have developed the most concise and thematically apt interpretation of his objective in this section of the text:

warrior races have come and gone - Fomorans have fought against the Tuatha De Danaan, Firbolgs against Oxmen, pagans against Christians...yet the blond has sought the brune and the dark dames have talked back to the lighfish fellows, and they have fallen upon one another, and themselves have fallen; now-anights even as of yore, the bold pretty floras are inviting their shy lovers to pluck them.
 (A Skeleton Key, p. 46)

It can be seen from this interpretation that Joyce has associated the waves of natives and invaders from Ireland's history and legend, with the relatively simplistic identification of the sexes by means of personal colour characteristics of the hair and complexion, thus revealing that it is the basic, human sexual encounters between the invaders and the native girls of Ireland that has not only ensured the survival of the Irish race, but also determined the nature of the racial archetype. A final point, in his approach to the structure of his text Joyce has resorted to the Qabalistic concept on the relationship of opposites: in the two previously examined passages he has balanced his male/female, invader/native, dark/fair characteristics in a scheme of opposition that is already apparent in the tree/stone, east/west, pagan/Christian landscape of the Wake.

It has been proposed elsewhere that the Tuatha de Danaan and their enemies the piratical Fomorians, about whom so much has been written in Irish legend, both belonged to pagan mythology, and that 'They were enemies to Partholan's people, and after them to Nemed's people, the Fir Bolg, and after them to the Gaels. They were a malevolent race of immortals.'²⁰ The mythical undersea home of the Fomorians was called Lochlann: 'the anc Ir name ("country of the lakes") for the Country of the Ostman, ie, Nor, and for the Scands themselves' (Mink, p. 386). In this reference to Lochlann Mink has, like Christiani, moved only a limited distance back in time. By means of reference to ancient mythology, Graves has enlarged upon the origins of the name: he explains that the legends of war between the Tuatha de Danaan and the Fomorians were worked into ballad cycles celebrating the ninth century wars between the Irish and the Danish and Norse pirates. It was for this reason, according

20. Eoin MacNeill, Phases of Irish History, 1919, third impression (Dublin, 1937), 1968 edition, pp. 85 and 88

to Graves, that the Scandinavians came to be called 'the Lochlannach' and the Danish king of Dublin was given the title 'King of Lochlin' (Graves, p. 93). There are at least ten Wakean references to Lochlann.

The god Tethra was supposed to have ruled the mythical, undersea Lochlann, the home of the Fomorians. In the ancient Druidical 'Song of Amergin', sung by bards of the Milesian invaders of Ireland (c.1000 B.C), there is reference to him: 'Who brings the cattle from the House of Tethra and segregates them?/On whom do the cattle of Tethra smile?' (Graves, p. 206). Early in the Wake, in reference to Ireland's snakes (which St Patrick was supposed to have banished), Mutt says, 'They came to our island from triangular Toucheaterre F.touche à la terre: key to the earth beyond the wet prairie rared up in the midst of the cargon of prohibitive pomefructs...Racketeers and bottloggers' (19.13019): 'beyond the wet prairie' would seem to indicate some place beyond the undersea 'prairie' of Lochlann, where Tethra's cattle graze; the reference to 'cargon of prohibitive pomefructs', and 'Racketeers and bottloggers', indicates America during the period of the prohibition of alcoholic drinks (1919-1933). The 'triangular Toucheaterre' could be the Bermuda Triangle, a region of the Atlantic Ocean off the coast of America, in which many ships and aircraft are reputed to have disappeared in mysterious circumstances. Elsewhere in the Wake there is a reference (recognized by Glasheen) to Tethra as 'tethera' (457.13), succeeded by '...till I blewblack beside you...Look for me always at my west.' The item 'blewblack' is associated with a complex scheme of reference to the west as the scene of the various sources of origin of the Irishman; it includes reference to both factual and fictitious places, both across and beneath the Atlantic Ocean. Joyce's sources of reference are much farther removed into the distant regions of antiquity than are the comparatively recent histories of the blonde and dark Scandinavian and Celtic contributors to HCE's

development, although these have so far been regarded as the central agents in the portrayal of the Irish racial archetype.

It has previously been accepted that Wakean references to 'blue' men stem from the ninth century Viking habit of applying this description to captured Moors, and that the 'black' inhabitants of the Wake are African descendants or representatives of Ham, Noah's cast-off son. These explanations, however, fall short of encompassing the comprehensive and complex system of reference to the features of ancient Irish history and legend that lies behind their appearance in the Wake.

The previously mentioned textual items, 'tethera' and '...till I blewblack beside you...Look for me always at my west', stand in close proximity to each other because they are linked elements in a scheme of reference to the ancient ancestry of the Irishman; together they form the basis of one of many similarly cryptic references to a dark-skinned race of invaders of Ireland, who may well have gone by the name of 'Fomorians' at some time in the distant past. The Fomorians were either real or mythical invaders of Ireland. They were dark-skinned ('blewblack'), and the god, Tethra, ruled their undersea home in the west, which seems to have been another version of Atlantis.

In his book, Old Celtic Romances, P. W. Joyce refers to the Fomorians as wild sea-robbers who came to Ireland from Lochlann, but he adds that they 'were originally from Africa, being, according to the legend, the descendants of Ham the son of Noah' (Dr Joyce, p. 458). Meanwhile, in the Welsh myths reference is made to the rulers of the 'Africans' of Annwn (the British necropolis), the earliest invaders of Wales, who at their deaths became 'Lords of the Dead' (Graves, p. 109). This prompts the conjecture that the Fomorians of Ireland and the 'Africans' of Wales

may have been the same marauding race, since the region of the Western Sea from which the Fomorians were supposed to have sprung, was traditionally regarded as the 'underworld' of the dead. I have established that Joyce was familiar with both the Welsh and the Irish aspects of the Celtic legends. Therefore, the question next arises of the relationship of these tales and their characters to the Wakean theme of movement to the west, from the old landscape of Ireland to the new world over the Atlantic Ocean, because in Joyce's book there are references to Africa and to 'bluemin' and 'blewblack' characters.

When it is considered that the Wake is built around the history and legend of Ireland, which appears to have had no links, historical or otherwise, with Africa or its black races, the African references and the mergence of HCE with his 'black' counterparts do not seem to have any thematic relevance. However, Isaac Taylor clears up the mystery: he tells us that 'Africa' was the Roman name for Libya, the western neighbour of Egypt, and that the native name for the latter was Chemi (Ham), which means 'black' (Taylor, p. 53). With this explanation in mind, it becomes apparent that in his mergence of HCE/Ham/Shem, Joyce has taken us back to the earliest post-Flood origins of the Irishman; the 'blewblack' Egyptian was the ancestor of the Fomorians according to Celtic myth; it is also recognized historically that the Egyptian was familiar with Ireland.

Donnelly, while accepting that the Fomorians were descendants of Ham, totally rejected the traditional concept of their African origins; instead, he put forward a theory that links them to the legend of Atlantis:

The Irish annals speak of the Fomorians as a warlike race, who, according to the 'Annals of Clonmacnois', 'were a sept descended from Chem, the son of Noah, and lived by pyracie and spoils of other nations, and were in those days very troublesome to the whole world.'

Were not these the inhabitants of Atlantis, who, according to Plato, carried their arms to Egypt and Athens,...

The Fomorians were from Atlantis. They were called Fomhoraice, F'omoraig Afraic, and Fomorgh... they came, as the name F'omoraig Afraic indicated, from Africa. But in that day Africa did not mean the continent of Africa, as we now understand it. Major Wilford, in the eighth volume of the 'Asiatic Researches', has pointed out that Africa comes from Apar, Apha, Apara, or Aparica, terms used to signify 'the West',...When, therefore, the Fomorians claimed to come from Africa, they simply meant that they came from the West - in other words from Atlantis - for there was no other country except America west of them. (Donnelly, pp. 408-9)

Donnelly's theory would coincide with the legendary references to the Fomorians' undersea home; it would also contribute to an understanding of the Wakean items, 'tethera', 'blewblack' and 'Look for me always at my west'. Tethra functions as another aspect of the drowned race of Atlantis; as a descendant of the Atlanteans he would be the same 'blewblack' colour as his Egyptian counterparts, who were themselves the descendants of the 'Red Race'; in 'Look for me always at my west', he is saying that his origins are in the west, therefore, that is the direction in which the Irishman must turn for his resurrection.

On the basis of Donnelly's hypothesis, several apparent Wakean references to Africa, which also seem to have nothing whatsoever to do with 'black Africa' as such, can be seen to be functioning in relation to the east-west landscape scheme. The first clue to this deviation of the name from its traditional role lies in the seemingly intended inconsistency of spelling that becomes apparent when the 'Africa' items are brought together. On the one hand there are three straightforward, orthodox spellings of the name, 'Africa' (129-32, 497.12, 520.17), which

seem to refer undoubtedly to the continent that we know of as Africa, from the fact of their coherence with other, adjacent textual material. On the other hand, there other presumed references to that continent which, while being almost identical with each other, are presented in a form that is quite different from the traditional spelling. The items in question are as follows: 'Afferyank' (191.4), 'Afferik' (320.28), 'Aferican' (387.2). They have previously been accepted as referring to the continent of Africa (see Mink, p. 199), but the insistent, repeated insertion into each of these items of the extra vowel, 'e', seems to me to have been effected for a specific purpose. Because of the similarity of pronunciation that is shared by the two referents, 'Aferican' and 'Aparica', for instance, there is reason to assume that Joyce's nomenclature may refer, not to the continent of Africa, but to Donnelly's ancient 'Aphar', 'Aparica' - Atlantis, the land in the west. By means of an examination of each of Joyce's items in turn, within the context of the surrounding textual material, it is possible to confirm that where they occur, particular emphasis is placed upon their role in the trans-Atlantic Irish-American movement. By this means Joyce appears to be bringing the ancient legendary Atlantis/Aparica myth to bear on his representation of the Irish racial archetype, under the auspices of its modern-day counterpart, America.

Below, each of the relevant Wakean items is presented in turn, within the context of the surrounding material, and its textual and thematic function examined:

1. 'an Irish emigrant the wrong way out...you (thanks, I think that describes you) Europasianised Afferyank!' (190.36-191.4). This example includes a fairly easily identifiable play upon the theme of trans-Atlantic movement by the Irish migrant. In fact, the two separate phrases are almost a duplication of a single statement. The 'Afferyank'

(Aphar-American) is the ancient, Atlantean ancestor of HCE; in his movement to the east, to become 'Europasianised' centuries ago, he could be described, says Joyce, as 'an Irish emigrant the wrong way out', because he was moving in the opposite direction to his modern-day descendant who is intent on returning to the scene of his origins in the west. A bracketed reference at the end of the same page of the text '(not one did you slay, no, but a continent!)', may also be referring to Atlantis. The immediately surrounding text also contains reference to the dispute between Cain and Abel, and HCE/Shem becomes the exiled wanderer, Cain. After the murder of Abel, Cain left the land of Adam and travelled widely before reaching the land of Nod which was, according to Donnelly, 'eastward of Adam's home' (Donnelly, p. 326), and Joyce's identification of Ireland with the land of Nod has been pointed out elsewhere in this study. Since Nod/Ireland is supposed to be situated to the east of Adam's home, then in migrating to the west HCE/Shem, the 'Europasianised Afferyank' is in effect completing a cycle of movement begun by Cain and by the legendary invaders of Ireland.

2. Noord Amrikaans and Suid Aferican cattleraiders (so they say) all over like a tiara dullfuoco' (387.2). Both McHugh and Mink have taken the items 'Suid Aferican' to relate solely to South Africa, despite the fact that there is no other relevant material in the surrounding text with which they can cohere. However, the notion that the passage as a whole relates to the American continent is supported by the reference to 'tiara dullfuoco' (Tierra del Fuego, in South America). The item 'Aferican' associates the modern continent of America with its ancient counterpart, 'Aphar/Aparica'. The preceding text is rich in horse imagery that has come to be associated with the 'Wild West': 'tailturn horseshow', 'cap-punchers' (cow-punchers), 'highstepping', 'withers', 'horses and priest-hunters' and 'Curragh' (site of and Irish race-course). In the

immediately succeeding text there is reference to the Danish ancestry of the Irishman, 'forkbearded and bluetoothed' (Swein Forkbeard, father of King Canute, and his father Harald Bluetooth - Christiani, p.185), and to 'how our seaborne isle came into existence (the explutor...)' ; I have underlined the reference to Pluto, the Greek god of the underworld. Before the end of the page Joyce turns yet again to the world of the ancient Egyptians and Britons, with a combined reference to the drowning of Pharaoh's men in the Red Sea, and Merlin (of Arthurian legend) in the Western Sea of the Celtic underworld, made red by the setting sun. The passage concludes with the statement, 'The new world presses. Where the old conk cruised now croons the yunk' (387.36-388.1). It has been explained elsewhere in this study that this is a reference to the arrival of the new world of America ('yunk': yank) where once the sea-gods of legend had reigned ('conk': conch, pron. conk, a sea-shell used as a trumpet by the Triton sea-gods).

3. 'And aye far he fared from Afferik Arena and yea near he night till Blawland Bearing, baken be the brazen sun, buttered be the snows' (320.27-29). This extract is preceded by trans-Atlantic nomenclature that brings in Scandinavia, Ireland and America: 'trombsathletic...gulp-stroom' (trans-Atlantic Gulf-stream), 'unitred stables' (United States), 'off for Fellagulphia in the farming' (song: 'off to Philadelphia in the morning'), 'from his dhruimadhreamdhru' (Ir. 'from his ridge of the druidical adherents'), 'from our lund's rund turs bag til threathy hoeres a wuke' (Scand. 'from our Sweden's round towers till earthly heroes wake'), 'the nowraging scamptail' (the Norwegian Captain).

Following on from the above extract, the American associations, especially those of a 'Western' nature, are intensified by means of reference to literary sources, and by allusions to the climate. Jack

London's Alaskan-based book, Call of the Wild (which is referred to in the Wake notebook - Scribbledehobble, p. 186), appears to be alluded to, together with the author, in 'having thus passed the buck...back from jack...their not to say rifle butt target' (Jack London's dog hero, Buck, is assaulted with a rifle butt in the Alaskan wilderness). The item 'baken', together with a bracketed reference, '(finder the keeper)', seems to refer for some reason to Francis Bacon, author of New Atlantis, as well as to the 'baking' heat of the sun. 'From the outback's dead heart', may be an allusion to Bret Harte's many tales of the 'outback' of America's north-west coast; Joyce was familiar with Harte's work, having at one time owned two of his works, including Tales of the West (1913).²¹

There is no snow in Africa, but in the above passage we learn that in the area around 'Blawland Bearing' the sun turns snow to a 'battered' yellow colour ('battered be the snows'). This last detail, together with the above reference to the north-west coast of America, indicates the Alaskan scene, in which case the item 'Bearing' becomes recognizable as reference to the Bering Sea and Straits. There is support for this suggestion in the succeeding passage, 'signalling gael warnings...to give them their beerings, east circular route or elegant central highway', which suggests in the first place, Irish movement across the Ocean; the final section of the passage incorporates not only Irish and American thoroughfares (Dublin's North and South Circular roads, and the 'central' highways of America), but also a further reference to Bering in 'beerings, east circular route', which alludes to Bering's route on his voyage of discovery around the north-west coast of America. The term 'east circular' carries implications of the Wake's east-west theme, while 'highway' suggests movement within the American continent, where this is

21. See Ellman, The Consciousness of Joyce, p. 111

a familiar term. The fact that Bering was a Dane further underlines the idea of Joyce's intention to portray Scandinavian-Irish movement to America.

The item 'Blawland' is almost sandwiched between the capitalized names, 'Afferik Arena' (the West and Arena) and 'Bearing' (Bering Sea and Strait), so that the four appear to be referring to specific names in the same region of north-west America. Reference to Henry Sweet's The Student's Dictionary of Anglo-Saxon reveals A.S. blaw/an: blow (of wind). An application of this definition to Joyce's 'Blawland' in terms of reference to the geographical aspect of the text, produces something like 'Windy Land' in the area of the Bering Sea and Straits. Reference to an atlas reveals the following likely candidates: Windy Point 101.Q5 (North-West Territory), Wind River 101.F3 (Yukon), Windy 112.G8 (Alaska), Windy Fork River 112.E9 (Alaska), Blow River 101.E1 (Yukon). The actual existence in the region of a spate of names that are similar to that implied by Joyce in 'Blawland' encourages the assumption that it was the north-west landscape of America to which he was referring in the passage in question. This conclusion is confirmed by the fact that reference to nomenclature resulting from the above interpretation facilitates the tracing of movement in a northerly direction, along the north-west coast of America: 'from Afferik Arena...near he night till Blawland Bearing'- from Arena (111.A3) on the west coast, up past the Near Islands (112.A16), to windy Alaska and the Bering Sea and Straits, where the hot sun turns the snows yellow.'

See below an illustration of the above section of the text, with reference to the three groups of collocates each of which, clustering around its central node, contributes to Joyce's overall theme of migration from Ireland to America's north-west coast.

...And it marinned down his gargantast trombsathletic like the marousers of the gulfstroom...

...in the unitred stables...

So for the second tryon all the meeting of the acarvas had it. How he hised his bungle oar his shourter and cut the pinter off his pourer and lay off for Fellagulphia in the farning. From his dhruimadhreamd-hrue back to Brighten-pon-the-Baltis, from our lund's rund turs til threathy hoeres a wuke. Ugh!

Stuff, Taaffe, stuff! interjoked it his wife's hopesend to the boath of them consistently. Come back to May Aileen.

And luck to it! blastfumed the nowraging scamptail, in flating furies outs trows his camelskins, the flashlight of his ire wackering from the eyewinker on his masttop. And aye far he fared from Afferik Arena and yea near he night till Blawland Bearing, baken be the brazen sun, buttered be the snows. And the sea shoaled and the saw squalled. And, soaking scupper, didn't he drain.

A pause.

Infernal machinery (serial number: Bullysacre, dig care a dig) having thus passed the buck to billy back from jack (finder the keeper) as the baffling yarn sailed in circles it was now high tide for the reminding pair of snipers to be suitably punished till they had, like the pervious oelkener done, liquorably no more powers to their elbow. Ignorinsers' bliss, therefore, their not to say rifle butt target, ...from the outback's dead heart, ...signalling gael warnings towards Wazwollenzee Haven to give them their beerings, east circular route or elegant central highway...

(319-321)

'Afferik': landscapes of Ireland and America

'boath': ocean voyage

'yarn': literary sources

To return to the item 'Blawland', among its widely accepted interpretations there seems to be a consensus of opinion that, together with the items 'blaaland', 'bluemin' and other similarly spelled words that occur elsewhere in the Wake, it signifies black Africans as well as Africa. Yet there does not appear to be sufficient textual evidence with which to support this conclusion. At only one point in the text does any such item occur in close proximity to an African reference, and this is in relation to the east-west movement of the slave trade between Africa and America: 'I will westerneyes those poor sunuppers and outbrighten their

land's eng...byusucapiture a mouthless niggeress, Blanchette Brewster from Cherna Djamja, Blawlawnd-via-Brigstow...' (537.11-25). 'Mouthless niggeress' refers to not only the River Niger (once believed to have no mouth), but also the negro victims of the slave trade, with no voice in law; 'Brigstow' was the ancient name of Bristol, the English centre of the slave trade between Africa and America. The passage as a whole takes us from Africa via Bristol, to Alaska in America: 'a mouthless niggeress' (Nigmute 112.A10), 'from Cherna' (Cherni Island 112.A15 and Chernabura Island 112.C5), 'Blawlawnd-via-Brigstow' (Alaska via Bristol Bay 112.B13, close to which these islands are situated). It must be noted that other interpretations of these passages have been made elsewhere (see, for instance, McHugh), but these have been for the most part ignored here because they do not appear to be relevant to the development of my theory regarding Joyce's east-west landscape scheme.

The 'blau' of 'blautoothdmand' in the passage 'What named blautoothdmand is yon who stares?...He has becco of wild hindigan. Ho, he hath hornhide!' (403.12-13), has been interpreted by Mink as referring to Blaaland (Africa). Reference to the surrounding textual evidence suggests, however, that this is more likely to refer to Harald Bluetooth, a Danish king, and grandfather of Canute (see McHugh). The description of him as having 'become a wild Indian' with the tough skin of a horse-rider, places him in the American landscape. This last reference ties in with the previously discussed passage, 'Noord Amrikaans and Suid Aferican cattleraiders', succeeding which is a reference to 'fork-bearded and blutoothed' (387.2): Swein Forkbeard and Harald Bluetooth, the father and grandfather of King Canute (Christiani, p. 185).

The various Wakean references to 'bluemin', 'blawland', 'blaaland', and so on, have previously been interpreted in isolation from the

surrounding textual material, so that a significance has been attached to them that is external to the Wake, and largely irrelevant to the thematic function of the items in the book. It may be for this reason that Christiani appears to have found the item 'bluemin' confusing in the phrase, 'bluemin and pillfaces' (78.27), as her translation reveals:

78.27 bluemin and pillfaces. black men and palefaces. oddly enough, Africans are called 'blamenn', blumen, in the Icelandic sagas. What they are doing in New South Ireland - the 'pillfaces' apparently representing Old Ulster - is hard to say, but the liklier reading of blue men as druids or early Britons is unsatisfactory for several reasons; black men rather than blue stand in logical opposition to palefaces; 'moors' in the immediate context suggests Africans; and the Wake contains innumerable examples of 'blaa', blue (and of 'blow', as blaa is pronounced) in the sense of 'black'. Compare the pun in 'blaablaablack sheep' (301.6), 'niggeress...from... Blawlawnd-via-Brigstow' (537.24), and consider the relevance of two notes to Heinrich Zimmer's Maya der indisches Mythes recorde for Joyce: 'Black man "Time" beheads Brahma,' and 'Blueblackman "Time".' (Connolly, The Personal Library of James Joyce. (Christiani, p. 110)

Below, the phrase 'bluemin and pillfaces' is placed in its textual setting, with key items underlined:

From both Celtiberian camps (granting at the onset for the sake of argument that men on the two sides in New South Ireland and Vetera Uladh, bluemin and pillfaces, during the ferment With the Pope or On the Pope, had, moors or letts, grant ideas, grunted)... (78.25-29)

Two previous interpretations of key items in the passage (as underlined) are displayed below:

McHugh, Annotations to 'Finnegans Wake'-

- 'Celtiberian': Celtiberians - ancient people of N-central Spain
- 'Vetera Uladh': L.vetera: old + Ir.Uladh: Ulster
- 'bluemin': Blue Men - name given to Moors captured and taken to Ireland by Vikings in 9c.
- 'pillfaces': palefaces
- 'moors or letts': more or less

Mink, A 'Finnegans Wake' Gazetteer -

'Celtiberian': Ireland: Iberio - as Hiberes the L. and Gr. name for Spaniards, and survives in the name of the Iberian Penin. Spain - The population of N-central Spain was called 'Celtiberian' by ancient writers; they were noted as the most war-like people in Spain.

'Vetera Uladh': Ulster: Ulidia

'bluemin': Blaaland: Old Norse name ('Blueland') for Africa. In the Sagas, Africans (usually Moors) are called 'bluemen'.

'pillfaces': The Pale: since the 12th. cent., the area of English domination and defense around Dublin...In the 17th cent., Gerard Boate described Ireland as 'divided into two parts: The English Pale, and the land of the mere Irish.'

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The above interpretations of the passage in question offer similar, feasible accounts of its contents. A structural analysis of the same material has been found to give an added dimension to these previous expositions; it affords a recognition of the precise arrangement and function of the relevant lexical components, so that they can be seen to facilitate the introduction of several areas of reference. The passage is again constructed on binary principles, its composition being based upon two distinct, but ethnologically related schemes of opposition, within which other allied elements of polarization are suspended, the whole making up a multi-dimensional account of the origins and movement of the archetypal Irishman. Ireland and America, as polar aspects of his landscape, are brought into a paradoxically close but polarized relationship that is capable of several permutations.

The two major schemes of opposition are concerned with the east-west aspects of the Irishman's spatial origins and movements, and with the concept of fair and dark colouring that appears to be part of his heritage. The most readily identifiable of the spatial polarities can be recognized by means of reference to the text immediately surrounding the example, where it will be seen that the major emphasis is placed fairly equally upon the civil frictions of both Ireland and America, the Irishman's old and new worlds. The American element is contained in

references to 'the other spring offensive on the heights of Abraham', 'vigilantes and ridings', and in repeated references to the American generals, Pope and Grant. The opposing Irish scene accommodates further areas of spatial division, which contain implied religious and political divisions: there is the 'Vetera Uladh' (Ulster) - New South Ireland combination inherent in which are the England/Protestantism via Eire/Catholicism polarities; there is also an element of spatial division apparent in the phrase 'bluemin and pillfaces', on the level of its reference to opposing factions of what Mink has referred to as 'the mere Irish' and the English/Protestant residents of an area that is composed of Dublin and the surrounding district, called the Pale.

The binary opposition that is implicit in the 'black and white' aspect of the phrase 'bluemin and pillfaces' is central to the ethnology of both of Joyce's new and old world regions. It reflects the development of the Irish race from both fair and dark-complexioned invaders, whom Joyce had previously referred to elsewhere as 'the black and the white foreigners' (Crit. Writ., pp. 158-9); it is also intended to be a deliberate echo of the American expression, 'Redskins and Palefaces', in reference to the Red Indians and the 'white' immigrants, the natives and the invaders of the new world.

It may be no more than coincidence, but Isaac Taylor, whose name crops up in the Wake several times (61.28, 356.10, 365.33) was, in 1893, already drawing together evidence of the ethnological circumstances shared by Ireland and America. Of Ireland he has the following to say:

the MOORS and the PHOENICIANS were probably the 'dark' men,...We may compare the name of the Du-gall and Fin-gall, the 'black' and 'white' strangers from Scandinavia...with that of the 'Pale faces', who have encroached on the hunting-grounds of the 'Red men' of North America. (Taylor, p. 53)

There is a recognizable correspondence between this passage from Taylor, and that from the Wake concerning the 'bluemin and pillfaces'. The Wakean phrase, 'Celtiberian camps' can be interpreted as referring to both the Celtic and Iberian ancestry of the Irishman at its Spanish source. Taylor has said of these races: 'in the mountainous district of Central Spain a fusion of the two races would seem to have taken place, probably by a Celtic conquest of Iberic territory, and the Celtiberians, as they are called, separated the pure Celts from the pure Iberians' (Taylor, p. 160). The coincidence of similarity shared by the Wakean passage and the above two extracts from Taylor's work affords grounds for the suggestion that Joyce may have been familiar with, and utilized, material from Taylor's book. From Taylor we learn that the Celts 'were divided into two great branches which followed one another on their westward passage across the Continent' (Taylor, p. 129), the one represented today by the Irish and Scottish tongue, the other by the Welsh Cymric branch and the Armorican (Brittany) 'Brezonec' (the extensive 'Armorican' references in the Wake have been listed by Glasheen, but only in the capacity of their relevance to the 'Tristan' theme; their additional, ethnological function ties in with the previously mentioned Wakean references to various aspects of the ancient Celtic legends of Ireland and Wales that are the subject of Robert Graves's book, The White Goddess).

In his work on Atlantis Donnelly referred to Partholan and the Milesian invaders of Ireland as having lived variously in Egypt, Africa and, finally, Spain before arriving in Ireland, which returns us yet again to Joyce's 'Celtiberian' Irish. Similarly, Donnelly's assertion that the Iberians 'seem to have race affinities with the Berbers, on the Mediterranean coast of Africa, brings to mind Joyce's 'bluemin' and 'moors', since the latter are descended from the Berbers. To move to

the farthest extremes of legend, the Celtiberians and the Moors, as descendants of the 'red' race of Berbers and Arabians of North Africa, have returned us to the Egyptian and Phoenician descendants of the Red Race of Atlantis, and to the earliest origins of the Irishman, so far as various ethnologists and mystics of the early twentieth century were concerned.

In the Wakean passage in question Joyce has also indicated the human element that is inherent in the relationship between the dark natives and the fair invaders: 'bluemin' can also be seen to comprise the Danish 'bla' (pron. 'blow'), meaning 'dark' or 'blue', plus a derivation of the Dutch word 'minne', meaning 'love'; they have been combined to produce 'dark love'. The deviation of 'palefaces' to 'pill-faces' brings to mind the French word, 'pill', a derivation of a term meaning 'to plunder', which allows for the suggestion that the 'fair-faced' men are also plundering invaders. A point to bear in mind is that the black and white, dark and fair scheme of colour opposition that Joyce has applied to his Wakean characters is both ancient and contemporary, and is relevant to both Ireland and America, the old and new worlds of the Wakean landscape.

In an examination of legendary and cultural evidence of links between Europe, America and Atlantis, Lewis Spence, also, anticipated Joyce's Wakean scheme of references and associations:

We have to allow for the persistence of many legends and traditions of sunken lands on both sides of the Atlantic, in Wales, Ireland and Brittany, as well as among the sagas of the Red Man of America...From the shores of western Europe to those of eastern America a certain culture-complex is distributed...It is so constant in the region alluded to that it now seems clear that a lost oceanic link formerly united its American and European extremities.²²

22. Lewis Spence, quoted in E. W. Preston's, The Earth and its Cycles (India, 1954), p. 78

Earlier in this chapter I noted that Joyce's Wakean clause, 'just keep on under at being a vanished continent' (337.7-8), could well have been taken from the title of an article by Spence, 'Atlantis: the Vanished Continent' (1930). From the evidence of this slender link it would be feasible to suggest Joyce's knowledge of Spence's work. One aspect of the shared 'culture-complex' to which Spence refers in relation to the folklore of the above-mentioned regions, is that of the power of certain fairy types to sink into the ground, and the Wake has its own references to subterranean life, as for instance in the following: 'this wastohavebeen underground heaven, or mole's paradise' (76.33-34), and 'buried burrowing in Gehinnon, to proliferate through all his Unterwealth' (78.9-10). According to Blavatsky, 'Wise' men from Atlantis dwelt in subterranean habitats scattered all over the world (Blavatsky, p. 235). At around the same period P. W. Joyce was referring to the habitats of Irish fairies: 'the notion was that they lived in splendid palaces in the interior of pleasant green hill' (Old Celtic Romances, p. 456). In the tale of the nineteenth century Irish mystic, Biddy Early, we learn that a group of fairies 'dived off the road into the bank and disappeared into the ground in the very disconcerting way the earth folk have'.²³ The Scandinavians also have tales to tell of subterranean-dwelling folk, and in the Vinland Sagas (which figure extensively in the Wake) there is reference to their apparently life-size Markland/American counterparts:

They set sail before a southerly wind and reached Markland, where they came upon five Skraelings - a bearded man, two women, and two children. Karlsefni and his men captured the two boys, but the others got away and sank into the ground. (Magnusson and Palsson, p. 102)

Donnelly, meanwhile, referred to the American tribe of Ojibbeways who 'see thousands of fairies dancing in a sunbeam; during rain myriads

23. D. A. Mac Manus, The Middle Kingdom (London, 1959), p. 160

of them hide in flowers. When disturbed they disappear underground' (Donnelly, p. 157). At one point in the Wake HCE is an Ojibbeway Indian, complete with a large family of papooses: 'his Indian name is Hapapoosiesobjibway' (134.13-14).

The point to bear in mind is that Joyce was writing Finnegans Wake during a climate of belief, or at least, interest, in the concept of the relevance to modern European man of his long past racial origins, supposedly stemming from the Atlantean 'Red Race'. Certainly, various details from the temporal and spatial cycle that has been built around the legends and history of Europe, America and Atlantis have provided much source material for Joyce's encyclopaedic presentation of his Irish racial archetype, whose deepest, most ancient memories urge him in the direction of his origins. All of these suggested early infiltrations into the Irish blood-stock are relevant to Joyce's portrayal of the Irishman in his global landscape.

4.4 'Hence we've lived in two worlds' (619.11): America, the Completion of the Cycle

References to America, and to American names, places, things and concepts, appear extensively in Finnegans Wake in relation to the book's scheme of movement to the west. Nevertheless, previous critical response to the role of America in the Wake has tended, on the whole, to either ignore or underestimate its thematic bearing in the work. Mr Bernard Benstock's approach to Joyce's book seems to have produced the one exception, his article, 'Americana in Finnegans Wake' (1964), in which he has gathered together and examined the main body of Wakean references to America and things American, but without coming to a satisfactory

conclusion as to its overall role in the book. In pointing out that the Wake's 'range of references to the United States, its citizens and their trappings...is unusually broad, howbeit chaotically loose - a surprizing phenomenon when one considers Joyce's undisguised antipathy for America', Benstock has placed too much emphasis on the subjective element in Joyce's work.²⁴ It seems to me that the author's negative opinion of contemporary American is largely irrelevant to his Wakean projection of global history, as seen from the perspective of the Irish racial archetype.

Having touched briefly upon Wakean references to America's discovery, her financial dealings, and various other aspects of Americana, Benstock points out that 'The number of American places, states, cities and rivers mentioned in the Wake would be impressive even if found in the work of an American writer with a wide interest in the geography and topography of his native land; in Joyce's encyclopedic tome they seem incidental'. In adding that the remaining elements of Americana in the Wake 'are best noted by lists of classified references, since they are essentially catalogues of song titles, place names, rivers, incidental personages, and general allusions, with no great bearing individually on the themes of the work', Benstock comes to the conclusion that America's real significance in the Wake lies in its distinction as a colony that has successfully rejected the claim made upon it by Britain, the long-standing oppressor of Ireland.²⁵ Unfortunately, Benstock has failed to recognize that Joyce's Americana is bound up inextricably in the universalized presentation of his Irishman, the history and ancestry of whom reach out far beyond the relatively limited confines of conflict between Ireland

24. Bernard Benstock, 'Americana in Finnegans Wake', Bucknell Review, 12 (March, 1964), 64-81 (p. 64)

25. *Ibid.*, pp. 77-78

and England, and the consequent, contemporaneous flight of the Irishman to America. It is the symbolic significance of the 'new' continent's position to the west of Europe, together with its implied involvement in the traditional legends of Europe, regarding a new world in the west, that brings America into the Wake. Within this macrocosmic setting, seemingly insignificant elements such as the coincidence and recurrence of nomenclature, and related ethnological and topographical features, come to assume significance as supporting elements in Joyce's confirmation of the cyclic nature of man's existence.

There is an exceptionally lengthy jotting in Joyce's Wake notebook (which was begun in 1921-1922) which indicates his interest in the American landscape, together with the impression that it had been recently acquired:

it expanded the bosom of George Stanilaus Dempsey to expound to a narrow classroom the expanses of the riverful lakerich mountainmottled woodwild continent of North America by him lately but not too late discovered.

(Scribbledehobble, p. 71)

Pieter Bekker has compared the above landscape description with an interpretation of the Wake by J. Mitchell Morse, who decided that the incomplete sentence with which the book opens is delivered in the 'professorial tone' of Old Father Ocean as Shaun, 'who talks as if he stood with a lectern before him, a map behind him, and a pointer in his hand'.²⁶ Bekker has suggested that Morse's conception of the lecture-room is strikingly like that to be found in Joyce's above-mentioned landscape description. The relevance of Morse's argument in relation to this study, is that it seems to have been the only previous critical review

26. Pieter Bekker in James Joyce and Modern Literature, edited by W. J. MacGormack and Alistair Stead (London, 1982), p. 197

of the Wake to suggest that Joyce is waving a map at the reader; as a matter of fact, in the Wake itself there occurs the instruction, 'you may now leave the classroom' (159.22).

The Scribbledehobble jotting exudes a sense of the writer's impatient eagerness to describe and dwell upon his exciting discovery of a richly endowed new world landscape. George Dempsey was Joyce's English teacher at Belvedere College, Dublin, and according to William S. Fallon, a Belvedere contemporary of Joyce, the latter 'always maintained that he owed Mr Dempsey a debt for the way he had been taught English'.²⁷ According to Atherton, Mr Dempsey left Joyce a number of reference books which were never identified and have since been lost (Atherton, p. 86). Bearing in mind Joyce's habit of acknowledging his literary sources in the text of his work, the incorporation of Dempsey's name, together with the lecture-room tone of the sketch, in his Wake notebook, suggests that his old teacher may have been the source of his 'lately but not too late' discovery in 1922-23, of the American landscape. Further, one cannot help asking, what was Joyce's discovery 'not too late' for?

There are other sources among Joyce's literary possessions from which he may have gathered similar material on the American scene. Clive Phillips-Wolley was a prolific and popular writer of novels and poetry based upon the life of settlers in the wild landscape of the far west of North America. Joyce owned and reviewed for the Daily Express (Dublin edition: 6.2.1903) a copy of Wolley's book of colonial verses, Songs of an English Esau (1902); the review contains the following somewhat perfunctory but revealing statement: 'Mr Wolley's verse is for the most part

27. William S. Fallon, in The Joyce We Knew, edited by Ulick O'Connor (Cork, 1967), p. 79

loyal, and where it is not, it describes Canadian scenery' (Crit. Writ., p. 97).

Through the medium of his verses Wolley enthused over not only the magnificence of the landscape but also the freedom and space that it offered to the immigrant. For this reason alone it would be feasible to assume that the contents of the book could have been of use to Joyce, although since he owned a copy as early as 1903 it could not be the source 'by him lately' discovered when he made the entry in his Wake notebook, in around 1923. There are indications of the presence of Wolley and his poetry in the Wake, in the following items: 'American Lake Poetry' (307.11); 'gael warnings toward Wazwollenzee Haven' (321.12); 'My Wolossay's wild' (492.10). The title of Wolley's collection, and the verses themselves, refer to the opposing roles of the native and the invader. The Wakean theme of east-west migration is also very much in evidence in Wolley's verse, four examples from which are listed below:

We have broken the trail from East to West,/...We have won our way to The Young Man's Land/...

Where East and West, where old and new worlds meet,/... Vikings, and Conquerors, and Pioneers,/...How could you, Viking-bred, have stayed behind,/...What was it that ye slew? An old world's gloom./What won? a staunching of sweet woman's tears;/Bread for the children; for the strong men, room;...

...an idle Indian's sail that gleamed where the salmon leapt./A land of uncounted time, of careless infinite rest,/...golden heart of the West...

But a sweeter voice kept callin', from the Unexplored Beyond,/A wild voice in the mountains callin' 'West'.28

In their praise of the west Wolley's verses have a marked affinity

28. Clive Phillips-Wolley, Songs of an English Esau (London, 1902): 'An Invitation', p. 79; 'The Chain of Empire', pp. 35-9; 'A Contrast', pp. 68-9; 'The Western Pioneer', p. 24

with the ancient Irish legends; in fact, his reference to 'The Young Man's Land' (in the first example above) puts one in mind of Ireland's legendary Land of the Ever Young. The second of the above examples implies the strong racial drive of the Scandinavians to explore and conquer new lands; and the brown hair and 'eyes of Viking blue' of 'Our Western Girl', another of the verses, suggest that she may be one of America's Scandinavian-Irish immigrants.

Two other verses from Wolley's collection have features which tie them to similar ones in the Wake: in 'The Troubadour of Spring' Wolley refers to 'The bitter East' and 'sunlight from the West', which are reflected in the Wakean presentation of the opposing, negative and positive aspects of the east and west respectively. Another of the poems, and one to which Joyce drew attention in his review, is called 'Tableau', and its concept of temporal cycles in life is similar to Joyce's Wakean time scheme. It includes the following: 'The river sings its old song.../...I wonder if I really am, and if you only seem;/ Or if it's really you who wake, and really I who dream...'.²⁹ Both the sentiment and the means of delivery, via the river, could have come straight out of the pages of Finnegans Wake: they both involve the juxtaposition of dreaming and waking states, cyclical elements, and also the eternal aspect of the river as part of the natural landscape.

Atherton has suggested that 'although a good deal has been written about Joyce's use of Blake in the Wake I can find few signs of it, and think that Joyce had left Blake and gone on to other mystics, for whom Blake had prepared him' (Atherton, p. 236). I have found, however, that there are many areas of correspondence between the Wake and Blake's poem,

29. Phillips-Wolley, 'Tableau', pp. 129-130

'America: A Prophecy' (1793), which may have been another source of inspiration for Joyce in his depiction of the modern Irishman and his 'new world'. The two works share almost identical backcloths, based upon Europe and America as the old and new worlds, respectively, that have exerted an influence upon the spiritual condition of European man.

In his article 'Quest and Cycle in Finnegans Wake' (1957), Northrop Frye has examined the parallels between what he refers to as 'Blake's myth of Albion and Joyce's myth of Finnegan':

Both are what Balke calls 'giant forms', embracing both the subjective and the objective worlds, the landscape of England and Ireland respectively being formed out of their bodies. In Blake, the fact that Albion is asleep means that he has 'fallen' asleep, and his fall was into the dream world of external nature.³⁰

HCE, too, suffers repeated 'falls' and dreams, and like Albion his 'dream' takes him into the world of external reality; the spiritual restrictions, judgements and condemnations that have been poured upon him by the Church have turned the 'reality' of his life into an unreal nightmare that incorporates all the human fears and guilts which are attached to the label of 'sin' in the eyes of the Church. Only in his deepest subconscious, like Lola in Crowley's short tale, 'The Wake World', is HCE really 'awake'. In his spiritual relationship with the elements he is almost invariably associated with Finn MacCool and the salmon, pagan symbols of life. Joyce once said that the Wake was about Finn lying dying beside the Liffey with history of Ireland and the world cycling through his mind.³¹ In his capacity as Finn/salmon, HCE is a

30. Northrop Frye, 'Quest and Cycle in Finnegans Wake', James Joyce Review, 1 (February, 1957), 39-47 (p. 40)

31. See Clive Hart, Structure and Motif in 'Finnegans Wake' (London, 1962), p. 81

symbolic representation of pre-Christian mysticism, fertility and resurrection, but in Christian Dublin he is doomed, as are all those things which he signifies.

Blake aligned England and the Church in the east, and the associated oppression of man's spirit, in direct opposition to America in the west, as the source of spiritual liberty. Similarly, Joyce stood the old world of Ireland, together with the demands of its politics and Church, in direct opposition to the west, as represented by America, and by the many western lands of ancient literature. Both authors developed the concept of the European/Irish migrant as being torn between the two opposing spiritual states that were represented by these continents on either side of the Atlantic Ocean.

Blake's Albion represents the new, young spirit that is abroad in the American landscape, struggling to free itself from spiritual repression. Similarly, HCE/Finn/Finnegan is Joyce's personification of the Irish migrant who is searching for a liberty in the west. But in its temporal fluidity Joyce's landscape surpasses that of Blake; the annihilation of time as a restrictive factor is the principle means by which Joyce is able to present, simultaneously, ancient and modern legends of the west as vital elements in, and resulting from, the spiritual response to life of his Irish racial archetype. By this means Joyce has been able to present the idea of Irish migration to America as the outcome of a deep-seated racial instinct.

The Wakean function of Mongan of Rathmore is an example of Joyce's technique of multiplicity of presentation in order to throw off the conventional chains of time. Mongan was an Irish legendary hero who was supposed to be a reincarnation of Finn MacCool. Within the context

of the Wakean myth (41.4), Joyce takes a firm hold of Mongan and moves him directly into the modern-day, new world landscape and developing folklore of America, as indicated by Glasheen:

Mongan, Roche - Mongan was a legendary Irish hero, a reincarnated Finn or Mananaan. Roche Mongan suggests Stone Mountain, Georgia, on which rock the KKK was founded. Earlier, Roche Mongan is known as Peter Cloran, and the Kloran is the Klan's sacred book.
(Glasheen, p. 197)

There are other thematic associations resting upon the Mongan derivations, but the point to bear in mind at the moment is that Joyce has by lexical means, effectively expanded upon an ancient Irish legend so as to unite it with a modern 'myth' of the American scene. The implication appears to be that the legends, superstitions and beliefs of the Irish race have survived the Atlantic crossing, to reappear in an altered form in the new world.

In order to understand the nature of the migratory theme in the Wake, the concept of Irish migration to America must be perceived as a predestined phase in a cycle of racial movement that has spanned millions of years, and has involved the participation of millions of the Irishman's ancestors, from the remotest reaches of antiquity to the present century. In this respect Joyce is echoing the sentiments of Blavatsky, who saw the whole of human history as consisting of cycles of mass migration, and according to whom 'Humanity is the child of cyclic Destiny...Thus will mankind race after race perform its appointed cycle-pilgrimage' (Blavatsky, p. 249). Although Joyce was acquainted with Blavatsky's theories, it is difficult to say whether or not he was aware of her particular application of them to a description of the new race of American immigrants:

They are, in short, the germs of the sixth sub-race, and in some few hundred years more will become the pioneers of that race which must succeed to the present European...in consequence of cataclysms - the first series of those which must one day destroy Europe. (Blavatsky, p. 244)

As early as 1907, however, Joyce was himself describing Ireland's contribution to the new American race:

millions of Irishmen have left their native land...In America they found another native land. In the ranks of the American rebels was heard the old Irish language ...Today, those Irish emigrants in the United States number millions, a rich, powerful, and industrious settlement...Maybe this does not prove that the Irish dream of a revival is not entirely an illusion...even today, the flight of the wild geese continues...From 1850 to the present day, more than 5,000,000 emigrants have left for America, and every post brings to Ireland their inviting letters to friends and relatives at home. (Crit. Writ., pp. 171-172)

Ten years before he began work on Finnegans Wake, in an article describing Galway and entitled 'The City of the Tribes' (1912), Joyce referred to a lighthouse among the Aran Islands off the west coast of Ireland as casting 'a weak ray of light toward the west, the last greeting from the old world to the new' (Crit. Writ., p. 229). It would appear from this that he was already very much aware of and interested in the concept of Ireland and America as elements in a polar relationship that represented, respectively, the old world in the east and the new world in the west. The presence of the pair among the jottings in his Wake notebook of ten years later (1922-23), indicates that he was by now planning to draw them into a similar relationship in the Wake (the parentheses have been applied by Joyce; additional information regarding the location of items in the Wake, is in squared brackets):

price 2 rivulets T sends leaves to Is (cf Columbus & Brendan)...country of the old (young) [427.27]: Ir and Amer: ...Armorican (American) [395.35, 447.6]... Walden - babes in wood [619.23]...Trist dies at Deadman: gone west. (Scribbledehobble, pp. 79-80)

The Wake notebook contains many such brief references to things, places, people and concepts of Irish and American origin. Among these there is one particular item which appears in reference to an Irish emigrant who 'made N. Y. his headquarters...drowned in a sea of thought ...a native of Cork' (Scribbledehobble, p. 155), which draws the two countries, Ireland and America, into opposing roles as the homeland and destination of the migrant.

By the time Joyce came to work on Finnegans Wake he had developed the theme of Irish-American migration to the extent that it was to become a central feature of the book's revelation of the myths, legends history which surround the Irish racial archetype. Throughout the Wake references to the history, ethnology, topography and nomenclature of the two countries occur repeatedly, as relevant factors in the Wakean theme of Irish migration. At one point there is reference to the Ambrose Lightship, off New York, and the Lizard Lighthouse, Cornwall, the lights of which reach out to guide trans-Atlantic shipping; in the passage in question, in which the movements of HCE are being described, he is travelling either on or in the ocean water as a salmon, a merman, Ulysses, and the Ancient Mariner of Coleridge's poem, as underlined:

the new satin atlas onder his uxter, ernaling his breadth to the swelt of his proud and, picking up the emberose of the lizod lights, his tail toiled of spume and spawn... whenever it was he reddled a ruad to riddle a rede from the sphinxish pairc while Ede was a guardin...They hailed him cheeringly, their encient, the murrainer, and wallruse, the merman, ye seal that lubbs you lassers. (324.3-9)

Elsewhere, the theme of Irish migration to America is implied in phrases such as the following: 'Based on traumscreat from Maston, Boss. After rounding his world of ancient days' (623-624.1); Boston, Massachusetts was the destination of 'waves of Irish emigration' (Mink, p. 237), and in the Wake it is a frequently repeated motif which carries forward the theme of Irish migration to America. 'He had fled again...this country of exile...via the subterranean shored with bedboards, stowed away and ankered in a dutch bottom tank, the Arsa, hod S.S Finlandia...where braced shirts meet knickerbockers' (98.4-22). 'Father Knickerbocker' is a nickname of New York, therefore the final part of the passage would seem to be referring to a meeting between the newly arrived Irish immigrant and the New Yorker. Elsewhere, we learn that Finn MacCool 'has twenty-four or so cousins germinating in the United States of America' (130.27-28); when Shem as Glugg-Nick decides to leave Ireland he also heads for America: 'He would split...Seek hells where from yank islanders the petriote's absolation...He take skiff...He wholehog himslef for carberry banishment care of Pencylmania, Bretish Armerica' (228.5-19). Towards the end of the Wake, where HCE and ALP are watching their sleeping sons, we learn that Frank Kevin will one day leave Ireland: 'By gorgeous, that boy...will take his dane's pledges and quit our ingletears, spite of undesirable parents, to wend him to Amoricca to quest a cashy job... Dollarmighty!' (562.29-33).

In Finnegans Wake there is also ample evidence that the migrants arrive in their new world. The following 'inviting' letter is one such instance:

NIGHTLETTER

With our best youlldied greedings to Pep and Memmy and the old folkers below and beyant, wishing them all very merry Incarnations in

this land of the livvey and plenty of preprosperousness through their coming new yonks

from

jake, jack and little sousoucie
(the babes that mean too)

(308.20-31)

Campbell and Robinson have offered the following interpretation of the above passage, together with a footnote:

The chapter concludes with a NIGHTLETTER from the children...They cable back from their new world ,² sending greetings to Pep and Memmy and the old folks in the realm of the ancestors.

2. Throughout Finnegans Wake the new world is symbolized as America. Joyce here consciously follows the precedent of William Blake, in whose symbology The Boston Tea Party represents the first upturn of Man from his long Fall. (A Skeleton Key, p. 163)

On the opening page of the Wake Ireland and America are introduced simultaneously, by means of a cluster of references to items of nomenclature that indicate both regions. There is reference to the return of 'Sir Tristram' to Ireland from 'North Armorica', the latter item having been previously recognized by the Joycean critic, Anthony Burgess, as representing both America and Brittany, with the idea that what happens in the old world of Europe also happens in the new one (America) which, he suggests, 'may be regarded as a spatial representation of a renewed cycle'.³² Unfortunately, Mr Burgess failed to indicate the thematic implications that lie in Joyce's combined presentation of Ireland and America on the opening page of the Wake. The Irish element is apparent in the following: 'Eve and Adam's' (a Dublin quayside church); 'Howth Castle' (home of the St Lawrence family - founded by Sir Amory Tristram

32. Anthony Burgess, Joysprick: An Introduction to the Language of James Joyce (London, 1973), 1974 reprint, p. 140

from Armórica); 'buttended a bland old isaac' refers to Isaac Butt, who was ousted from leadership of the Irish Nationalist Party by Parnell, and also to the river Liffey's Butt Bridge. The North American references are also based largely upon items of nomenclature: 'topsawyer's' (Tom Sawyer is Mark Twain's fictitious character and partner of Huckleberry Finn, the American counterpart of Ireland's Finn MacCool in the Wake; a 'top sawyer' is a wood-cutter, and a 'sawyer' is a tree standing in a stream - these items are significant elements in the river landscape); 'Oconee', 'Laurens County', 'gorgios' and 'dublin' combine to refer to the new world's Dublin, which is situated on the banks of the River Oconee in Laurens County, Georgia, which was founded by a migrant Dubliner named Sawyer; the motto of the American Dublin is 'Doubling all the time' (see Letters, I, pp. 247-8).

Among previous critical interpretations of Wakean references to America, there seems to have been no acknowledgement of the consistency of reference to Irish migration to the new continent, nor of the thematic possibilities that are inherent in this movement. Glasheen, for instance, frequently points to the presence of American references in the Wake, but she fails to connect them to any overall theme that may link Ireland and America. In reference to pages 403-428 she says of Shaun that he 'rolls backwards down the Liffey, bound for a career as a remittance man in America...(Shaun is a barrel of Guinness Export Stout...bound for a 'dry' land where alcoholic beverage is prohibited...)' (Glasheen, pp. lix-ix). Later, Glasheen refers to Issy having given Shaun a yellow label or stamp (passport?) so that he can go to America, 470.24-27 (Glasheen, p. lxii). These two items alone indicate the persistence of reference to Irish migration to America.

As regards the orthodox view of America's function in the Wake, the

ease with which the book's two Dublins can be recognized has proved to be something of a stumbling block which has barred the way to further critical investigation. Dublin on the river Liffey is without doubt the major setting for the Irish location of the Wake's themes, and within the Irish landscape, movement to the west is indicated by means of reference to ancient and contemporary myths and legends. But Shaun's visit to the American counterpart of Dublin, in Laurens County, Georgia, has proved in its utilization of the coincidence and recurrence of nomenclature to be so satisfactory as to cause the average Wakean reader to sit back, put the onus on the new world Dublin as the one destination of the Irish migrant, and to fail to progress beyond this point, in either a spatial or a discursive sense.

Clive Hart's approach to the role of America in the Wake is an example of the widely accepted, and basically correct but inadequate interpretation that is prevalent among Joycean critics. He says of Shaun's trip to America:

the United States is the only Promised Land that Finnegans Wake can offer and it comes to symbolize a second-grade Heaven...the United States will never be reached by Earwicker-Moses, but only by the next generation, Shaun...In the United States he will make his pilgrimage to the Dublin of the New World, capital of Laurens County...he is equally at home in both worlds. (Structure and Motif, pp. 115-116)

Mr Hart's identification of America as the 'Promised Land' is feasible but limited in that, as such, America must presumably remain out of reach to HCE. In fact, this is not the case, but in order to reach an understanding of the movement of HCE beyond the traditional restrictions of time and space, it is necessary to recognize that individuality is relevant in the Wake only as a means of reference to

specific time and space tied occurrences and states; beyond this level there is a mergence of the individual into the fundamental, archetypal pattern of response. For instance, Shem and Shaun are aspects of the child, brother, son, in their response to life, whereas in HCE Joyce reveals the spiritual states and experiences of the father, husband and disillusioned old man, but at times both states of being merge, so that it is fundamentally inappropriate to state that Shaun reaches America but HCE does not. Further, it has been noted elsewhere in this study that by means of reference to the myths and legends of Ireland, Joyce has traced the timeless trek westward of his Irish racial archetype, HCE, and as the ultimate goal of the migrant, Dublin, Georgia, would seem to be his final resting place, but this is not the case. On the opening page of the Wake the new world counterpart of Dublin has already been reached, and was reached long ago, in the ancient myths and legends of Ireland and Scandinavia. In the remainder of the book Joyce goes to great lengths to establish a sense of the Americanization of the migrant Irishman, together with the idea that his instinctive movement to the west has caused him to look beyond the new world's Dublin, to its 'wild west'.

Throughout the Wake there are frequent occurrences of group references to river, tree and place names that are associated with America's west coast region. The method that has been chosen in this study in order to establish the thematic relevance of many of these items to the Wake's landscape scheme, has been to ascertain the regional position of each item, and then to follow this with a system of reference in which the field of relevant material is seen to fit at least one of the following requirements:

- a) textual and/or thematic relevance
- b) semantic probability, supported by the above
- c) topographical eligibility
- d) geographical proximity to other relevant material

Those items of nomenclature which have seemed to be relevant from the point of their textual or semantic associations, but which have been found to be spatially remote from a persistent trend of concentration upon references to a specific region, have been included in the analysis on the premise that since they appear to have been presented in the text then their role, although as yet undiscovered, must be presumed. The majority of those references which have been identified do not seem, on the whole, to follow a directional scheme of movement. What has emerged instead is an overall, persistent concentration of references to items that can be located in and around one particular area, namely, that region of the west coast of America that includes and radiates from the Clearwater and Salmon River mountains of the state of Idaho (Map 110 in The Times Atlas of the World, v, 'The Americas' (London, 1957), which will be the basis of all future grid references in this study of those Wakean items that are to be located in America).

Two brief, initially unintelligible jottings in the Wake notebook indicate Joyce's intentions in this area, because they only begin to make some kind of sense when their association with certain regions in the American landscape have been discovered:

- a) 'How in Sam Hill [185.8]': (Howe 110.N6, Sam 110.06, Hill 110.01)
- b) 'blue trout musclemans, waybash R [202.22?]' : (Blue mt. res. 107.C6, Trout 107.D10, Muscle Shoals 107.J7, Wabash r. 107.J3)
(Scribbledehobble, pp. 179 and 28)

The former group has been utilized in the Wake as follows: 'You ask, in Sam Hill, how?' (185.8), appearing in a section of the text in which HCE 'winged away on a wildgoup's chase across the kathartic ocean'. McHugh's explanation that 'where in Sam Hill' was a popular nineteenth century American expression meaning 'where in the world', further supports

the idea of the intended American role of the jotting. Regarding the latter group above, Connolly has noted the possible occurrence of the item 'waybash R' in the Wake, in 'Such a loon waybashwards to row', which would also seem to indicate HCE's voyage towards the American landscape.

The new world state of Idaho shares several characteristics with Ireland: potatoes are a major crop in both regions; Idaho has a prevalence of timbered land, as did Ireland in its youth; also, Idaho's Clearwater mountain landscape, which is separated by the Salmon river from the neighbouring Salmon River mountains, in the heart of the Pacific Coast's 'salmon country' is, like Ireland, rich in salmon rivers. Further, the name of Idaho is a reflection of the name of the Irish tree-alphabet letter 'I' (Idho:Yew); the coincidence of its appearance in the Irishman's 'new world' underlines not only the cyclical aspect of the Wakean landscape scheme, but also its own traditional relationship with the wheel of existence which, in this case, seems to have come full circle.

In his awareness of the phenomena of coincidence and recurrence of nomenclature that are shared by, or evoke the perception of, both Ireland and America, Joyce was preceded by P. W. Joyce (a copy of whose work on the subject he once owned), who made the following comments:

When Washington Irving wrote his legend of Sleepy Hollow, he imagined no doubt, that such a name was not to be found in any part of the world except on the banks of the Hudson...But if he came over to Ireland, and travelled through parts of Cork, he would find that we had been beforehand with him... Coolcullata...corresponds exactly in meaning with his sleepy hollow. (Irish Names of Places, 1875, p. 456)

In the Preface to a later volume of the same work Dr Joyce made the additional observation:

It would have been extremely interesting to compare our place-names with those of other countries, and to point out curious parallels and instances of striking similarity of laws. Opportunities for doing so occurred in almost every page of this book; but I thought it better to...confine myself to what I understand best, the local names of my own country, leaving to other hands the work of comparison and generalization! (Irish Names of Places, 1902, p.v)

Whether or not the comments of Dr Joyce were the source of James Joyce's inspiration in this^{...} direction it is difficult to say, but the germ of the latter's approach seems to me to be present in the above comments; if they were indeed noted by Joyce, then they must have seemed at the very least an open invitation to him to utilize this element of shared nomenclature that seems to be peculiar to Ireland and America, and which was so obviously apparent to his namesake.

In the Wake, however, Joyce advances beyond the observations of Dr Joyce; both landscapes are implicit in each other, so that what happens to the Irishman in his new world can be seen to be a repetition of his experience in the old world; and what occurs today can be seen to have occurred yesterday. Thus, Joyce's utilization of the recurrence and coincidence of nomenclature facilitates his avoidance of the usual restrictions of time and space; the two landscapes co-exist, not as separate entities that are subjected to a chronological measurement of their spatially separate histories, but as perpetual and simultaneous representations of the natural universe in which the Irishman moves. The two river landscapes are thus absorbed into the melting-pot of Finnegans Wake, to become the timeless, universal landscape of Joyce's Irish racial archetype.

The Wakean utilization of the name of Dublin's Phoenix Park is an example of the complexity of Joyce's scheme of reference to relevant

items of nomenclature. It has previously been recognized that the name 'phoenix' functions extensively in the Wake, in relation to the park itself, a central feature of Dublin life, and as the name of the mythical bird of resurrection. In reference to these functions, Bernard Benstock has offered the additional observation that 'The double significance of the park's naming already adds two important ideas, the original name of fiunishgue (clear water) and the English mis-reading of Phoenix. It is by this sort of process of 'misreading' (although not accidental any longer, but controlled by Joyce) that significances multiply in the Wake' (Joyce-Again's Wake, pp. 35-36).

In a letter to Miss Harriet Shaw Weaver (14.8.27), Joyce makes a point of explaining the etymology and phonology of the original Irish name for the Phoenix Park, from which the Anglicized version was derived:

As to 'Phoenix'. A viceroy who knew no Irish thought this was the word the Dublin people used and put up the monument of a phoenix in the park. The Irish was: fionn uisge (pron. finn ishge = clear water) from a well of bright water there. (Selected Letters, p. 328)

Thus the term 'clear water' links the Dublin landscape with that of the American Clearwater mountains, the old world of the Wake with the new. I have previously pointed out that Wakean references to American nomenclature concentrates persistently in the west coast region of North America that radiates out from the Clearwater mountains.

At the start of the 'Anna Livia' section Joyce rejects the orthodox title of Phoenix Park, in favour of the term 'Fiendish park' (196.11). By means of this deviation the item is enabled to carry not only its application to the concept of the fall of HCE/Finnegan/Lucifer, but also the idea of the transfer of the negative characteristics of the man to

the scene of his crime and downfall. Adjacent to the item 'Fiendish park' there is reference to the guilty HCE being 'under loch and neagh', which signals not only the 'lock and key' concept, but also a further instance of dual reference place-wise: in his Irish setting HCE is a legendary lost pagan, submerged beneath the waters of Lough Neagh; in the American landscape Humphrey (110.D2) lies to the south of ('under') the town of Locke (110.H1), and Neah Bay (110.A1), on the west coast, in the region of the Clearwater mountains.

With the description 'translatentic norjankeltian' Joyce has presented his Scandinavian-Irishman in an inter-racial, trans-Atlantic mould. The term facilitates the expansion of his horizons, since the combination of the two neologisms, rearranged, produces 'latent/trans-Atlantic' and 'Norwegian/Celt'; by this means his Americanization, although not obviously apparent, is confirmed: he is a 'latent, trans-Atlantic Scandinavian-Irishman'.

Frank Budgen has explained HCE's old world origins as follows:

As Scandinavian he is Humphrey Chimpden Earwicker;
as Celt he is Persse O'Reilly; and O'Reilly and
Earwicker become one when Persse O'Reilly becomes
Pierce O'Reille. This hero of many origins is
called for short H.C.E., his own initials.

(Budgen, p. 332)

The fusion of HCE's various personalities into Pierce O'Reille has metamorphic implications which move him directly into his American landscape; in the Clearwater mountain region he is represented by the Pend O'Reille lake and river (110.J1).

Glasheen has established the notion that the fictional American character, Huckleberry Finn, 'always doubles with Finn MacCool'. The

extent and significance of Joyce's use of Huckleberry Finn can best be estimated from the amount of trouble which the author took to come to close frips with the essentials of the book. It led him to send the following request to his American step-grandson, David Fleischman (8.8.37):

I have sent you a registered book...mark with blue pencil in the margin the most important passages of the plot itself and in the red pencil here and there wherever the words or dialogue seem to call for the special attention of a European...I shall try to use whatever bears upon what I am doing. (Selected Letters, p. 387)

Reference to maps of Ireland and of the west coast of America reveals that the coincidence of nomenclature is again working in Joyce's favour: the two heroes, Huckleberry Finn (of the American river scene) and Finn MacCool (salmon/man of the river landscapes of Ireland and Scotland), can be seen to have been metamorphosed into a landscape existence in Ireland's River Finn, and in the American township of Finn which rests on a river, east of the Clearwater mountains (110.N3).

I have previously pointed out that in the Wake Huckleberry Finn and Tom Sawyer together represent the resurrection of Joyce's Irish racial archetype to the spiritual liberty of boyhood in a new world landscape. In Peter Sawyer Joyce combined the Christian (Peter - rock - Church) with the pagan (Sawyer - tree - elemental mysticism); 'Peter' plus 'Sawyer' equals Christianity plus spiritual mysticism, the warring elements that are responsible for the Irishman's response to life. By replacing Jonathan Sawyer, the founder of the new world Dublin, with Peter Sawyer, the personification of the Irishman's spiritual dichotomy, Joyce has presented the reader with his concept of the Irish migrant as having achieved the fulfilment of a racial dream and legend. In this respect,

however, although spiritual resurrection in the west has been achieved by HCE, at a later point in this section of the thesis I will attempt to reveal that he continues to look to the west.

Joyce introduces Peter Sawyer in the opening lines of the Wake, together with reference to St Patrick, St Peter, Isaac, Noah and his Ark, and to Christianity, in a scene that has been adequately summed up by Campbell and Robinson:

The first four paragraphs of FW remotely suggest the first verses of the Book of Genesis. On a darkened stage, and against a cosmic backdrop, terrestrial scenes and characters begin to emerge in a drama of creation. The landscape itself gropes its way into action, and in the primeval dawn we dimly descry a river and a mountain.
(A Skeleton Key, p. 29)

The loss of capitalization on items such 'fall' and 'christian' suggests the reduced significance of Christianity. The fall and temporary death of HCE as Finnegan seems to indicate his spiritual death or paralysis under the influence of the Church; certainly, he falls from grace.

A passage that occurs towards the end of the first page contains a key to the spatial structure of Joyce's landscape: 'the humptyhillhead of humself promptly sends an unquiring one well to the west in quest of his tumptytumtoes'. This is a reference to the legendary pagan hero, Finn MacCool, who is reputed to be buried beneath Dublin, with his head under Howth and his feet several miles inland. But it also includes reference to the ancient, legendary Celtic theme of movement to the west.

The opening page reference to Sir Amory Tristram, founder of the St Lawrence family of Howth, introduces Joyce's concept of cyclical

recurrence in history, his having 'rearrived from North Armorica', which is ostensibly North Brittany. The lexical deviation, however, facilitates the mergence of Armorica of the old world with the new world scene of North America, as Campbell and Robinson have observed in reference to the immediately succeeding text:

The phrase following develops this evocation of the New World Beyond the Sea, to which those Irishmen fled who took refuge from the English plunderer... 'nor had topsawyer's rocks by the stream Oconee exaggerated themselves to Laurens County's gorgios while they went doublin their mumper all the time...' Oddly enough there is a stream Oconee flowing through Laurens County, Georgia, U.S.A., and on the banks of this stream stands Dublin... Thus an American duplication of Dublin on Liffey is Dublin on Oconee. The word Oconee resembles the Irish exclamation of grief, 'ochone', undoubtedly uttered by many an Irishman leaving his home for America. (A Skeleton Key, pp. 31-32)

The above quoted passage also contains the basic elements of the scheme of opposition that is at the centre of the book's theological argument. It can be seen that Joyce has placed on close proximity to the American Dublin the 'topsawyer's rocks', which together represent the opening aspects of his tree and stone scheme, or the pagan mystic and the Christian, respectively. Thus we have an immediate introduction of the conflicting spiritual states and responses of the Irish migrant; the accompanying references to Irish history indicate that within all these migrants there lie the racial experiences and responses that will bring about a predestined repetition of history.

Campbell and Robinson also recognized that the opening passage of the Wake introduces the theme of movement from Ireland to America:

The drift of this dense passage is as follows: A successful son of HCE emigrates from East to West, as his father before him. Settling in America he begets a large progeny... The idea of procreation

and prosperity is carried forward by the expression 'doublin their mumper all the time', which may be read primarily as 'doubling their number all the time'.
 (A Skeleton Key, p. 32)

In a letter to Harriet Shaw Weaver (15.11.26) Joyce explained to her the opening page of the Wake, including his reference to 'Dublin, Laurens Co, Georgia, founded by a Dubliner, Peter Sawyer, on r. Oconee. Its motto: Doubling all the time' (Letters, I, p. 247). This early replacement of the Dubliner, Jonathan Sawyer, by Peter is Joyce's indication of his intentions.

The Wakean word 'gorgios' has been described by Campbell and Robinson as a gypsy term meaning 'non-gypsy' and 'youngster'. The application of its last meaning to the phrase 'Laurens County's gorgios' further indicates the concept of the spiritual renewal or youth of the Irish immigrants in their new world landscape. The information that the 'topsawyer's rocks' have not 'exaggerated themselfe' to the American 'gorgios' suggests that the power of the Church on these youngsters, personified by Huck Finn and Tom Sawyer, is for the time-being subdued.

The final reference to Peter Sawyer occurs during a summary of the ancestral history of HCE and ALP; as archetypal man and woman they 'never learned the first day's lesson...and escaped from liquidation by the heirs of their death', after which we come to 'and rolled oiled logs into Peter's sawyery and werfed new woodcuts on Paoli's wharf and ewesed Rachel's lea and rammed Dominic's gap' (580.3-6).

There are four places in North America that are called Paoli; one of them stands on a small river that flows into the great Republican river (108.H9). A particular interpretation of the text relates the human

spirit to aspects of the tree: 'they brought their broken old spirits ('olled logs') to God's wooded landscape, and took on (G.werft:ship-yard) new ones on Paoli's banks'. In the immediately succeeding text there is reference to movement within America, first to the north, and then across to the west: they 'struck rock oil...in Toobiassed and Zachary' (Tobias 108.N9, Zachary 107.E11). Then there is reference to 'gentle Isad Ysut' (Isabella 100.R8), and 'dinsiduously, to Finnegan, to sin again' (Dinsmore 100.E7, Finnegan 100.E7); they 'sin again' in this new land, and so signify that sexual response is an innate element in the renewal of life.

The succeeding paragraph includes the items 'chill' (Chilly 110.M5); 'hydrocomic' (Hydro 109.M6, Como 109.E2); 'cop with the fenian's bark' (Copco 110.C8, Fenn 110.J4, Barkley 110.A1); 'Purses Rell' (Purcell Ra. 110.K1); 'O'Connell' (Connell 110.G3); 'Burke' (Burke 110.K2); 'butted' (Butte 110.N3); 'bucked' (Bucks mt 111.C2); 'jiggers' (Jiggs 110.K9); 'from Malin to Clear' (Malin 110.D7, Clear l. 110.L7).

On the page following the above (581) the notion of the American landscape is intensified: there is reference to 'Heinz cans everywhere and the swanee', and to the 'Eyrewaker's family sock that they smuggled to life' (sockeye: a species of Pacific salmon, thus an American avatar of HCE). After reference to the American author, Oliver Wendell Holmes ('as they wendelled'), there seems to be a detour to the north with 'highjacking through the nagginneck pass' (Jack mt. 110.E1, Naknek 112.D12); 'as they hauled home their hogsheads' (Homer 112.F11, Home 110.H5, Hog River 112.D6). Finally, there seems to be a return to the west coast with reference to 'orseriders in an idinhole' ('horseriders in Idaho' = Map 110), and 'Ah, dearo! Dearo, dear! (Deary 110.J3).

Another means by which Joyce achieves the migration of his racial archetype is his mergence with Fingall, a legendary Scottish hero who came to Ireland to fight the Danes. Ireland's plain of Fingall is to the north of Dublin, Fingall's Cave is situated to the west of Scotland, and one of the two remaining Fingalls is in Tasmania - where Shem is known to have journeyed - while the other is in North Dakota, east of the Clearwater mountains (108.N3), which draws these specific regions into line with a textual scheme of movement that has previously received acknowledgement in a critical interpretation of the Wake.³³

Metamorphosis is very much in evidence in the Wake, and the most commonly used of HCE's many titles can be found in the vicinity of the Clearwater mountains: Humphrey 110.D2/110.N5, Ulysses 110.L4, Finn 110.N3, Adam Findlater undertook civic restoration in Dublin, and he is associated with Finn in the text (214.11, 334.33, 619.3); maps 110 and 100 overlap, and Findlater is situated on the boarderline of the two areas, together with Finnegan (Findlater 100.M8, Finnegan 100.M8), Findlater being situated on a tributary of the Qu'Appelle River (100.M8) which itself appears in the 'Anna Livia' section of the Wake, among a considerable number of references to nomenclature that can be found in the north-west region of America: 'How elster is he^a called at all? Qu'Appelle? Huges Caput Earlyfouler' (197.7-8) - Elstow 100.L7, Calder 100.Q7, Qu'Appelle 100.M8, Hughes River 100.R2, Capasin 100.K5, Earl Grey 100.N8, Fowler 110.01.

The surrounding two pages of the text (196-197) are equally rich in references to the same region, as the following extracts will reveal:

33. For further information on Shem's journey to Tasmania see Clive Hart, Structure and Motif, 'Spatial Cycles: I - The Circle', pp. 109-128

'And don't butt me - hike! - when you bend': Butte 110.N3, Bend 110.D5, plus Hiko 111.J4 and Hite 111.04, on the Dirty Devil river; several lines later HCE is referred to as a 'duddurty devil!'. The term 'hike' has further relevant associations:

The Egyptians had two ideas about the origin of life. The first was that it emerged in God out of the Prim-
eval waters; the other was, that vital essence - Hike -
was brought hither from a distant, magical source...
'the Isle of Fire'...The Phoenix is the chief messenger
from this inaccessible land of divinity...Its flight is
the width of the world.³⁴

The Phoenix is a central symbol in the Wake, and it is to be found in the new western American landscape (Phoenix 111.M8).

'Wallop it well with your battle and clean it': Willapa r. 110.B3, Wallowa r. 110.H4, Pit r. 110.D8, Battle mtn. 110.J9

'the dneepers of wet': Deep River 110.B3

'under loch and neagh': Locke 110.H1, Neagh Bay 110.A1

'the King fierceas Humphrey, with illysus': Kings r. 110.G8, Humphrey 110.D2/110.N5, Ulysses 110.L4

'Temp untamed will hist for no man': Tempe 111.N8, Ulysses 110.L4 ('Noman' was the name which Ulysses used to identify himself to Polyphemus).

'as you spring': Spring Bay 110.N8

'Ask Lictor Hackett or Lector Reade of Garda Growley': these items are more widely spread over the north-west region than has previously been the case: Hackett 100.E6, Read Is. 101.Q1, Garde l. 101.U4, Growler mtns. 111.L9

'Or where was he born or how was he found? Urgothland, Tvistown on the Kattekat? New Hunshire, Concord on the Merrimake?' (197.8-10). The town of Concord, and the Concord and Merrimack rivers are in New Hampshire

34. R. T. Rundle Clark, Myth and Symbol in Ancient Egypt, 1959, first p/b edition (London, 1978), p. 246

on the east coast of North America, where Thoreau wrote his philosophical works, Walden (1854), and also A Week on the Concord and Merrimack Rivers (1849); the possibility of Thoreau's influence upon Joyce has been examined elsewhere in this study. The German 'ur' means primitive or ancient, and joined to 'gothland' its European properties are obvious; the Danish 'tvist' means discord, dispute, the opposite of concord; therefore, within the above brief example from the Wake's text, the two opposing regions, ages and conditions of Europe and America are balanced against each other.

'For mine ether duck I thee drake. And by my wildgaze I thee gander':
Minam r. 110.H4, Duck r. 100.R7, Drake 100.M7, Wildgoose 100.02, Gander r. 98.R5.

'Pemmican's pasty pie': Red Indian food, 'deer-marrow mixed with blood', described in Eirik's Saga (see Magnusson and Palsson, p. 27).

The names of five Canadian rivers are to be found in the last five lines of the page (197): 'pigeonhouse': Pigeon River 100.N2, House River 100.E3; 'Suchcaughtawan': Saskatchewan r. 100.05; 'the whale's away with the grayling': Whale r. 97.N6, Grayling r. 101.L6; 'Pilcomayo': this is Pilcomayo r. 115.G3 (Paraguay).

At this point it is interesting to expand upon a further element of coincidence, in relation to Glasheen's suggestion that the viceroy who made a mistake in the interpretation of the Irish name for the Phoenix Park (Lord Chesterfield), did Joyce a favour: she says 'his mistake was useful to Joyce. Water, seen as woman and transmuted into whiskey, is the element of resurrection in Finnegans Wake - usquebaugh or 'water of life' (Glasheen, p. 233). In the new world region of North America Finnegan (100.E7) must pass south, through the Whiskey Gap (100.D9), before he can arrive in his place of resurrection. Once in the

Clearwater region (which, incidentally, has its Chesterfield 110.D9), and beyond Kalispell at 110.L1 (Kali: Hindu goddess of death and destruction, who appears in the Wake at 5.16), he will find his Edens (110.Q7, 110.B3, 110.08, 110.02) and Paradises (110.H8, 110.08, 110.H4, 110.L2).

To return to the text of the Wake (page 5), the paragraph which precedes the reference to Kāli in 'unkalified', contains several items which also accommodate new world nomenclature. The section of text is as follows, with the items of nomenclature in brackets: 'His crest (Creston 110.L1/G2) of huroldry (Huron 111.D5), in vert (Green r. 110.Q8) with ancillars, troublant (Troublesome 109.D1), argent (Argenta 110.N4), ...horned (Hornbrook 110.C8). His scutchum fessed, with archers (Arches Nat. Mon. 111.P3)...handling (Handel 100.J6) his hoe (Hoey 100.M6), Hohohoho (Hoh River 110.A2), Mister Funn (Finn 110.N3), you're going to be Mister Finnagain (Mistatim 100.06, Finnegan 100.E7)! Comeday morm (Como 110.L3, Day 110.D8/B7, Mormon mtns. 110.L4)...Hahahaha (Ha Ha Bay 98.03).'

Immediately following the above reference to 'unkalified' we have 'muzzlenimiissilehims that...the whitestones ever hurtleturtled': Mussel-shell River 110.S3, Whitestone Lake 100.U2, Turtle Lake 100.J5.

The great number of these American place and river names that occur in the Wakean text prompts the suggestion that it is a phenomenon which stretches beyond the realms of coincidence.

The following section from the opening pages of the Wake has previously been interpreted as relating to a conducted tour of the Wellington Museum (the 'Museyroom') in Dublin's Phoenix Park, with the

inclusion of reference to examples from history of human conflict.

Within the same text there can also be found an underlying reference to the new world region of North America, in the form of a description of a silent war among the naturalistic elements of the landscape. It has been suggested elsewhere that in much of the Wake Joyce is waving a map at the reader, and this seems to be very much the case in relation to the following brief, list-like text which, preceded by the repetitive 'This is', indicates that the contents of the passage could just as easily be found on a map as in a museum:

this is the Grand Mons Injun. This is the crimealine of the alps hooping to sheltershock the three lipoleums. This is the jinnies with their legahorns...Feinting to read in the handmade's book of strategy while making their war undisides the Willingdone. The jinnies is a cooin her hand and the jinnies is a ravin her hair and the Willingdone git the band up. This is big Willingdone mormorial tallowscoop Wounderworker obscides on the flanks of the jinnies. Sexcaliber hrosspower. Tip. (8.29-36)

Glasheen has suggested that 'Grand Mons Injun' is the American general, Ulysses Grant, presumably because she has identified Grant as the black or red man in the Wake. As regards the jinnies, they are open to various acceptable interpretations as to their characterization and roles. Glasheen believes that they are 'two girls at war with their father...who plays Willingdone in the Museyroom episode' (Glasheen, p.145). According to Campbell and Robinson, they are 'a couple of young mares on the battlefield, and...a pair of Napoleonic filles de régiment' (A Skeleton Key, p. 41, note 3). By means of reference to the works of the American writer of tales of the 'wild' north-west of America, Bret Harte, with whose writing Joyce was familiar (he at one time owned Harte's Gabriel Conroy (1903), and Tales of the West (n.d.), the contents of this text can be seen in a different light. In one of his works Harte refers to both a girl and a donkey as 'Jinny'; but in the same collection of stories

he also refers to the 'flanks of the Sierras', whereas Joyce writes of 'the flanks of the jinnies'. The indications are that in these last descriptions both authors are referring to mountain regions on the Pacific coast of North America. Apart^{from} two exceptions, all of the items that are contained in Joyce's text can be found on Maps 100 and 110, as well as on Map 101, which thus cover the whole of the north-west coastal region.:

'Grand Mons Injun': Grand mtn. 101.P10, Indian r. 101.D4

'crimealine of the alps': Crimea 115.F7, Alpercatas r. and mtns. 115.F7/8 (situated in Brazil, these are the two exceptions).

'hooping to sheltershock': Hooper 110.B8, Shelter Cove 110.A9

'the three lipoleums': this may refer to a river in the neighbourhood of the above items - Trinity r. 110.B9

'This is the jinnies': Rocky Mtns. 101.N-R/9-12, extending a large distance along the western region, from north to south.

'legahorns': Fowler 110.01 (leghorn fowl)

'war' and 'hand': Wartime 100.J7, Handel 100.J6

'Willingdone': Willingdon mtn. 101.P10; Willingdon 100.E5

'cooin': Coolin 110.J1

'ravin her hair': Ravalli 110.L2, Perma 110.L2, Flathead L. 110.L2

'git' and 'mormorial': Gott Pk. 101.M10, Mormon Mt. 110.L4

'Sexcaliber hrosspower': Sexsmith 101.08, Ross r. 101.04, Power 110.02

It will be seen that in the majority of cases each item is in close proximity, geographically, to its nearest textual neighbour, which gives added support to the theory that in the passage as a whole the author is referring to a map. When it is approached from this angle, the text becomes a fairly precise landscape description.

this is the Grand Mountain and the Indian River. This is Crimea, in the vicinity of the Alpercatas mountains and

river, and we sweep around to find Hooper and Shelter Cove in the region of the three-in-one river (Trinity). This is the Rocky Mountain range, with Ledger, Handel and Wartime, all to the east of Mount Willingdon. As ALP flows through the Rockies she encounters Coolin, as well as Ravalli and Perma, near to the Flathead Lake. To the north, Gott Peak and Mount Willingdon stand on either side of the upper reaches of the Rockies. This is a land of six-calibre guns and of horsepower (Ir.ros: horse).

According to W. B. Crow, the 'jinni' is a non-human spirit:

They are most fully described in Moslem legends... They are said to be composed of smokeless fire, in contrast to the angels, who were made of light... among men they are found on the sea shore, the banks of rivers and in ruins and deserted places...they are said to live for several centuries.³⁵

When they are seen in this light, the jinnies/Rockies of Joyce's landscape take on an extra quality of mystical existence which defies temporal and spatial limitations, while their natural habitat, in close proximity to natural water of the earth, makes them suitable elements for Joyce's river landscape.

The final, somewhat cryptic item in the Wakean passage, 'Tip', deserves its own analysis because of its great significance in relation to the landscape scheme. Campbell and Robinson seem to have been alone in discerning something of its potential:

The repetition throughout Finnegans Wake of the word 'tip' finally turns out to be a dream transformation of the sound of a branch knocking against HCE's window as he sleeps beside his wife in the upper room. This branch is the finger of Mother Nature, in her desiccated aspect, bidding for attention. (A Skeleton Key, p. 41, note 2)

35. W. B. Crow, The Arcana of Symbolism (London, 1970), p. 57

The final part of the above statement holds the key to the tree's whole, complex function in the Wake. Trees appear to have played no part in the above text; indeed, the tree in its picturesque role would be superfluous in this passage. The dominant theme is that of war and aggression, and at the landscape level Joyce has described everything on the horizon in its relation to the Rockies which dominate the scene. To bring in a particular reference to the great, powerful fir tree of this region would detract from the intentional depiction of the overwhelming presence of the Rockies. However, as Campbell and Robinson have pointed out, the occurrence of the seemingly insignificant 'Tip', brings into the landscape the mystical 'finger of Mother Nature'. The recurrence throughout the Wake of this small word, as the mystical branch which 'tips' at the spiritual subconsciousness of HCE, is another aspect of the Wakean tree, which functions primarily as a symbol of the mystical alliance between the spirit of man and the natural universe. Thus, in the above passage, the word 'Tip', while standing in apparent isolation from its contemporaries, injects a gently persistent spiritual element into the landscape scene.

Extracts taken from the immediately succeeding text support the concept of movement into the north-west landscape of America. For instance, 'This is the jinnies' hastings dispatch for to irrigate the Willingdone' (9.2-3), can readily be seen to apply to the flowing rivers among the Rockies, as they 'irrigate' the vicinity around Willingdon Mount.

There is further support for this theory several lines later, with 'This is me Belchum in his twelvemile cowhooks, weet, tweet and stamp-forth foremost, footing the camp for the jinnies' (9.15-17). In the Wake Belchum is the Man Servant: 'By times he represents the dark

usurped races - Utah Indian (16.10)...living primitive...Stone Age man of Africa, nazi, or American redneck' (Glasheen, p. 184). The Latin 'servus' means slave, and in the above Belchum (Servia 110.G3) is 'in his twelvemile cowhooks' (Cow Creek 110.G2-3), and 'stampforth foremost' (Stampede 110.D2, Foremost 110.F9) are 'footing' (Blackfoot r. 110.M3) the Rocky Mountains.

Tree imagery and nomenclature are further means by which Joyce carries the Wake into the American landscape. Wakean references to American trees are plentiful, and related to the spiritual responses and condition of the Irish migrant. The red wood tree in particular, makes frequent appearances in the Wake, and Glasheen has recognized that there must be some kind of function attached to them, but she is unable to expand upon the following:

Sequoia - the 'big tree' or 'red wood' of California. One of its kind was brought to England, 1853, and named Wellingtonia and the same species is called Washingtonia in America. I think Joyce mixes the giant redwood with Washington's cherry tree and with the Tree of Liberty (see Eleutheriodendron) whose political colour is 'red'. I give a few 'cherries', 'redwoods', 'bigtrees'...because they make a theme and unite Wellington to Tree and Stone.
(Glasheen, p. 258)

The following example includes a direct reference to the redwood tree that grows on the west coast of North America:

Now (to forbear for ever so little of Iris Trees and Lili O'Rangans) concerning the genesis of Harold or Humphrey Chimpden's occupational agnomen...and discarding once for all those theories from older sources which would link him back with...We are told how in the beginning it came to pass that like cabbaging Cincinnatus the grand old gardener was saving daylight under his redwood tree one sultry sabbath afternoon...in prefall paradise peace. (30.1-15)

The opening sentence requests that orthodox theories regarding the Scandinavian origins of HCE be discarded for a while, and we are then taken back into the farthest recesses of his ancient ancestry, to Adam who is for some reason located in America. A more conventional presentation of the same material would probably read as follows:

Now (to forget for a while the Irish Tree-alphabet and Irish history) concerning the sources of Harold or Humphrey Chimpden's name...and discarding all the theories which link him with...We are told how in the beginning, like the great ploughman Cincinnatus, Adam/HCE was content in his own rural scene, under the redwoods of the American landscape, through Daylight Pass, in the peace of Paradise Valley.

The phrase 'under his redwood tree' may have been taken from the title of Bret Harte's book, Under the Redwoods (1914). The Latin word 'agnomen' means a surname that is acquired by an individual but not transferred to his posterity.³⁶ Joyce's re-hash of the Creation story has confirmed Donnelly's identification of Atlantis/America as the original seat of Eden. Relevant place-names are as follows: Daylight Pass 111.H5, Redwood Valley 111.A2, Paradise Valley 110.H8. Cincinnatus is also to be found on the American continent (Cincinnatus 103.C1), but he is far removed from the west coast and its redwood trees.

The following example refers to a landscape in which are the 'Vancouverers Forests', a 'trapper' and a 'treepartied ambush':

But it oozed out in Deadman's Dark Scenery Court...that when and where that knife of knives the treepartied ambush...And how did the green-eyed mister arrive at B.A.?...A cross-grained trapper...the renting of his rock was from the three wicked Vancouverers Forests bent down awhits, arthou sure? Yubeti, Cubillum comes!

(87.33-88.28)

36. Brendan O Hehir and John Dillon, A Classical Lexicon for 'Finnegans Wake' (London, 1977), p. 169

The passage from which the above has been taken relates to the Dublin trial of HCE, but an examination of the preceding text widens out the spatial references considerably. There is reference to HCE's Pacific and Atlantic pursuits (85-86), and to Francis Bacon, who wrote New Atlantis. Almost all the west coast place, river and mountain names (underlined) that have been implanted in the text occur in an area that is spread around the central core of Vancouver: Deadman L. 111.H7, Big Arm 110.L2, Cross L. 100.U4, Grainland 100.L7, Trapper Peak 110.L4, Renton 110.C2, Rock L. 110.H2, Vancouver 110.B2, Forest 110.J3, Bend 110.D5, Downs mtn. 110.Q6, Whitman Nat. Mon. 110.G3, Yuba River 111.C2, Emigrant Gap 111.D2.

It is a peculiarity of Joyce's work that various themes and characters are carried through his books, and 'the green-eyed mister', above, has arrived in the American landscape from Dubliners, where he was a sexual pervert with 'a pair of bottle-green eyes' (Dubliners, p. 23). The point seems to be that the weaknesses and sins of his old life and world will inevitably accompany man to his new beginnings, as an inherent part of his make-up.

The example as a whole contains items which strongly suggest that the scene on the American frontier is one of hunting and savagery; there are highly evocative overtones in the references to 'Deadman's Dark Scenery', 'knives', 'ambush' and 'trapper'. The application of the epithet 'wicked' to the forest seems to hold the suggestion that the ancient, mystic powers of the pagans is to be found among these new world trees. The 'tree partied ambush' holds several possible levels of meaning: apart from the obvious reference to a three-man ambush, there is a deeper level of meaning that is indicated in the presentation of 'three' as 'tree'; the most obvious inference seems to be that the

migrant's spirit has been captured by the mystical aspect of nature that abounds in the untamed landscape. The reference to 'renting of his rock', that is being achieved by 'the three wicked Vancouverers Forests', lends support to this theory; if the item 'rock' is regarded as being symbolic of the Church, then the message seems to be that the effectiveness of man's Christian teachings has been destroyed in his return to the wilderness. The term 'wicked' underlines the idea of the opposition of the naturalistic atmosphere of the wilderness to the disciplines and doctrines of the Church, so that the overall impression is that of a paganistic spiritual liberty lying in wait to 'ambush' the Irish migrant.

In Bret Harte's book, Tales of the West (once owned by Joyce), there is a character called Yuba Bill, and it seems that in 'Yubeti, Cubilum comes!' Joyce is merging him with Finn MacCool of the old world. Also, within the immediate area of the Vancouver landscape there is a river Yuba, adjacent to which is Emigrant Gap.

There are indications that Joyce may well have been influenced by the writing of Jack London, in his relationship of the American frontier landscape with the concept of a return to spiritual liberty. London's book, The Call of the Wild (1903), is referred to in Joyce's Wake notebook, which indicates the latter's intention of utilizing some aspect of the book (Scribbledehobble, p. 186); on at least four occasions in the Wake there are references to both the author and his book, although previous critical work seems not to have discovered this.³⁷

The setting of London's novel is America's west coast, from

37. Jack London, The Call of the Wild (London, 1903), 1977 reprint

California to Alaska, during the 1897 Klondike gold-strike. At a superficial level the narrative tells of the adventures of a dog, Buck, who is abducted and sold into a harsh existence, working among dog-teams of the ice-bound Yukon landscape. We are also permitted to observe the dog's developing spiritual responses to the situations in which he finds himself, and the strengthening of his long-silent, primitive instincts. The book opens with a chapter entitled 'Into the Primitive', which is preceded by a short introductory verse:

Old longings nomad leap,
Chafing at custom's chain;
Again from its brumal sleep
Wakens the ferile strain.

The verse is applicable to the dog, but it would also be an appropriate summary of the archetypal aspects of HCE. Throughout the Wake primitive instinct is seen to lie directly beneath the surface veneer of Joyce's character; The shadowy racial memories that lurk in the hidden depths of his subconscious are occasionally brought to the surface in the guise of Ham/Man Servant/Mutt/Black or Red Man, as various personifications of HCE's ancestry, so that he is at one with them.

In Portrait Joyce was already working on the concept of man's hidden racial memory, in Stephen's response to the wading girl: 'He had heard what her eyes said to him...and knew that in some distant past, whether in life or revery, he had heard their tale before', and later, 'He was in another world; he had awakened from a slumber of centuries' (Portrait, pp. 69 and 100). Similarly, the reader of London's book is made aware of Buck's gradual reversion to an instinctive, long-suppressed primitive state, in which he becomes sensitively attuned to the natural elements of the wild landscape and , in some mystical way, to lives that have long

since gone:

Sometimes as he crouched there, blinking dreamily at the flames, it seemed that the flames were of another fire, and that as he crouched by this other fire he saw another and different man...shorter of leg and longer of arm...The hair of this man was long and matted, and his head slanted back under it from the eyes. He uttered strange sounds, and seemed very much afraid of the darkness. (Call of the Wild, p. 51)

In this description we have Joyce's primordial character, Mutt, the Stone Age primitive of Finnegans Wake:

Forshapen his pigmaid hoagshead, shroonk his plodsfoot. He hath locktoes, this short-shins, and, Obeold that's pectoral, his mammamuscles most mousterious...Me seemeth a dragonman...What a quhare soort of a maham...Lets we overstep his fire defences and these Kraals of slit-sucked marrogbones. (Cave!). (15.30-16.3)

This return to the past is particularly apparent in Buck's recognition of an agelessness in himself:

He was older than the days he had seen and the breaths he had drawn. He linked the past with the present, and the eternity behind him throbbed through him in a mighty rhythm...behind him were the shades of all manner of dogs. (Call of the Wild, p. 79)

It is this powerful argument for the existence in all living things of hidden racial memories, that is the basis on which Joyce structures the Wake's characterizations; behind HCE, the modern-day Irishman, there are the shades of all manner of men.

There are several passages in Finnegans Wake which appear to contain references to features from both The Call of the Wild, and its author, Jack London; each one is examined in turn, below:

1. wodka blizzard's business Thornton had with that Kane's fender only to be answered by the aggravated assaulted that that that was the snaps for him...to sultry well go and find out if he was showery well able...No such lumber. No such race...Yet how lamely hobbles the hoy of his...mortally hammering his magnum bonum (the curter the club the sorer the savage).
(63.6-34)

The above is almost a direct summary of a corresponding passage in The Call of the Wild (pages 71-72): Hal, intent only on the race to get to the gold strike, is resentful of Thornton's advice to take no more chances on the melting ice. He hammers at his team of lame, weary dogs with a club until the once magnificent and savage Buck is close to death. The Wakean text contains a scattering of names that resemble those in the Alaskan and Yukon landscapes: 'Little Britain' (British Mtns. 112.J3); 'Reade's' (Read Is. 101.Q1); 'Kane's' (Kanektok r. 112.B11); 'Orange Tree' (Orange Cr. 112.K5); 'Murray' (Murray r. 101.N8).

2. He had his sperrits all foulen on him...and looked like bruddy Hal...and be donkey shot at?
...Andure the enjurious till imbetther rer...tell that old frankay boyuk to bellows up the tombucky in his tumtum argan and give us a gust of his gushy old. Goof! (234.1-33)

In the corresponding text Hal, the brother of Mercedes (who finds her way into Portrait), has shot some of the dying dogs. Twice Buck endures injuries (once at Hal's hands, and once in rescuing Thornton) which are healed under Thornton's care. 'Boyuk':Yukon?

3. whenby Gate of Hal...our most noble, when hross-bucked...Whosaw the jackery dares at handygripper thisa breast?...Some one we was with us all fours... First liar in Lonsend! Wulv!...
...Tell the woyle I have lived true thousand hells...snowdrift to my ellpow...to judge..
(535.5-31)

It is difficult to make sense of the text in which these broken references occur, but they themselves carry several elements of nomenclature that are remarkably similar to those of Jack London, Hal, the dog Buck, turned wolf ('Wulv'), as well as aspects of his life in the snowdrifts of Alaska; 'to judge' brings in a reference to Buck's original owner - a judge.

4. There end no moe red devil in the white of his eye. (252.33-34)

In The Call of the Wild Buck is at one point called 'you red-eyed devil' (Ibid, p. 8). In Joyce's text from which the above was taken there are also further items that appear to be relevant: 'husky', 'London', 'waggerful', 'bite', 'buckskin'; two other items, 'Sol' and 'selluc', together form a dual reference to the name of Sol-leks, an old husky contemporary of Buck, who had one eye.

London tells us that Buck was 'jerked from the heart of civilization, and flung into the heart of things primordial' (Call of the Wild, p. 15). Similarly, Joyce has carried HCE and ALP way beyond the confines of contemporary Dublin, and into the timeless wilderness of infinity. A further point of comparison: in the Wake negative and positive attributes are firmly attached to the east and west respectively; in The Call of the Wild Buck and his human companions find spiritual pleasure and fulfilment in the west, but a final journey to the east brings death for the men.

In the Wake specifically named tree species that are indigenous to the Pacific coast of North America, also function to carry the theme of HCE's death and resurrection into the landscape of the new world:

Transocean atalacclamoured him;...He lay under leagues of it in deep Bartholoman's Deep.

...on the morrowing morn of the suicidal murder of the unrescued expatriate, aslike as asnake comes sliduant down that oaktree onto the duke of beavers, (you may have seen some liquidamber exude exotic from a balsam poplar at Parteen-a-lax Limestone. Road and cried Abies Magnifica! not, noble fir?) a quarter of nine, imploring his respiency, saw the infallible spike of smoke's jutstiff punctual from the seventh gable of our Quintus Centimachus' porphyroid butter-tower and then thirsty p.m. with oaths upon his lastingness...(O land, how long!)...Hush ye fronds of Ulma! (100.1-36)...

Both Glasheen and Campbell and Robinson have offered interpretations of this passage which are fundamentally erroneous. Glasheen tells us:

he was dead - murder, suicide, accident (see Parnell, Pigott). But next morning smoke issued from one of the towers he had built over his grave, which is in the Vatican. The smoke shows he himself is there.
(Glasheen. p. xxxvi)

Campbell and Robinson also believe that HCE has met his death at this point in the text:

dead, whether by land or water. Transoceanic cables declared for the latter: he lay under leagues of water in Bartholoman's Deep...(And he having departed, his successor was elected:) On the morn following the suicidal murder of the unrescued expatriate, there was seen the infallible spike of smoke announcing the election of the new Pope. (A Skeleton Key, pp. 82-83)

These interpretations have both ignored the relevance of the tree imagery in this passage which they suggest portrays, quite simply, the death and resurrection or replacement of HCE within the Church or 'Vatican'; in this respect both interpretations are fundamentally erroneous. As the 'unrescued expatriate' HCE has been totally ejected from both his Church and his homeland. Joyce is saying that, while condemning the 'sinful' individual spirit to exile, the Church is pre-

occupied with attending to the ritual of its own self-perpetuation, as symbolized in the election of the new Pope. The phrase 'suicidal murder' at first appears to be a contradiction in terms, but Joyce is saying that although the Church has 'murdered' HCE spiritually, it nevertheless believes that in leaving its jurisdiction he has committed spiritual suicide.

Far from meeting his spiritual death in this passage, as the above two interpretations would have us believe, HCE achieves resurrection in the landscape of his new world, where he is surrounded by native trees that are symbolic of springtime and birth. 'Balsam poplar' and 'noble fir' are the names of trees that are indigenous to North America in general, and to the coast in particular, the former being called the black cottonwood in the region where it grows. Joyce's 'liquidamber exude exotic from a balsam poplar' is an accurate description of this tree's springtime habit of producing a liquid, gummy substance with which to protect its buds.³⁸ In fact, in one of his tales of the American west, Bret Harte actually refers to 'the healing balsam of the pine, the balm of resinous gums, and the rare medicaments of Sierran altitudes', which prompts the suggestion that this may have been one of Joyce's sources of knowledge on the subject.³⁹

'Abies Magnifica' is a Latin phrase: 'Abies' means 'fir tree' and 'Magnificus' means 'splendid' or 'grand', thus we arrive at 'grand fir', which is the common name of the Abies Grandis, a fir tree that is indigenous to the Pacific coast of Canada and the United States; further,

38. Herbert L. Edlin, The Observer's Book of Trees (London, 1975), 1982 reprint, p. 142

39. The Complete Works of Bret Harte, III: Tales of the Argonauts, and Eastern Sketches (London, 1914), p. 165

the Canadian Red Fir is also called the *Abies Magnifica*. Thus, the one phrase accommodates the names of two of the native trees of HCE's new world.

The 'Noble Fir' (*Abies Procera*) is another species of North American fir tree which has its homeland in the valleys of the Rocky Mountains (See Edlin, pp. 153-4). It is a species of the silver fir tree which, it will be remembered, was the tree of birth in the ancient, pre-Christian cult of the Druids. In post-Christian Ireland the elm (*L. ulmus*) has taken its place, but in the new world, where the silver fir is once more in the ascendancy, Joyce says 'Hush ye fronds of Ulma!' ('Hush you leaves of elm'); he is calling for the silence of the symbology of Ireland, which regards the elm as the tree of birth, because it is no longer relevant in this new world where its symbolic function has been returned to the silver fir, which now signifies and celebrates the spiritual rebirth of HCE. By this means HCE has moved in both spatial and temporal cycles; from Ireland to America, and from the past to the present, within the sphere of the tree imagery.

If, however, an Irish definition is applied to the term 'noble fir', then a further dimension is added to the text; in Irish 'fir' means 'men', therefore the complete phrase '*Abies Magnifica*! not, noble fir?', with capitalization applied to the trees rather than to the men that are indicated in 'noble fir', suggests HCE's tentative recognition that in his new world it is the fir tree-rich landscape which will assume dominance over his spirit, and not the 'noble men' of the Church.

The geographical features and nomenclature that are carried in the extract are supportive of the theory that HCE has been transferred to the American landscape. The item 'transocean' reveals his oceanic voyage,

but for some obscure reason he then arrives in the Pacific Ocean, along the west coast of South America, where Bartholomew Deep lies off the coast of Chile. The information that HCE lay there for an uncertain length of time may be a reference to some as yet unrecognized tale. The place of his resurrection as an expatriate is America's Ulster County (Map 103), where the relevant items listed below form a fairly tight cluster: 'morrowing' (Morrow 104.A7), 'sliduant' (Slide Mt. 103.F2), 'duke' (Dukes Co. 103.N4), 'beavers' (Beaver Kill r. 103.F3), 'amber' (Amber 106.C7), 'balsam' (Balsam Lake 106.B4), 'poplar' (Poplar 106.C3), 'Parteen':Ir.pairtin - little landing place (Landing Lake 100.U3), 'Limestone' (Limestone Lake 100.W2), 'noble' (Noble Lake 107.E7), 'Ulma' (Ulm 107.E7).

As a result of the above analysis an intelligible summary of the text can be arrived at, as follows:

on the morning after his spiritual death in the Church the rejected expatriate arrives in his new world of trees (healed by the balsam of the poplar at the place of his arrival. He cried 'Great is the magnificent Fir Tree of rebirth! not, men of the Church) in the old world the new Pope is being elected...(O Ireland, how long have they ruled you!)...The pagan trees of birth must remain quiet in Ireland where they no longer have power, and in the new world, where their role yet remains the prerogative of the noble/silver fir.

Thus, the expatriate HCE is spiritually liberated and resurrected by means of his association with the powerful naturalistic elements of the tree-rich landscape of his American new world; meanwhile, in the old world that he has left behind, the regime of the Church continues with the election of a new Pope, in the absence of the one-time 'prisoner of that sacred edifice' (100.25).

Pagan spirit via Christianity

Transocean atalaclamoured him;...He lay under leagues of it in deep Bartholoman's Deep.

...on the morrowing morn of the suicidal murder of the unrescued expatriate, aslike as asnake comes sliduant down that oaktree onto the duke of beavers, (you may have seen some liquidamber exude exotic from a balsam poplar at Parteen-a-lax Limestone. Road and cried Abies Magnifica! not, noble fir?) a quarter of nine, imploring his respiency, saw the infallible spike of smoke's jutstiff punctual from the seventh gable of our Quintus Centimachus' porphyroid buttertower and then thirsty p.m. with oaths upon his lastingness...(O land, how long!)...
...Hush ye fronds of Ulma!

Trans-Atlantic Movement

Transocean atalaclamoured him;...He lay under leagues of it in deep Bartholoman's Deep.

...on the morrowing morn of the suicidal murder of the unrescued expatriate, aslike as asnake comes sliduant down that oaktree onto the duke of beavers, (you may have seen some liquidamber exude exotic from a balsam poplar at Parteen-a-lax Limestone. Road and cried Abies Magnifica! not, noble fir?) a quarter of nine, imploring his respiency, saw the infallible spike of smoke's jutstiff punctual from the seventh gable of our Quintus Centimachus' porphyroid buttertower and then thirsty p.m. with oaths upon his lastingness...(O land, how long!)...
...Hush ye fronds of Ulma!

Tree Imagery

Transocean atalaclamoured him;...He lay under leagues of it in deep Bartholoman's Deep.

...on the morrowing morn of the suicidal murder of the unrescued expatriate, aslike as asnake comes sliduant down that oaktree onto the duke of beavers, (you may have seen some liquidamber exude exotic from a balsam poplar at Parteen-a-lax Limestone, Road and cried Abies Magnifica! not, noble fir?) a quarter of nine, imploring his respiency, saw the infallible spike of smoke's jutstiff punctual from the seventh gable of our Quintus Centimachus' porphyroid buttertower and then thirsty p.m. with oaths upon his lastingness...(O land, how long!)...
...Hush ye fronds of Ulma!

(See Appendix for details of the methodology upon which the above interpretation of cohesive elements is based.)

A further example of Joyce's usage of tree imagery occurs at the start of an extended description of Finn MacCool which covers thirteen pages of the text. We are given a dualistic presentation of both Dublin, Ireland, and the American landscape:

What secondtonone myther-rector and maximost bridges-
maker was the first to rise taller through his beans-
tale than the bluegun buaboababbaun or the gigantesous
Wellingtonia Sequoia; went nudiboote with troutere into
a liffeyette when she was barely in her tricklies.

(126.10-14)

Finn MacCool, source of myths that are 'second to none', is honoured in the legends of both Ireland and Scotland, and the item 'bridge-maker' refers to his supposed building of the Giant's Causeway, a 'bridge' of basalt stones that is supposed to stretch across the Irish Sea, linking Ireland and Scotland. The item 'beanstale' suggests the mythical Jack's beanstalk, as well as implying the heights to which Finn's legends have grown in Ireland, taller even than the legends of the tall trees of America.

Campbell and Robinson have interpreted the passage as follows: 'What myth-erector and bridgemaker was the first to rise taller than the bodhi-tree or Wellington Monument, went barefoot into the Liffey when she was barely in her trickles' (A Skeleton Key, p. 93). This interpretation covers the Irish aspect of the passage; the memorial to the Duke of Wellington (born in Dublin) stands in Phoenix Park, and the reference to 'nudiboote' associates Finn with the man whose style of boots originated the term 'wellingtons'. The reference to 'liffeyette...barely in her tricklies' suggests the young woman/river, rising from her source in the Wicklow mountains.

The same text also carries several simultaneous references to the new world counterpart of Ireland, by means of the dual significance that is inherent in certain items. For instance, the item 'Wellington' refers to the Irish soldier and also to the American tree, while 'liffeyette' signifies a French-American general as well as the Irish river. Thus, the Dublin-born Wellington who advanced England's cause in Europe and Asia, is balanced against his new world counterpart, the Marquis de Lafayette who opposed England's cause by helping the American colonies during the Revolution.

The 'bluegum' is the Eucalyptus or gum-tree, which originates in Australia, and its thematic relevance in this passage is obscure. With the phrase 'Wellingtonia Sequoia', however, we return to the Europe-America dichotomy, because it carries side by side, the English and the American names, respectively, of one of the species of the giant redwood trees of California - the Wellingtonia or Sequoia gigantea. Thus, the text is once more equally divided between the old and new worlds, by means of adjacently placed items.

The word 'trouters' has similarly interesting implications. It is instantly recognizable in its function as an inhabitant of the Liffey in Ireland. But the term 'trout' is also a common or generic name that is applied to many varieties of the salmonidae species of fish in the United States. Therefore, Joyce's use of the term again allows for a duality of reference.

The language used in the passage accommodates further items of nomenclature that are peculiar to the North American continent, but this time they appear to relate to two specific regions, although this could be counted as nothing more than mere coincidence:

<u>Item</u>	<u>Lower Mississippi Region</u>	<u>Pacific Coast</u>
'myther-rector'	McCool 107.G8 Rector 107.F7	Finn 110.N3
'taller'	Tallahalla r. 107.G10	
'bluegum'	Blue Mt. 107.B7	Blue Mt. 110.G5
'Wellingtonia'	Wellington 107.L8	Wellington 111.E3
'Sequoia'		Sequoia Nat. Park 111.F5
'trouters'	Trout 107.D10	Trout Cr. 111.L6
'liffeyette'	Lafayette 107.K5/L9/D11	Lafayette Res. 111.C4/C8

The first items in the above two areas produce the whole of Finn MacCool's name; plus, the former group is located in the region of the Mississippi river, which is associated with ALP; see 'her muddled name was Mississliffi' (159.12-13).

To return to the item 'liffeyette', its one other occurrence is also accompanied by American references, and seems to indicate the new world position of the resting Finn:

Papa Vestray, come never anear you as your hair grows
wheater beside the Liffey that's in Heaven!...Your
heart is in the system of the Shewolf and your crested
head is in the tropic of Copricapron. Your feet are
in the cloister of Virgo...And that there texas is
tow linen. The loamsome roam to Lafayette is ended.
(26.6-16)

'Papa Westray is in the Orkney Islands, but the term is derived from the Norse for 'Priest's Island', which in the above context could well be applicable to Ireland. The implication seems yet again to be a rejection of the Church of Rome.

The 'system of the Shewolf' would be the primitivism of the north-west landscape of America, as recorded by Jack London in The Call of the Wild. The remainder of the passage seems to be concerned with spreading Finn around the American continent. The final sentence is a declaration

that Finn's/HCE's lonely voyage to Lafayette's America is ended.

The phrase 'wheater beside the Liffey that's in Heaven' can be related to a similarly 'Americanized' wheat item that is also placed in opposition to the Irish scene, in the following passage:

while his body still persisted, their present of a
protem grave in Moyelta of the best Lough Neagh
pattern...

Best. This wastohavebeen underground heaven,
or mole's paradise...intended to foster wheat crops
and to ginger up tourist trade...first in the west...
ahoy of eleven and thirty. (76.20-77.6)

The opening reference is to the legend of the burial of Ecca and his people beneath the waters of Lough Neagh. The accompanying epithet 'protem' (from L. pro tempore, for the time being) suggests the temporary nature of the Irish grave and, its similarity to the word 'protean', it implies reference to its readily changing form, preparatory to the succeeding change of location: 'this wastohavebeen underground heaven, or mole's paradise', brings to mind both the legend of Atlantis as the burial-ground of a whole civilization, and also the ancient references to the western land beneath the setting sun, as the underground heaven of the dead. The phrase 'intended to foster wheat crops and to ginger up tourist trade' brings the passage into a modern-day idiom, implying the thriving wheatlands and tourist trade of America. The term 'to foster wheat crops' may also imply the adoption by the new continent of Irish migrants, within whom are inherent the racial memories of the ancient, sacrificial grain-cults of the pagan world of Ireland; in this respect migration to America seems to be allied to a return to spiritual liberty. The phrase 'first in the west', together with a reference to a number that is similar to the ever recurrent 1132, combine to suggest a long past, pre-Flood tradition of movement to the west.

The following extract is a condensed selection of material which has been taken from eleven pages of the extended story of Finn. It is rich in Americana and includes a theme of movement. Regarding Finn, we learn that in his new world

some dub him Rotshield and more limn him Rockyfellow...

what Nevermore missed and Colombo found looks down on the Suiss family Colle- sons whom he calls les nouvelles roches; though his heart, soul and spirit turn to pharaoph times, his love, faith and hope stick to futuerism...

filled fanned of hackleberries...as a yangster... he has twenty four or so cousins ger- minating in the United States of America... a lover of arbuties...

Mora and Lora had a hill of a high time looking down on his confusion... only an amirican could appproxemete... his atlast's alongement... as for the salmon he was coming up in him all life long... hecklebury and sawyer thee, warden...

Walleslee

reeled the titleroll...Silver on the Screen...from the set... his Indian name is Hapapoosiesobjibway

to all his foretellers he reared a stone and for all his comethers he planted a tree; forty acres, sixty miles, white stripe, red stripe...

won the freedom of new yoke... La Belle spun to her Grand Mount and wholed a lifetime...but his doubles have still to come;

casts Jacob's arroroots, dime after dime...

some call him Rothschild and more name him Rockefeller (+ Rocky Mtns.?)

America looks down on the immigrants whom he calls the new Christians though his heart, soul and spirit turn to far off/Pharoah's times in his love, faith and hope he looks to the future huckleberries (Hackberry 111.L6) yankee/youngster he has twentyfour or so cousins settled in America

a pagan Irishman (arbutus:straw- berry tree common to Ireland (Arbutus 103.A8)

Mora r. 109.F6, Lora r. 116.D3 Confusion Bay 98.R3

only an American could approx- imate his global movement as for the salmon he was always his avatar Huckleberry Finn and Tom Sawyer + Thoreau's Walden (Walden 110.F3)

Am. generals: 'Stonewall' Jackson and Robert E. Lee jargon of the film industry

Have Papooses Everywhere of the Ojibbeway tribe to his legendary existence in Ireland he raised a stone monu- ment (also symbolic of Church that defeated him), and in his new world where the Stars and Stripes flag flutters, the tree marks his spiritual liberty

Freedom 110.J4, New York 103.G5, ALP to HCE (La Belle 107.E1, Grand Mount 101.P10) but his American doubles have still to come

Jacob L. 111.M5, Arrow L. 101.011 + American coins

went round the coast of iron with his
 lift hand to the scene...turned his
 back like Cincinnatus...
 Nakedbucker...

Iron Mt. 110.A7, Cincinnatus
 103.C1 + like Cincinnatus he
 returned to the plough
 New York, personified as 'Father
 Knickerbocker'
 Blow r. 101.E1, Whiskey Gap
 110.N1, Summit 110.M1

blows whiskery around his summit...

(129.20-139.8)

The following passage from a slightly later section of the Wake is densely packed with tree imagery, and with tree and place names that indicate a trans-oceanic movement:

my ever devoted friend and halfaloafonwashed...Darling gem! Darling smallfox! Horoseshoew!...I want him to go and live like a theabild...on Tristan da Cunha, isle of manoverboard, where he'll make Number 106 and be near Inaccessible. (The meeting of mahoganies, be the waves, rementious me that this exposed sight though it pines for an umbrella of its own and needs a shelter belt of the true service sort to keep its boles clean, - the weeping beeches, Picea and Tilia, are in a wild state about it - ought to be classified, as Cricketbutt Willowm and his two nurserymen advisers suggested, under genus Inexhaustible when we refloat upon all the butternat, sweet gum and manna ash redcedera which is so purvulent there as if there was howthorns in Curraghchasa which ought to look as plane as a lodgepole to anybody until we are introduced to that pine-tacotta of Verney Rubeus where the deodarty is pinctured for us in a pure stand, which we do not doubt ha has a habitat of doing, but without those selfsownseedlings which are a species of proof that the largest individual can occur at or in an olivetian such as East Conna Hillock where it mixes with foolth accacians and common sallies and is tender) Vux Populus, as we say in hickory-hockery and I wish we had some more glasses of arbor vitae. Why roat by the roadside or awn over alum pot? Alderman Whitebeaver is dakyo. He ought to go away for a change of ideas and he'd have a world of things to look back on...

Will you please come over...

(159.27-160.25)

Many of the tree names listed above have been noted by McHugh, but their thematic significance does not appear to have yet been recognized. Each such tree item is listed below, together with my findings regarding its definition and any other relevant information:

1. 'the mahoganies' - mahogany: a tree that is indigenous to the tropical

regions of South America.

2. 'the waves' - waver: a young tree left to stand when the surrounding wood is felled.
3. 'pines' - pine: coniferous, ever-green trees of which there are extensive forests in North America.
4. 'umbrella' - umbrella pine: conifer tree, plus umbrella-tree: magnolia.
5. 'shelter belt' - forestry term.
6. 'service sort' - the American service tree (*sorbus domestica*).
7. 'boles' - bole: the trunk of the tree.
8. 'weeping beeches' - a species of beech tree.
9. 'Picea' - *L.picea*: pine; *L.picem*: pitch, a resin that exudes from pines and firs.
10. 'Tillia' - *tilia*: lime or linden tree.
11. 'Cricketbutt' - cricket: a term used for the cicada, an insect of which Byron said: 'The shrill cicadas, people of the pine' (OED).
12. 'Willowm' - willow: tree of the *salix* genus, growing mostly by the side of water.
13. 'nurserymen' - owners, or workers, in a nursery for plants or young trees.
14. 'genus' - Latin name for a classificatory group of a species.
15. 'butternat' - butternut: the white walnut tree of North America.
16. 'sweet gum' - the sugar pine of California yields a sweet resin used for sugar (see OED 'pine').
17. 'manna ash' - the manna ash tree (*L.fraxinus ornus*), yields a sweet juice.
18. 'redcedera' - the red cedar: an American evergreen tree (*L.Juniperous virginianus*). Also the western red cedar (*L.Thuja plicata*), so called because it grows wild only near the west coast of North America. Perhaps this is why Joyce refers to it here as 'so

purvulent' (prevalent). The item also includes a reference to the Italian 'edera': ivy.

19. 'purvulent' - purlieu: land bordering forests; also, a place where one may range freely, therefore, it lies in direct opposition to the item which follows -
20. 'howthorns' - hawthorn: small tree or bush, commonly used to enclose fields in Ireland.
21. 'plane' - the plane tree (of the genus Platinus), includes the American Virginian Plane.
22. 'lodgepole' - the lodgepole pine (Pinus contorta). Reference to the history of this tree establishes yet another link between Ireland and the west coast of America:

When early explorers crossed the great plains of North America they found that the Indians on the eastern foothills of the Rocky Mountains used the straight stems of a peculiar pine tree to support the skins of their lodges or wigwams, hence the name 'lodgepole pine'. Botanists, finding the same tree on the exposed Pacific coast of Oregon, where its stems were beat by the sea winds, thought up the Latin name of Pinus contorta, meaning twisted pine! Nobody thought much of this tree until, around 1930, Irish foresters found it grew vigorously with them, enjoying a similar climate near a western ocean - this time the Atlantic. (Edlin, pp. 177-178)

The following section of the passage in question accommodates a tightly constructed duality of reference to both landscape and art, within approximately two lines of the text: 'until we are introduced to that pinetacotta of Verney Rubeus where the deodarty is pinctured for us in a pure stand'. The landscape aspect continues the forestry theme (for ease of reference the previously applied numbering system is retained):

23. 'pinetacotta' - a combination of 'pine tree' and 'terra-cotta', meaning 'baked earth, which conjures up a vivid landscape scene.

24. 'Verney Rubeus' - vernal: pertaining to the springtime, and L.ruber: red. As modifiers, these items (23 and 24) contribute colour to the scene.
25. 'deodarty' - deodar: Skr.deva-dara tree, or timber of the gods. Also a sub-species of the cedar (Cedrus Libani, var. Deodara).
26. 'pinctured' - tinctured: coloured or tinged
27. 'stand' - according to McHugh, 'pure stand of timber (forestry): trees growing in seclusion from other species' (McHugh, p. 160).

The above five items together make up the following interpretation: 'until we are introduced to that springtime scene of pine forests and red earth, where the deodara cedar stands richly coloured in its seclusion from other species'. If the same passage is approached from another angle, then an artistic element is superimposed upon the naturalistic scene:

- 23b. 'pinetacotta' - pinacotheca: a place for the keeping and exhibition of works of art; this coheres with the following item -
- 24b. 'Verney Rubeus' - 'Vernet - 3 French painters' and 'Rubens - Peter Paul (1577-1640), Flemish painter; Paul Rubens (1875-1917), composer of "Under the Deodar"' (Glasheen, pp. 297 and 251).
- 25b. 'deodarty' - therefore combines reference to the naturalistic tree with the creative response to the same tree.
- 26b. 'pinctured' - as 'pictured' and 'tinctured' it has obvious associations with the art theme.
- 27b. 'stand' - on which to exhibit art.
28. 'ha has' - ha ha: sunken fence or wall which forms a boundary to a garden or park without obstructing the view; applicable in both the landscape and artistic schemes of reference.
29. 'habitat' - the locality in which a plant or animal naturally grows.

30. 'selfsownseedlings' - young plants sown by themselves without human or animal agency.
31. 'species' - a class or group of plants.
32. 'olivetian' - *L.olivetum*: olive-grove or olive-wood; the latter, an evergreen, is a tree of the genus *Elaeodendron*, which implies its association with the *Eleutheriodendron* of the Wake: 'tree of delivering or making Ireland' (Glasheen, p. 83).
33. 'foolth accacians' - the false acacia tree (*L.robinia pseudoacacia*), also called locust:

called 'false acacia' because it bears spines but it is not a real acacia, and 'Robinia' after Jean Robin, the 17th-century French botanist who first described it. Native to eastern North America, it was discovered and named 'locust' by the first settlers.
(Edlin, p. 55)

34. 'common sallies' - willow trees (*L.salicaceae*).
35. 'tender' - of plants: frail, slender.
36. 'Vux Populus' - the poplar tree (*L.populus*); *L.vox populus*: voice of a nation.
37. 'hickory-hockery' - the hickory: a North American tree of the genus *Carya*. There are about a dozen species, all natives of America. Political aspect: Old Hickory, a nickname of Andrew Jackson, President of the United States (1829-37). Plus, hicksites: American Quakers, founded by Elias Hicks; and, hock: the mallow and hollyhock.
38. 'arbor vitae' - L. tree of life (Reference to the Qabalistic Tree?)
39. 'Alderman Whitebeaver' - American White Alder tree, plus beaver, an amphibious rodent with hard, incisor teeth with which it cuts down trees; therefore a possible level of interpretation could be 'the white man is the beaver who is destroying the forests'.
40. 'dakyo' - daker: to trade by barter - "The white men who penetrated the semiwilds (of the West) were always ready to dicker (var.) and to

swap" Fenimore Cooper' (see OED 'dicker'). Plus, 'yo': M.E. exclamation of incitement, warning.

Thus, the one passage (159.34-160.16) can be seen to accommodate a density of tree references which point, primarily, to the west coast of the North American landscape. There is also present an accumulation of nomenclature that can be found in the same region:

'halfaloafonwashed'	Alfalfa 110.D5, Loa 111.N3, Washoe 110.Q4
'Darling gem! Darling smallfox!'	Darlington 110.M6, Gem 100.E8, Small 110.N5, Fox 110.F5
'Horoseshoew...my own ambo (L.ambo: both)	Horseshoe Res. 111.N7, Amboy 111.J7, Ambo 118.B4
'Tristan da Cunha, isle of man-overboard'	Tristan da Cunha Is. Atlantic, Isle of Man, Irish Sea
'Inaccessible'	Inaccessible Is., near Tristan da Cunha
'(The meeting of the mahoganies, be the waves...it pines for an umbrella of its own and needs a shelter belt of the true service sort to keep its boles clean, - the weeping beeches, Picea and Tillia, are in a wild state about it - ...Cricketbutt Willowm... the butternat, sweet gum and manna ash redcedera which is so...'	Mahogany Pk. 110.F8, Waverley 110.H2, Pine 110.K6, Umbrella Pt. 114.H1 Shelter Cove 110.A9, Belt 110.P2 Service Cr. 110.E5, Boles 110.J4 Beech Cr. 110.F5, Lime 110.H5 - in a state in the wild west - Butte 110.N3, Willow Cr. 110.F4 Butter Cr. 110.F4, Walnut Canyon 111.N6, Sweet 110.J6, Ashland Mt. 110.C7, Red Mt. 110.G8, Cedar Cr. Res. 110.L7
'howthorns in Curraghchasa which ought to look as plane as a lodgepole'	Howe 110.N6, Currie 110.L9 Plains 110.L2, Lodgepole Cr. 108.F8
'pinetacotta of Verney Rubeus'	Pine r. 108.Q3, Verne 110.P8, Ruby Valley 110.K9
' in an olivetian such as East Conna Hillock where it mixes with foolth accacians and common sallies and is tender)'	Olivet 108.N6, Dendron 100.K8, Conner 110.L4, Hill 110.O1, Locust Grove 109.P5, Robinette 110.H5, Willow Cr. 110.H5
'Vux Populus, as we say in hickory-hockery'	Poplar Bluff 107.F5, Hickory Valley 107.G6

A brief reference in the Scribbledehobble notebook, 'Walden - babes in wood' (p. 80), indicates Joyce's intention of incorporating some aspect of Henry David Thoreau's book, Walden (1854), into his Wakean scheme. Thoreau's work is a record of his experiences and thoughts during a two-year stay in a shanty beside Walden Pond, near the town of

Concord, Massachusetts; he had rejected America's 'civilized' society and returned to a close relationship with the natural elements. Although there appear to be no explicit references to Thoreau or his work in the Wake, there are nevertheless, indications of shared referential and thematic similarities in respect of the two works.

The first Wakean occurrence of material linking the two works and authors is in the 'Anna Livia' section, where Thoreau's American river associations are recorded: 'Or where was he born or how was he found? Urgothland, Tvistown on the Kattekat? New Hunshire, Concord on the Merrimake?' (197.8-10). The German 'ur' means primitive or ancient, and joined to 'goth' its European basis is declared; the Danish item 'tvist' means discord, dispute. The Concord and Merrimack rivers are in New Hampshire, North America, where Thoreau wrote Walden and also A Week on the Concord and Merrimack Rivers (1849). Thus, Joyce has placed in direct opposition the ancient associations and discord of Europe, and that region of the American landscape where man, in the person of Thoreau, achieved a renewed and positive relationship with the elements, symbolized in the name of Concord, the antonym of 'discord'.

Towards the end of the Wake, in a section of the text that is preceded by 'Hence we've lived in two worlds', there is one of several passages in which ALP refers to herself in terms of leaf imagery: 'Only a leaf, just a leaf and then leaves. The woods are fond always. As were we their babes in' (619.22-24). In the Wake notebook the phrase 'babes in wood' is linked to 'Walden', the title of Thoreau's book. The Wakean passage is closely followed by 'On your pondered palm' (which may be an indirect reference to the pond beside which Thoreau underwent his contemplative retreat), together with 'sixt for makmerries, none for a Cole. Rise up now and aruse! Norvena's over. I am leafy, your

goolden'. Several of these items relate to nomenclature that occurs in a cluster around the southern edge of the Great Lakes, which is perhaps Joyce's macrocosmic version of Thoreau's pond; whereas one man achieved spiritual calm beside the American pond, a nation of Irish immigrants has achieved a similar spiritual peace beside the great lakes of the new world: Merrimac 106.E6, Coleman 106.K6, Nirvana 106.J6, Leaf r. 106.E7, Golden 106.C9.

At one point in Walden, Thoreau referred to trees around Walden Pond as 'the shrines I visited both summer and winter':

Sometimes I ramble to pine groves standing like temples, or like fleets at sea, full-rigged, with wavy boughs, and rippling with light, so soft and green and shady that the Druids would have foresaken their oaks to worship in them; or to the cedar wood...where the trees, covered with hoary blue berries, spring higher and higher, are fit to stand before Valhalla.

(Thoreau, pp. 137-138)

Thus, the pagan, symbolic role of trees in the ancient world of the Druids has been resurrected in the landscape of the new world, where they have retained all their mystical associations for the newly liberated man. In the Wakean landscape these same American trees have a similar significance; merely an ocean and a turn in the cycle of time separate them from their ancient forebears in the world of pagan Europe.

Just as the Druids of Europe developed a religious cult to which the tree was central, so the Red Indians of America had a traditional awareness of, and sympathy with the mystical attributes of the wooded landscape of their land. In his book, The Golden Bough, Frazer referred to the Hidatsa Indians of North America, who believed the following:

that every natural object has its spirit, or to speak more properly, its shade. To these shades some consideration or respect is due, but not equally to all. For example, the shade of the cottonwood, the greatest tree in the valley of the Upper Missouri, is supposed to possess an intelligence which, if properly approached, may help the Indians in certain undertakings...When the Missouri, swollen by a freshet in spring, carries away parts of its banks and sweeps some small tree into its current, it is said that the spirit of the tree cries.⁴⁰

It was into this atmosphere that the Irish immigrant brought his own innate, sympathetic mysticism. This much is apparent in a book once owned by Joyce, Jim Tully's Shanty Irish (1929), in which the author recalls characters and incidents from his early life in an Irish-American Catholic community in Ohio.⁴¹ In his description of the tales and superstitions of his mother, Biddy, Tully reveals that she has taken with her to her new life in America not only her religious fervour, but also an age-old, innate Irish tendency towards mysticism and superstition. He says of her Catholic faith:

My mother was baptized Maria Bridget Lawler. It was shortened to Biddy. Maria, we were told as children, was the name of the mother of Jesus. St Bridget was said to have been the foster mother of Christ. My mother was proud of her name. (Tully, p. 59)

Prior to her Christianization Ireland's Bridget was a pagan goddess. A mystic side to Tully's mother is apparent in her imaginative explanation to her children of the reason for the sweetness of the American sugar maple tree: she explained that three Irish fairies who, having wandered far from Ireland, rested beneath the shady boughs of the American tree, and then rewarded it for its hospitality with eternal life and sweet,

40. Sir James George Frazer, The Golden Bough: A Study in Magic and Religion, 1911-15, an abridged third edition (London, 1924), p. 111

41. Jim Tully, Shanty Irish (London, 1929), listed in Connolly's work, The Personal Library of James Joyce (Buffalo, 1957)

warm blood. Thus she responded to the landscape of her new country with a mystic sympathy. Joyce's ALP/Biddy typifies this dualistic spiritual response to life; she is at one and the same time the submissive Catholic, and the Irish mystic. One particular aspect of ALP seems to have been derived from Tully's description of his mother who, he says, was inordinately proud of her long hair, which he describes as being her glory. In the Wake the following passage occurs, adjacent to the marginal note, 'TILL OHIO OHIO': 'Biddy's hair. Biddy's hair,...Thou in shanty! Thou in scanty shanty!! Thou in slanty scanty shanty!!!...Ovocation of maiding waters...To book alone belongs the lobe.' (305.19-31). McHugh has explained 'Ovocation of maiding waters' as referring to Moore's song 'The Meeting of the Waters', in which the poet refers to Ireland's Vale of Ovoca, and to 'lobe' as the German 'lob': praise. I suggest that although this may be the case, Joyce is also saying 'To the book alone belongs the praise', and that it is to Tully's book and mother that he is referring. As mothers and mystics, the Irish Biddy Early (referred to in Chapter Two of this thesis), the American-Irish Biddy Tully, and their Wakean personification, ALP/Biddy, reach out beyond the teachings of the Church, to the elemental landscape for their explanations regarding life. Joyce's evocation of the 'maiding waters' further underlines the idea that at this point in the book the women have become the 'meeting waters' of the old and new worlds.

There are other details in Tully's book that bear a resemblance to material in the Wake. For instance, the traditional, paganistic association between man and oak tree is an element in the mystic aspect of Joyce's landscape, and Tully invests his Irish grandfather with something of this paganistic complicity with ancient folklore. He says of him 'Old Hughie has ever remained the strongest oak in the blighted forest of the Tullys' (Tully, p. 11). In his description of his grand-

mother we have the epitome of the Wake's dark 'Kerry' girl and her sisters, who are pursued by the blonde invaders of a later race:

With that pathetic scuttering away from reality which is too typical of America I was early told of my grandmother's high breeding.

She claimed that she could trail her ancestry to the Spanish Celts who colonized Ireland hundreds of years before the coming of Christ. (Tully, p. 286)

The theme of death and resurrection is central to the Wake, and the great concern of the Irish with this subject is confirmed by Tully, who says of them, 'The Irish dread the thought of death perhaps more than any other race' (Tully, p. 151). Almost at the start of Shanty Irish we have Old Hughie's ruminations on the subject:

There was only ^{one} trouble with the Great Famine - it didn't starve enough of thim. An' thim that lived through it didn't live. They died an' come to life agin. An' yere niver the same once ye rise from the dead - somethin' has gone out ov the heart o' ye.
(Tully, pp. 3-4)

Old Hughie later returns to the theme of death and resurrection in his description of the ships in which many Irish emigrants died, as 'coffin ships'. It seems that in leaving his country in this way the Irishman is undergoing a ritualistic form of death, burial and - if he is lucky - resurrection in the new land.

In a chapter of his book that is entitled 'The Wake' Tully launches into a lengthy description of an Irish-American wake at which the whisky flows amid fond memories of other wakes in Ireland until, at one point in the proceedings, the corpse appears to return to life (as does Finnegan at his wake), and this raises the question of the possible inspirational value of this chapter and its title to Joyce.

Neither Atherton nor Glasheen has referred to Shanty Irish as having any involvement in the Wake, but I have found that apart from the above-mentioned similarities, there are several items of nomenclature in Tully's book which also occur in the Wake:

Title: Shanty Irish - 'shaunty irish' (312.30); 'into the shandy westernness she rain' (21.21); 'Thou in shanty' (305.23).

Biddy: this name occurs widely in the Wake, and with more than one suggested source.

Cullen (a lawyer): there are several occurrences of this name, but Glasheen has identified them with a Cardinal Cullen of Dublin.

Jurgen (a dog): the name crops up at 35.28, but cannot be identified as referring specifically to a dog.

Ali Baba (a horse belonging to Tully's uncle): the name appears several times in the Wake; on one such occasion its reference to a racehorse appears to be beyond doubt: 'Hellig Babba...over a stumbledown wall... to this classic...back of a racerider in his truetoflesh colours, either handicapped on her flat or...That is a tiptip' (481.20-31).

Morgan (a wrongly hanged character in Shanty Irish): 'Morganspost', preceded by 'that whereas the hakusay accused? accusation againstm had been made', and succeeded by 'even if I get life for it, upon the Open Bible...justice that there is not one tittle of truth, allow me to tell you, in that purest of fibfab fabrications' (36.3-34). 'Morgans', preceded by 'the hen in the doran's shantyqueer...by her gallows bird' (584.20-25).

Tully (the author): 'tullying', followed by a variety of grammatical and poetical terms that can be associated with the literary writer (467.36-468.16).

Finally, in Tully's reference to relatives who, in search of relief from the grinding poverty that had accompanied them to the new land,

moved westward again, to the west coast of the new land, there is support for the concept of the Irishman's movement west as being an instinctive driving force. For instance, we are told that Tully's brother Tom 'walked westward one morning and returned no more' (Tully, p. 255).

Armorica (the ancient name for Brittany) also plays a vital role in the uniting of the Wake's old and new world landscapes. It has been established elsewhere in this study that it is part of that region of Europe over which the Druids once held sway. Joyce effectively annihilates normal temporal and spatial restrictions by presenting Armorica and America under one umbrella, so to speak; in four out of its eight appearances in the Wake Armorica is either in close proximity to, or merged with, references to America:

1. 'North Armorica' (3.5) - alongside reference to 'Oconee...Laurens County's gorgios' : Oconee River, Laurens County, Georgia 105.E5
2. 'Armoricus Tristram Amoor Saint Lawrence' (211.26) - the initial capital letters make up an anagram of the word 'atlas'. The American items of nomenclature that can be found in the surrounding text are as follows: 'Draper and Deane' : Draper Mt. 112.M11, Dean r. 101.L9; 'Barney-the Bark': Barney Top Mt. 111.N4, Bark r. 106.G4; 'bitters': Bitter Cr. 110.R8; 'Oliver Bound': Oliver 101.O11, Boundary Bay 101.H2; 'crown': Crown Mt. 101.H10; 'big': Big r. 112.E9; 'tiberine's pile': Tiber res. 110.01, Pile Bay 112.E11; 'Congoswood': Congaree r. 105.G4, Wood r. 112.H7; 'back': Back r. 101.Z4; 'Sunny Twimjim': Sun r. 110.02, Twin lakes 112.E10, Jim r. 112.G5; 'Brian the Bravo': Brian Head Pk. 111.M4, Bravo 119.J7; 'pentepenty': Plenty 100.J7; 'lubilashings': Lubicon l. 100.B8; 'Lena Magdalena': Lena mt. 110.Q9, Magdalena r. 116.D3; 'Camilla': Camilla 105.C6; 'pillow': Pillo, Is. del 119.E4; 'Shannon': Shannon 105.B3; 'Dora Riparia Hopeandwater': Dora 110.B6, Riparia 110.G3, Hope 101.N11;

'coolin': Cooling 110.J1; 'braggs': Bragg City 107.G5; 'Meagher': Meagher's Grant 98.J9; 'slatepencil': Slate Is. 99.D1; 'Elsie': Elsie 110.B4; 'volgar': Volga r. 106.C7; 'spoon': Spoon r. 106.D9; 'Jack': Jack mt. 110.E1; 'Rogerson': Rogerson 110.L7; 'Friday': Friday Harb. 110.B1; 'Caducus': Cady Pass 110.D2; 'Rubiconstein': Rubicon r. 111.D3; 'Angelus': Angel Is. 111.A8; 'weaver's': Weaver l. 100.V6; 'Victor Hugonot': Victor l. 98.L3, Huguenot 103.E4; 'rake': Rake 108.R6; 'Hosty': Hoste Is. 119.K10; 'frozenmeat woman': Freezeout mts. 108.D7, Woman r. 99.H5; 'from Lusk to Livienbad': Lusk 108.F7, Livengood 112.G6; 'Ferry': Ferry 112.G8; 'Gough': Gough 105.E4; 'joys': Joy mt. 101.G4; 'Amoor Saint Lawrence': Amores r. 119.F2, St Lawrence r. 97.N8; 'an oakanknee for Conditor Sawyer': Oconee r. 105.E5, Condor r. 119.J5, Sawyer x several; 'musquodoboits for Great Tropical Scott': Musquodoboit Harb. 98.J9, Great r. 114.H1, Tropic 111.M4, Scott Inlet 99.M3; 'Kane': Kane Basin 97.M2; 'stamps': Stamps 107.C8; 'a jackal with hide': Jaco 113.G4, with Hidalgo de Parral 113.G4; 'Browne but Nolan': Browns Valley 108.D4, Nolan 108.N2; 'a stonecold shoulder': Stony r. 112.E10, Cold Bay 112.A15, Shoulder mt. 112.J4 (all Alaska); 'all lock and no stable': Locke 110.H1, Stabler 110.D4; 'blow': Blow r. 101.E1; 'Ida Ida': Ida 106.L8 + Ida 107.C9; 'rocker': Rock r. 101.E2; 'silvier': Silvies r. 110.F6; 'Yuinness or Yenessy': Yuna r. 114.K5, Yemassee 105.G5; 'Festus King': Festus 107.F3, Kings r. 107.C5; 'Roaring Peter': Peteroa Vol. 119.B5; 'Frisky Shorty': Frisco mt. 111.L3, Short Cr. 111.M5; 'Treacle Tom': Trigal 118.F8, Tomina 118.F8; 'O.B.Behan': Obey r. 107.L5; 'Sully': Sully 108.S8; 'Magrath': Magrath 100.E9; 'O'Delawarr Rossa': Delaware r. 103.C7, Ross r. 101.H4; 'MacPacem': Pace 107.F8; 'pig's': Pigg r. 104.F10; 'Susquehanna': Susquehanna r. 104.H6; 'Pruda Ward': Prudhoe Land 97.N2, Ward Hunt Is. 97.M1. All these references are packed into just over a page of the text, at 211.2-212.7, after which the extended question beginning, 'But what did she give to Pruda Ward', returns us to the Irish landscape, where

ALP refers to her 'children': Ward r. 64.Lo, Quilty 63.Ed, Brosna r. 64.Cn, Bradoge r. 64. Ce, Lough Fern 60.Fl, Faughan r. 60.Jk, (Gretna Green 46.Fe), Lough Lickeen 63.Ge + Licky r. 67.Rg, Kells Water 61.Pj, Foyle r. 60.Gk, Lauragh 66.Ed, (212.7-14).42 The following paragraph returns us to the American landscape with 'My colonial, wardha bagful!': Hibernia 103.F5, Seal l. 101.T3, Hudson r. 104.M5, Cline mt. 101.P9, Raft r. 110.M7, Back r. 101.Z2, Marne 106.J6, Merced r. 111.D4, Muldoon 110.M6, Loa r. 118.D9, Current r. 107.F5 + Current 111.J3, Sharp Pk. 111.H2 + Sid l. 101.V4, Wide Bay 112.D13, Chinook 110.Q1, Hoh r. 110.A2, Ha Ha Bay 98.3 (212.20-36).

3. 'banishment care of Pencylmania, Bretish Armerica' (228.19) - 'Bretish Armerica' incorporates two levels of reference, to the ancient European region of the Druids, Armorica and Britain (Bretland was the ancient name for Wales), and to the region in America where the first British migrants settled, Pennsylvania. Again, the surrounding text contains a profusion of American references: 'maggoty': Magothy r. 103.B8; 'cross': Cross r. 103.G4; 'coppersmith bishop': Copper r. 112.J9, Smith r. 101.K6, Bishop l. 101.P3; 'split': Split l. 100.V2; 'big': Big r. 112.E9; 'holy': Holy Cross 112.C9; 'yank islanders': Young Irelanders (see McHugh, p.228)/ Yanks; 'skiff': Skiff 100.F9; 'rough': Rough r. 107.K7; 'bow': Bow r. 100.D8; 'wind': Wind r. 101.F3; 'pagoda': Pagoda Pk. 109.C1; 'crooko-levante': Crook Is. 109.P8, Levant 109.J2; 'ignacio': Ignacio 109.C4; 'He wholehog himself for carberry banishment care of Pencylmania, Bretish Armerica': Hog r. 112.E6, Carberry 100.S9, Pennsylvania 102.L2, America. The succeeding ten lines of the text contain references to a movement towards eastern Europe via Paris, Zurich and Trieste, combined with Latin invocations (see McHugh, p. 228). At 228.30 the American associations again appear: 'by dear home trashold on the raging canal, for

42. See The Reader's Digest Complete Atlas of the British Isles (London, 1965)

othersites of Jordan' (Am. hymn 'On the Other Side of Jordan'); the Norse 'jorden' means 'the earth', which would give us 'the other side of the earth, beyond the Atlantic Ocean ('the raging canal'): Deary 110.D3, Home 110.H5, Jordan r. 110.H7; 'yord'; Ord mt. 111.H7; 'alters': Alta 110.L4; 'Wild primates': Wildnest Is. 100.P4, Primate 100.H6; 'antics': Antioch 111.C3; 'Jarge for Mary Inklenders': Jarbridge r. 110.K7, Marys r. 110 K8, Inkom 110.N7, Lenore 110.Q6; 'So they fished in the kettle and fought free and if she bit his tailibout all hat tiffin for thea': Fishtail 110.Q4, Fishtrap 110.M4, Kettle Falls 110.G1, Freedom 110.J4, Hat Cr. 110.D9, Tiffany mt. 110.F1 + Tiffin 106.C8; 'fleshskin': Flesher 110.N2; 'quillbone': Quilcene 110.C2, Bone 110.O6; 'Pollock': Pollock 110.J4, This final paragraph ends with 'Was liffe worth leaving? nej!' (228.30-230.25).

4. 'tis Father Quinn again...that boy will...quit our ingletears, spite of undesirable parents, to wend him to Amorica to quest a cashy job... Dollarmighty!' (562.27-33). 'Father Quinn again' is the father, HCE/ Finnegan, inherent in the boy who will one day quit Ireland, the land of tears, to wend his way to America to make his fortune. These lines return us to the opening page of the Wake where, in the text succeeding the reference to 'North Armorica', we learn of Finnegan, the father, sending 'well to the west in quest'. There is no evidence of American nomenclature in this example. 'Father Quinn' could also be John Quinn, Irish-American patron of Irish art and literature, and friend of J. B. Yeats, and also a promoter of Joyce's work.⁴³

At many points in the Wake items of nomenclature have been drawn into the text with material that frequently appears to bear little of no relationship to the names which are being carried; on other occasions various, isolated phrases or sentences appear in otherwise unrelated

43. Donald T. Torchiana and Glenn O'Malley, 'J. B. Yeats on James Joyce: A Letter', Tri-quarterly, 1 (Fall, 1964), 70-76 (p. 70)

stretches of the text. Several such instances are listed below:

'missymissy for me and howcameyou-
e'enso for Farber, in his tippy,
upindown dippy, tiptoptippy canoodle,
can you? Finny.' (65.31-33)

Mississippi r. 107.H4;
Farber 107.E2; Tippo 107.F8;
Tippecanoe r. 106.H9

'And after that now in the future,
please God, after nonpenal start, all
repeating ourselves, in medios loqos,
from where he got a useful arm busy
on the touchline, due south of her
western shoulder, down to death and
the love embrace...

Looking to the future where,
unlike Australia, things did not
start with a penal colony, the
community expands. The
remainder of the passage could
well be a description of the region
in the north-west of America where
the following names can be found:
Touchet r. 110.G3; Shoulder mt.
112.J4; Death Val. 111.G5; Love-
lock 110.G9;
Unity 110.G5; Orem 110.O9; Home
110.H5; Sweet 110.J6; Walla Walla
r. 110.G4; Daylight Pass 111.H5;
King Lear 110.G8

all now united...oremus prayer and
homeysweet homely...awallow...the
dayeses gone...his kingly leer'
(398.7-23)

The following reference to the famous 'yellowstone landmark' of
North America is accompanied by several items which correspond to nomen-
clature from the surrounding region:

'learning their antimeridian lesson of
life...attracted to the rarerust sight
of the first human yellowstone land-
mark (the bear, the boer, the king of
all boors, sir Humphrey...we met on
the moors!) while they paddled away
(430.3-8)

Meridian 110.J6;
Yellowstone Nat. Park 110.P5;
Bear Cr. 110.Q4; Kings r. 110.G8;
Humphrey 110.D2/N5;
Moore 110.Q3; Paddler r. 110.C4.

The item below offers a clear indication of the element of
uncertainty that must accompany any interpretation of the Wake. It
opens section four of the book, heading a paragraph in which resurrection,
the phoenix, Irish heroes, world news agencies, ocean travel, and the
salmon, 'the old breeding bradsted', all participate: 'Sandhyas! Sandhyas!
Sandhyas!' (593.1): Sand r. 100.F4, Hyas 100.P7. The two geographically
adjacent items of nomenclature from the Canadian Prairies seem to have
been brought into the Joycean exclamations intentionally, but there is
no surrounding cohesive material on America with which to support this

assumption. Nor is there anything of a thematically relevant nature within the immediate area of the text. Therefore, a cautious interpretation of material such as this, which there is no means of proving, necessitates the recognition that one of two factors is responsible: it must be assumed that either Joyce intentionally inserted into the text an isolated instance of coincidence of nomenclature, or that coincidence has itself intruded, unrequested, upon the text. McHugh has referred to several sources in his interpretation of the above item. He associates it with the Latin prayer, 'Sanctus, Sanctus, Sanctus': 'Holy, Holy, Holy', and with the Sanskrit 'samdhi': 'peace'; he also refers to a quotation from Blavatsky's theosophical work, Isis Unveiled: 'a sandhi (or the time when day and night border on each other, morning and evening twilight)'. This last association would seem to be the most appropriate, but in this instance as on many other occasions in the Wake, no one interpretation can be regarded as responding entirely to all the many semantic possibilities that are inherent in Joyce's lexicology; rather it is a case of many meanings combining to provide aspects of the overall, complex multiplicity of themes that are present at any one point in the Wakean text.

The following, and final, example of Americana in the Wake breaks in upon the Irishman's reminiscences regarding his voyage from the old world of Ireland, and his early movements around the east coast of the new world, together with his reflections on his feelings at the time (549.12-30):

'I hung up at Yule my duindleeng lunas...in Wastewindy tarred strate and Elgin's marble halles lamping limp from black to block,

through all Livania's volted ampire...

Yulan 103.E3;
Luna r. 118.G1; 'W. 23rd St, N.Y.C.' (acc. McHugh, p.549); Elgin 112.S8; Marble Falls 112.Q8 + Hall 112.P7; Lampasas r. 112.R7; Limpia Cr. 112.O2; Black 109.H7 (all in Texas); Block Is. 103.L4; in the west coast region there are Voltage 110.G6, Empire 110.A6;

from the topazolites of Mourne, Wykin-
loeflare, by Arklow's sapphire sio-
men's lure and Wexterford's hook and
crook lights to the polders of Hy
Kinsella:

avenyue ceen my peurlis ahumming, the
crown to my estuarine munipicence?:

three firths of the sea I swept with
draughtness and all ennempties I
bottled em up in bellomport:...

I was a bad boy's bogey but it was
when I went on to sankt piotersbarq
that they gave my devil his dues:
what is seizer can hack in the old
wold a sawyer may hew in the green:

on the island of Breasil the wildth
of me perished and I took my plow-
shure sadly, feeling pity for me
sored:

where bold O'Connee weds on Alta
Mahar, the tawny sprawling beside that
silver burn, I sate me and settled
with the little crither of my hearth
(549.12-30)

Reflections on aspects of the
Irish landscape (see McHugh for
details)

Return to New York scene with
'Avenue C, N.Y.C.' (McHugh);
Pearl r., New York 104.M3; after
which a description of his
voyage, ending in Bellport, New
York 103.J5 (McHugh associates
this item with Portobello, Dublin);
the items relating to bottled or
draught drink return us to Shaun's
voyage to America as a barrel of
Guinness Export Stout.

Bad r. 106.K6; Bogue Inlet 105.K3
on to St Petersburg 105.E10; Due
West 105.E3

By means of reference to Caesar
in the old world and a sawyer in
the new, he is comparing the
former's acquisition of new lands
by force, with the modern migrant's
alternative conquest of the land-
scape with the wood-saw; Green r.
105.E2

The legendary Breasil was reputed
to have been discovered by St
Brendan on his voyage of pilgrim-
age over the western sea, and is
synonymous with the advent of
Christianity for the Irishman,
whose paganistic 'wildth' then
perished. Reference to the plough-
share implies comparison with Cin-
cinnatus, who turned his back on
war to return to the plough. He
is also sorrowing over his lost
sword - symbol of pagan strength.
Oconee r. 105.E5 a tributary of
the Altamaha r. 105.E6, on which
stands Dublin, Georgia 105.E5

4.5 'her muddied name was Missisliffi' (159.12-13): Anna Livia's Global

Role

Frank Budgen has said of Anna Livia's river aspect, she was 'always

there':

As an immortal river she is the daughter of Father Ocean and Mother Sky and she was born at some mysterious spot in the Wicklow Hills. Her partner, the male principle, came from a far place, but she was always there.⁴⁴

I have found, however, that there is a clear indication of ALP's American associations in the Wakean statement, 'her muddied name was Missisliffi'; it combines her Irish and American titles, Liffey and Mississippi, in a section of the text that carries several layers of reference: there is the despair of Issy/Nuvoletta because her two brothers are too busy arguing with each other to notice her. Superimposed upon this basic type of conflict, there is a strong theological element in the argument which takes place between the brothers; they have become representatives of the Roman and Irish Catholic Churches, with 'Mookse, a dogmat Accanite...and the Gripes, a dubliboused Catalick who was pinefully obliviscent' ('Mookse, the dogmatic Roman Catholic, and Gripes, the boosy Dublin Catholic who retains his superstitious attachment to the mystical tree-cults of ancient Ireland'). In the remainder of the text in question (pages 158-159), there are indications of ALP's immortality, her mystic powers, and her movement away from Dublin, as the following interpretation will reveal: 'in midias reeds...shades began to glidder along the banks...duusk into duusk, and it was as glooming as gloaming could be in the waste of all peaceable worlds. Metamnisia was allsoonome coloroform brune' ('into the middle of things (L.in medias res.) a late evening landscape was opening up, the river-bank was enveloped in the shades of dusk, and it was gloomy to the west of Ireland. The Land beyond the River was also growing dark' (Gr.Meta-

44. Frank Budgen, 'Joyce's Chapters on Going Forth by Day', Horizon, 4, no. 21 (September, 1941), 172-191 (p. 183)

mnisia: Land beyond the River).)...'Oh, how it was dusk! From Vallee Maraia to Grasyaplaina, dorimust echo! Ah dew! Ah dew!' ('Oh, how it was dusk! From Valley (110.H1) and Marias Pass (110.M1) to Grass Plains (110.L2), and Echo (110.F4). Adieu! Adieu!')... 'Then there came down to the thither bank a woman of no appearance (I believe she was a Black with chills at her feet) and she gathered up his hoariness the Mookse motamourfully...for he was the holy sacred solem' ('Then there came down to the farthest bank a woman of no significance (I believe she was the Blackfoot river (110.M3) with Chilly (110.M5) close by) and she gathered the aging Mookse lovingly/metamorphically...for he was the holy sacred Salmon (110.M4)')... 'And there came down to the hither bank a woman to all important...and, for he was as like it as blow it to a hawker's hank, she plucked down the Gripes, torn panicky autotone, in angeu from his limb and cariad away its beotitubes with her to her unseen shieling' ('And there came down to the nearest bank a woman to all important...and, for he was like the hawk, she plucked down the Gripes, panicking and lonely, torn limb from limb and carried away his blessed spirit to her unseen home on the cattle-pastures [shieling: a hut on cattle-pastures]'). This last section of the passage contains references to ancient legends and sacrificial cults. ALP is Caridwen (Cerridwen) - see 'cariad' - the Welsh version of the Moon-goddess of Life-in-Death and Death-in-Life who, in the matriarchal religious systems of the pagans was very much a 'woman to all important'. (Graves has noted that Arianrhod/Caridwen was modelled on the Cretan Mood-goddess 'Ariadne...alias Alpheta' (Graves, p. 99).) HCE/Gripes, as 'a hawker's hank', may be the hawk which, as a totem bird, was sacrificed annually by the ancient Egyptians in honour of the Moon-goddess (Graves, p. 338). The reference to Gripes's torn limb and lonely anguish suggests his association with the Oak-king of Europe's pagan cults, who was either burned to death or torn apart and ritually eaten at the end of his term of office. HCE takes on this role

much earlier in the Wake, where we learn that, 'As hollyday in his house so was he priest and king to that: ulvy came, envy saw, ivy conquered. Lou! Lou! They have waved his green boughs o'er him as they have torn him limb from lamb' (58.5).

The Welsh 'Song of Amergin' contains the following lines: 'I am a hawk on a cliff' and 'I am a salmon in a pool', and Graves has referred to an interpretation of the poem as being a 'pantheistic conception of a Universe where god-head is everywhere' (Graves, p. 205). Therefore, as the salmon and hawk, Mookse and Gripes can be seen to have assumed their ancient, mystical forms. Amergin's poem also refers to the cattle of Tethra, the king of the Undersea-land to the west of Europe; thus, in carrying the spirit of Gripes to her 'unseen shieling' (hut in a cattle pasture), ALP/Caridwen could well be transporting him to the burial-ground of the dead as well as to the land of his resurrection, since they both lie over the Atlantic Ocean, in the west. Campbell and Robinson have offered a similar interpretation of ALP's role in this passage; they suggest that she represents the Banshees, or Celtic Valkyries who carried the dead heroes from the field of battle (A Skeleton Key, p. 100, note 1). In this case, however, I suggest that the battlefield was a theological one, and Mookse and Gripes as opposing aspects of the Irishman, HCE, were rescued from their mutual destruction by ALP in her guise as a mystical power.

To continue with the interpretation of the passage (158-159): 'And there were left now an only elmtree and but a stone. Polled with pietrous, Sierre but saule.' ('And there were left now only a mystic and a Christian. Mystic with christian, Christian but inherently mystic.'). This interpretation can be explained as follows: 'Polled with Pietrous': Paul with Peter - Paul was originally an anti-Christian called Saul, the

name of the polled willow; therefore, we have the tree/anti-Christian together with the stone/Peter/Christian. 'Sierre but saule': F.Pierre/Peter/Christian but still with the seemingly insignificant 'saule' (note the loss of capitalization) - the point being that beneath the veneer of Christianity the mysticism of the pagan is still innate in the Irishman.

'And Nuvoletta, a lass' ('And the young Christian'). The name Nuvoletta has been defined as follows by Glasheen:

Nuvoletta - the Dubliners story 'A Little Cloud' was translated into Italian as Una Nuvoletta (1935)... Nuvoletta is Issy and in 'Mookse and Gripes' she enacts the suicide of the rejected Lorelei and turns to stone - see 159.5 'a lass' = Greek las...The word 'cloud' comes from A.S. cludd, 'rock'...(Glasheen, p. 209)

Lorelei's story is that, disappointed in love, she drowns herself in the river Rhine and becomes a rock (Glasheen, p. 172). Glasheen is mistaken, however, in supposing that ALP/Issy/Nuvoletta is following the fate of Lorelei; the business of turning people into stones belongs in fairy tales and not in Finnegans Wake. Throughout Joyce's book the stone is representative of Christianity, and the spirit of the Christian who has become dominated by the Church's teachings (this much is supported by Glasheen in her association of Peter and 'rock' with the Church). The interpretation of the phrase, 'Nuvoletta, a lass', when approached from this angle becomes a straightforward process. The diminutive aspect of the word 'Nuvoletta' is further underlined by means of its qualification, 'a lass', so that her youthfulness is stressed. But 'Nuvoletta' can also be interpreted along the following lines: Nuvoletta = It.Little Cloud = A.S. Cludd: rock = Little Rock = Little Christian; the following 'a lass', when it is identified with the Greek 'las', meaning 'stone', reiterates the previous information. The result is a cryptic reference to Issy/

Nuvoletta/ALP as a young Christian who, as the succeeding text reveals, does not commit suicide but leaves Ireland for her new land and identity as the great Mississippi river:

Then Nuvoletta reflected for the last time in her little long life...She climbed over the bannistars; she gave a childy cloudy cry: Nuee! Nuee!...She was gone. And into the river that had been a stream (for a thousand of tears had gone eon her and come on her and she was stout and stuck on dancing and her muddled name was Missisliffi.
(159.6-13)

It can be seen from the above that ALP's time in Ireland was now over: 'She was gone'. Reference to her 'little long life' in the Dublin landscape implies that the centuries which she spent flowing through Dublin have been as nothing on the universal time scale. The word 'eon' further suggests the enormity of the time span that separates her early days as a 'young' Irish stream from her later, American era as the 'stout' and muddled 'Missisliffi' (Mississippi river 102.H4). The word 'stout' also aligns ALP with Shaun, who later leaves for America as a barrel of Guinness Export Stout (426-428). The final combination of the two river names brings together Ireland and America, the old and new worlds of the Irish migrant.

By drawing together the interpretations of the separate textual elements that combine to form the passage above, it is possible to arrive at an overall, meaningful summary of the semantic content: the argument seems to be that while the young Catholic men of Ireland are preoccupied with theological squabbles their womenfolk, and by implication the ancient mysticism of the Irish, have become neglected. The global aspect of the scene is introduced by means of reference to landscape details. ALP/the Liffey, symbolic of ancient Irish mysticism, gathers up the spiritual remains of her sons, and carries them to resurrection

far from Dublin's shores (the personal action being representative of the wider Wakean theme of Irish migration). As the holy salmon and the suffering oak-king, ALP's sons have become the symbols of the latent, innate legacy of ancient mysticism that is traditional to the Irish race, and which in Dublin, is doomed. As the Liffey, ALP flows beyond the bounds of Dublin, and is therefore the means by which the Irish migrant can escape to a new life. The cyclical nature of her global movement is to be found in the lines 'the river tripped on her by and by...I'se so silly to be flowing but I no canna stay!...go round your circulation in diu dursus' (L.diu durus: long hard), at 159.16-20.

Almost forty pages later, ALP returns to the landscape of her youth, where her 'lonly son' seems to be a combination of HCE, Shaun, Shem and Ireland. She says, 'O me lonly son, ye are forgetting me!', that our turfbrown mummy is acoming, alpilla, beltilla, ciltilla, deltilla, running with her tidings, old the news of the great big world...dry yanks will visit old sod' (194.21-27). The primary sense of the passage seems to be that ALP, returning from her wandering around 'the great big world', is old and eager to reach the Dublin landscape: she is a 'dry' (sexually finished) yank (American) returning to the 'old sod' (HCE or Ireland). Several lines later she has again begun another cycle of existence in Dublin's river landscape, but inherent in her renewed self is the ancient wisdom of 'grannyma':

little oldfashioned mummy, little wonderful mummy,
 ducking under bridges, bellhopping the weirs, dodging
 by a bit of a bog, rapid-shooting round the bends, by
 Tallaght's green hills and the pools of phooka and a
 place they call it Blessington...as happy as the day
 is wet, babbling, bubbling, chattering to herself...
 giddygaddy, grannyma, gossipaceous Anna Livia.

(194.32-195.4)

The following section of the Wake (196-216) is devoted to a summary of the past life of ALP, the old woman-river whose spiritual existence pervades not only the Dublin landscape, but also that of the new world. Like her symbol, the Greek triangular delta, with which the 'Anna Livia' section of the Wake opens, ALP is the same in every place and position. During the course of her universal wanderings she remains identifiable as the Irish Liffey/ALP at all points of the book, but her section of the Wake in particular is rich in the names of a world-wide assortment of living rivers. Of these, two particular groups are very much in evidence, those of Ireland and America. The items of American nomenclature that occur in the two opening pages of the 'Anna Livia' section of the Wake are presented in diagrammatic form below:

O tell me all about Anna Livia!...Well, you know, when the old cheb went

[Am. Anna 107.G4 + Livonia 107.D1

[Am. Finnegan
100.E7

futt and did what you know...

Tuck up your sleeves and loosen your talk-tapes. And don't butt me -

[Am. r. Tucannon 110.H3

[Am. Lucin 110.M8

[Am. Butte
110.N3

hike! - when you

[Am. Hiko 111.J4

[Am. Hite 111.O4

bend. Or whatever it was they threed to make

[Am. Bend 110.D5

out he thried to two in the Fiendish park. He's an awful old

[Am. Clearwater Mtns. 110.K

repe...He has all my water black on me...How many goes is it I

[Am. r. Rogue 110.C7

[Am. Many rivers 'Black' throughout North America

wonder I washed it? I know by heart the places he likes to saale,

[Am. Wonder 110.B7

[Am. l. Heart 110.P5

duddurty devil!...

[Am. Dirty Devil Cr. 111.03

Wallop it well with your

[Am. r. Wallowa 110.H4

[Am. r. Pit 110.E8

- battle and clean it. My wrists are rusty
 [Am.Battle Cr. 110.J7] [Am.r.Clearwater 110.J3]
- rubbing the mouldaw stains. And the
 [Am.r.Rubicon 111.D3] [Am.Mould Bay 97.H2] [Am.Stains Peninsula, Chile 119.J8]
- dneepers of wet and the gangres of sin in it! What was it he did...
 [Am.Wet Mtns. 109.E3] [Am.r.Purgatoire 109.G4]
- on Animal Sendai? How long was he under loch and
 [Am.r.Animas 109.C4] [Am.Locke 110.H1]
- neagh? It was put in the newses what he did, nicies and
 [Am.Neah Bay 110.A1] [Am.R.New 111.J9] [Am.Nice 111.B2]
- priers, the King fierceas Humphrey, with
 [Am.R.Priest 110.H1] [Am.r.Kings 110.G8] [Am.Humphrey 110.D2]
- illysus distilling,...But toms will till... Temp untamed will
 [Am.Ulysses 110.L4] [Am.Long Tom Res. 110.K6] [Am.Tempe 111.N8]
- hist for no man.
 [Am.Ulysses 110.L4 ('Noman' was name Ulysses gave himself)]
- As you spring so shall you neap. O, the roughy old rappe! Minxing
 [Am.Spring Bay 110.N8] [Am.Rapelje 110.Q4]
 [Am.Spring Cr. 110.L8]
- marrage and making loof...And the cut of him!...
 [Am.Makinak 100.S8] [Am.Love 100.N5] [Am.Cut Bank Cr. 110.N1]
- eld duke alien,...like a walking wiesel rat. And his
 [Am.Duke Is. 112.N16] [Am.l.Walk 112.M10] [Am.Rat Is. 112.D16]
 [Am.l.Rat 100.S2]
- derry's own drawl...his doubling stutter and his gullaway swank. Ask
 [Am.Derry 109.C9] [Am.Dublin 109.M10] [Am.l.Gull 100.D6]
- Lictor Hackett or Lector Reade of Garda Growley...
 [Am.Hackett 100.E6] [Am.Read Is. 101.Q1] [Am.l.Garde 101.U4]
 [Am.Growler Mtns. 111.L9]

- How elster is he a called at all? Qu'appelle?
 [Am.Elstow 100.L7 [Am.Calder 100.Q7 [Am.R.Qu'appelle 100.P8
- Huges Caput Earlyfouler.
 [Am.r.Hughes 100.R2 [Am.Capasin 100.K5 [Am.Earl Grey 100.N8 +
 [Am.Fowler 110.O1
- Or where was he born...New Hunshire, Concord on the
 [Am.l.Orr 100.U2 [Am.New Hampshire 102.M2 [Am.Concord 104.O3
- Merrimake? Who blocksmitt her saft anvil...
 [Am.r.Merrimak 104.O3 [Am.Anvil Mtns. 101.G4
- in Adam and Eve's...but captain spliced? For mine ether
 [Am.Adam's Pk. 110.H8 [Am.Split Pk. 110.G8 [Am.r.Minam 110.H4
 [Am.Paradise Valley 110.H8
- duck I thee drake. And by my wildgaze I thee
 [Am.r.Duck 100.R7 [Am.Drake 100.M7 [Am.Wildgoose 100.O2
 [Am.l.Wildgoose 112.F5
- gander... he raped her home,
 [Am.r.Gander 98.R5 [Am.Raper C. 97.N4 [Am.Home Bay 97.N7
- Sabrine asthore,...Not a grasshoop to ring her...
 [Am. Sabine C. 97.M2 [Am.r.Grass 104.K2 + Am.Hooper Is. 104.J8
- In a gabbard he barqued it,...from the harbourless
 [Am.Gabarouse Bay 98.M8 [Am.l.Bark 99.H6 [Am.Harbourville
 99.H4
- Ivernikan Okean, till he spied the loom of his landfall and
 [Am.r.Ivanhoe 99.H4 [Am.Oka 99.Q7 [Am.Loan 99.B4
- he loosed two croakers from under his tilt the gran
 [Am.Croler C. 99.K8 [Am.Tilt Cove 98.R4 [Am.r.Grand
 98.M8
- Phenician...the pigeonhouse... Pilcomayo!
 [Am.r.Pigeon 100.N2 [Am.r.Pilcomayo 115.G3
 [Am.r.House 100.E3
- Suchcaughtawan! And the whale's away with the grayling!
 [Am.r.Saskatchewan 100.O5 [Am.r.Whale 97.N6 [Am.r.Grayling 101.L6

Wakean reference to the American Wabash river, which is included in the Scribbledehobble notebook, has previously been pinpointed at 202.22; this particular river is also mentioned elsewhere in the 'Anna Livia' section, alongside an assortment of American place, river and mountain names (210.1-31): 'jary' (Jari r., Brazil 115.C2); 'neb' (Nebo mt. 111.N2); 'in her culdee sacco of wabash' (Culdesac 110.J3, Wabash r. 107.J3, Sac r. 107.C4); 'sore aringarung' (Arinos r., Brazil 117.B2, Garanhuns, Brazil 115.H9); 'laggards' (Lagarto, Brazil 117.J2); 'prime-lads' (Primeira Cruz, Brazil 115.F6, Ladainha, Brazil 117.H5); 'Chummy the Guardsman' (Chumbicha, Argent. 119.C2, Guardia Escolta, Argent. 119.E2); 'Pender's' (Pender 108.O7); 'strong' (Strong 107.H8); 'rattle' (Rattlesnake Ra. 108.G7); 'wildrose' (Wildrose 108.G1); 'Piccolina' (Pic r. 99.D4); 'Petite' (Petite r. 98.B6); 'MacFarlane' (McFarland 109.O2); 'jigsaw' (Jiggs 110.K9, Sawtooth mtns. 110.K5); 'needles and pins' (Needles 111.K7 + Needle mtn. 110.Q5, Pine 110.K6); 'blankets' (Blanket 112.Q6); 'Isabel' (Isabel 108.J4); 'Llewelyn' (Llewellyn 103.B5); 'a brazen nose and pig-iron mittens for Johnny Walker Beg' (Brazeau r. 101.P9, Nose l. 101.T3, Pigg r. 104.F10, Iron r. 106.C3, John r. 112.F5, Walker 109.L3, Beggs 109.O6); 'a papar flag of the saints and stripes for Kevineen O'Dea' (Papara 120.B12, Flagstaff l. 110.F7, the American flag, Kevin 110.O1, Deary 110.J3); 'Pudge Craig' (Puget Sd. 110.C2, Craig 110.O2); 'hare' (Hare Bay 98.R2); 'Techertim Tombigby' (Tecka r. 119.B9, Tombigbee r. 107.H8); 'Bully Hayes and Hurricane Hartigan' (Bull r. 100.B9, Hayes r. 100.V4, Hurricane Cr. 105.E6, Hart r. 101.E3); 'heart' (Heart r. 100.A3); 'calves' (Calva 111.O8); 'Buck Jones' (Buck l. 100.C5, Jones Is. 112.G2); 'Larry' (Larry's r. 98.L8); 'a seasick trip on a government ship for Teague O'Flanagan' (Teague 109.G9/112.T6, Flanigan 110.F9); 'Coyle' (Coyle r. 119.K8); 'slushmincepies for Andy Mackenzie' (Andreafsky r. 112.B8, Mackenzie r. 101.G2 - both in North-West Territory, among snow and 'slush'); 'Penceless Peter' (Penny Bay 101.P1, Peter's Cr. 112.G9);

'that twelve sounds look for G. V. Brooke' (Twelvemile Summit Pass 112.H6, Sounding l. 100.G6, Lookout mt. 112.G8, Brooks mt. 112.G8); 'Blanchisse's bed' (Blanchisseuse 114.01); 'to Sue Dot a big eye' (Sue Pk. 112.P5, Dot l. 112.J8, Big r. 112.E9, Eyak 112.J11); 'to Sam Dash a false step' (Sam Cr. 112.J6, False Pass 112.A15, Stepovak Bay 112.B14); 'snakes in clover' (Snake r. 110.G3, Cloverland 110.H3); 'picked and scotched' (Pictou Is. 98.K8, Scotsburn 98.K8); 'Standfast' (Standfast Pt. 114.P4); 'Stumblestone Davy' (Tumbledown mtn. 104.P1, Stony r. 104.J3, Davy 104.D9); 'appletweed' (Apple r. 98.H8, Tweed 99N8); 'Eva Mobbely' (Eva 107.E10, Mobile r. 107.H11); 'jordan vale tearorne' (Jordan r. 110.H7, Vale 110.H6, Tea r. 116.F8); 'box' (Box Cr. 108.E6); 'Powder for Eileen Aruna' (Powder r. 108.E4, Eileen l. 101.U4, Arua r. 115.B6).

The above items occur in a section of the 'Anna Livia' text which features an on-going list of ALP's presents to her children, extending over several pages. The American references would seem to represent a selection of the new world gifts that ALP, as Life, is offering to Ireland's migrant children.

By means of his simultaneous and/or adjacent presentation of aspects of both the European and American landscapes, Joyce effectively crosses the barriers of time and space which normally divide these separate worlds. The resulting sense of timelessness is underlined at two points in the 'Anna Livia' text: at one point the washerwomen tale-tellers themselves begin to be unsure of their concept of time; one of them says, 'What age is at? (213.14); elsewhere, the traditional Dublin role of ALP, as a Dublin wife and mother, is temporarily deserted in the following description of her as an ancient mother of Red Indians: 'angin mother of injons...nodding around her, all smiles, with ems of embarras and aues to awe, between two ages, a judyqueen, not up to your elb' (207.29-208.1):

Indian r. 105.G9/101.D4/106.H3, Nodaway r. 108.Q8, Embarrass r. 107.H2, Judith r. 110.Q2, Elbow r. 100.C8. As well as being the mother-figure of Ireland, ALP is also the mother of America's 'injuns'; she moves 'between two ages', and between two regions. Thus, the old and new worlds of Europe and America have been united by Joyce into a single conceptualization which eliminates time and space in their role as controlling elements.

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CHAPTER FIVE

The Role of the Salmon in *Finnegans Wake*

5.1 'the salmon of his ladderleap' (79.11-12): the Salmon of the Liffey

The salmon as a legendary symbol and avatar is an active participant in the Wakean river landscape scheme, but the nature and extent of its role in Joyce's portrayal of the spiritual condition and response of the Irish racial archetype has not previously been defined. Indeed, the past consensus of critical opinion regarding the salmon's Wakean function is reflected in Glasheen's assumption that 'The use of salmon in *FW* is simple enough' (Glasheen, p. 253). It has been the conclusion of this study that this is not the case, and that many of the seemingly 'simple' or decorative references to the salmon accommodate highly symbolic properties; yet others function in a totally naturalistic role, as aspects of the river landscape.

As a Dubliner, Joyce was familiar with the salmon of the river Liffey, and their inclusion in his book that is structured around the life-cycle of the river, is to be expected on this basis alone. Frank Budgen has given us an insight into Joyce's exceptionally keen awareness and appreciation of the salmon as a natural river inhabitant:

He once asked me to paint for him a salmon (an avatar of HCE)...But of one thing I am sure: Joyce would never have been satisfied with a picture of a disintegrated and synthetically reconstructed salmon. He loved

admired the natural appearance of the fish. 'A salmon is a wonderful thing,' he said to me, 'so full and smooth and silvery'. (Budgen, pp. 361-2)

The tenor of Joyce's remark reveals his admiration for the salmon as a particularly impressive living creature, regardless of its legendary associations, and it is to this aspect of the Wakean salmon that scant attention has been paid. In the 'Anna Livia' section of the book it is at its most prolific as a purely earthbound, incarnate creature. One paragraph in particular (206.29-207.20) is rich in allusions to the natural habitat, lifecycle, and fishing of the salmon in the Liffey's springtime landscape, as the following extracts will reveal:

1. 'Peeld gold of waxwork her jellybelly and her grains of incense anguille bronze.' A 'peel' is a young salmon; 'gold' is the gold dye of salmon bait, and 'yellow-belly' is the name of the artificial metal minnow that is used as salmon bait. Salmon-fishing manuals describe how, in the springtime, sprats are dyed gold for baiting early salmon, so that they resemble minnows. The term 'gold of waxwork' is readily recognizable as applying to the 'yellow-belly' replica of the minnow. Elsewhere in the Wake, Joyce refers to the minnow and salmon together (79.10-11). The gold of ALP's 'jellybelly' may also include reference to the gold covering of gorse flowers along the banks of the Liffey in the springtime. In his book, Fishing in Ireland (1980), Mr Hugh Oram has pointed out that the banks of the Liffey prior to its reaching Dublin, are for the most part open bog-land that is covered in the spring-flowering gorse.¹

In 'grains' we have the graining, a small freshwater fish; 'grain' is also the scarlet dye that colours shrimps and prawns which are used

1. Hugh Oram, Fishing in Ireland (Belfast, 1980)

as salmon bait. The hidden associations of the word 'incense' have been indicated by Joyce himself, in a letter to Miss Harriet Shaw Weaver (8.8.28), in which he says 'libanos is Greek for incense' (Letters, I, pp. 263-4). A reversal of the definition brings us to the salmon: incense - libanos - Liban, the mermaid of Irish legend who turned into a salmon.

According to J. G. Kohl, at the time of his travels in Ireland (1842-44), the Liffey was a golden brown colour, and Joyce once described it as follows: 'The stream is quite brown, rich in salmon' (Selected Letters, pp. 301-2). The term 'anguille bronze' merges the two descriptions with reference to the eel of the *Anguilla* species.

2. 'That done, a dawk of smut to her airy ey...from strawbirry reds to extra violates, and she sendred her boudeloire maids to His Affluence, Cilliegia Grande and Kirschie Real...seepy and sewery, and a request might she passe of him for a minnikin': 'dawk' is derived from the Danish 'dalk' meaning 'thorn'; Mr Oram has described the thorn bushes that grow along the banks of the Liffey. At the mouth of the river there stands Dalkey Island ('thorn island'). The item 'smut' may be a reference to the town of Ballysmuttan ('town of the tree trunks'), which is situated on the river. It is also almost certainly a reference to reed smuts, which number among the Liffey's insect life; they have been referred to by Mr Oram as follows:

fly life is prolific and typical of Irish limestone water...Also reed smuts appear in fine weather and may be present in some number until midsummer. The smuts are small and black. (Oram, p. 150)

The fact these are springtime inhabitants of the Liffey is yet a further indication of the season to which Joyce is referring in this

section of the text. 'Airy ey' is Ireland's Eye, an island that stands close to the mouth of the Liffey. Its ancient name was Eire's Ey, 'Eire' being a woman's name, and 'Ey' the Danish for island.

The salmon-related function of the phrase 'from strawbirry reds to extra violates' is indicated by the following quote: 'During its stay in fresh water the salmon is usually...annoyed by brightly-coloured objects, especially gaudy insects. ... So flies for salmon-fishing are made as brilliant as possible'.² Prawns and shrimps are dyed bright red for use as salmon bait; the 'violet-fly' is a fishing bait, and certain other salmon lures are blue/black in colour. From the landscape aspect, the Irish 'srath' ('straw'), meaning 'soft meadowland', has been combined with the Irish 'bior' ('birre'), water, and with 'redd', the name of the salmon spawning trough, as well as with 'red-fish', the name of the male salmon in the spawning season. These items together evoke a scene of springtime of the Liffey, with the yellow of the gorse, the brown of the river, the brightly coloured baits, and the male salmon and the spawning trough in the meadowland waters. The term 'strawbirry reds' may also include reference to the red-leaved strawberry tree, or arbutus, which Kohl described as being widely spread in Ireland.

'Maiden' is another of the salmon's titles, and in sending her 'boudeloire maids to His Affluence', ALP/the Liffey is carrying them out to sea. 'Ciliegia Grande and Kirschie Real' have been interpreted elsewhere as referring to Dublin's Grand and Royal canals; the inclusion of repeated references to the cherry (in Italian and German) may also indicate reference to the Pacific salmon, for which 'cherry' is a name. The item 'sewery' is similar to 'sewen', the name of the sea-trout of the

2. Newnes Pictorial Knowledge, edited by R. H. Poole et al., 10 vols (London, n.d.), 8, pp. 226-7

salmon tribe which is to be found along the Irish coast, and 'minnikin' is similar to 'minnow', the 'small fry' of the river world which is used as salmon bait.

3. 'The cock striking mine, the stalls bridely sign'. 'Cock' is a colloquial term for a salmon, and Irish 'cochall' is a small fishing net. In fishing terms the strike is the place where salmon are speared, and 'striking' can refer to the seizing of the bait by the fish, or the securing of hooked salmon. Irish 'min' is smooth/small, and O.Scand. 'mynn' is 'river mouth'. 'Stalls' are decoys, and 'stall-nets' are laid across a river in fishing for sprats (salmon bait). 'Bridely' may be associated with the ME. 'brede', to intertwine, and with 'bride', a network of lace. Two thematically relevant statements can be built out of these individual items: a) 'The cock salmon is seizing the bait, or is being hooked, at the smooth mouth of the river, while the stall-nets lay/are intertwined like a network of lace across the river'; b) 'The fishing net is securing the salmon while the stall-nets are laid like a network across the river to catch the sprats'.

Further references to the salmon have been incorporated into the remainder of the paragraph:

'eslat': slat, or kelt, a spent salmon after spawning.

'quincecunct': quinnat, the Californian king-salmon.

'sprizzling': sprod, a second year salmon, plus 'ling', a fish.

'mealiebag': baggit, a salmon in spawn.

The above interpretations reveal that, far from restricting the function of the salmon to that of avatar, or of providing random 'decoration', as previous criticism has implied, Joyce has effectively utilized the natural fish as a means of adding the extra dimension of springtime

to the river landscape. Joyce has written into the 'Anna Livia' text a richly colourful assortment of salmon imagery, the whole tone being one of springtime, youth and the fertility that he has associated with the young river-woman at this stage in her life.

Previous critical interpretations of the Wake have given prominence to Dublin's river Liffey landscape as being the single setting around which the book's actions and themes revolve. It is a major contention of this study that this is not the case, that the thematic contents of the Wake necessitate the inclusion of reference to a region of the globe that extends from Dublin in the east, to the west coast of North America. Sufficient textual evidence has been found during the course of this research to suggest that the salmon is deeply involved in the widening out of the book's spatial scene of east-west movement between Ireland and America.

The lifestyle and global movement of the salmon forge a natural link between the river landscapes of Ireland and North America, the coastal rivers of which together form the world's major salmon breeding grounds. In his book, Salmon (1971), Mr A. Oglesby has revealed that salmon which are to be found in the vicinity of Greenland's waters 'had their origins in the rivers of Canada, Great Britain and Ireland'.³ It is this same vast region that was explored by the early Scandinavian voyagers of the Vinland Sagas. There is no way of knowing whether or not Joyce was aware of, or influenced by, this coincidence in his thematic use of the salmon, but the Wakean aspect of the fish is instrumental in the drawing together of the Irish and American landscapes in relation to the Irish migrant.

3. Arthur Oglesby, Salmon (London, 1971), p. 178

The legendary aspects of the salmon's relationship to HCE/Finnegan are mainly personified in the figure of Finn MacCool; Glasheen has made the point that 'Finn is impossible to tell from Finnegan and Phoenix' in the Wake, and that 'Phoenix' means resurrection, which is in turn always connected with Finn-Finnegan (Glasheen, p. 92). This tightly woven circular referential structure is associated with the salmon through Finn, and through the theme of resurrection; it is also represented in the salmon river landscape region of north-west America: Finnegan, Finn and Phoenix occur at 100.G7, 110.N3 and 111.M8, respectively. Further, Finn, who was renowned for having gained wisdom from the salmon is, together with Humphrey and Ulysses, among the various manifestations of Joyce's Irish racial migrant; in the Clearwater region of America's north-west coast, in a triangle formed by Humphrey (110.N5), Finn (110.N3) Salmon and Ulysses (110.M4 and 110.L4), there is a river Wise and also a town called Wisdom.

5.2 'Pure, unvitiated nature': the Salmon as Archetypal Response

The salmon is to be found in man's most ancient myths, legends and traditions, and from its opening page Finnegans Wake reaches back into this far distant past in order to resurrect and identify the Irishman's legacy of spiritual conditioning. The ancient bardic records, and the religious customs and beliefs from which Joyce gathered his material, were in their day as powerful and relevant to the lives of men as the Church and its doctrines have become to modern-day Irishmen. It is in this respect that the elements of ancient folklore, and the salmon with which they are associated, have been brought into Joyce's history of the Irishman's spiritual response to his environment.

The Swiss psychologist, Carl Jung (with whose work Joyce was acquainted but not always in agreement) defined the archetypal response to life as 'pure, unvitiated nature'.⁴ As a species the salmon is a perfect example of pure, archetypal response; its drive towards a cyclic, anadromous existence, from river birth to sea dwelling, and back to its birthplace in order to complete its cycle of reproduction, is nothing less than pure and powerful racial instinct. In the Wake one of the salmon's major functions is that of revealing the inherited, mystic aspect of the response to life of HCE/Finn, the Irish racial archetype. Joyce has achieved this by means of reference to many of the salmon's ancient, symbolic associations and roles. For instance, the name Salma or Salmon was a royal title among Ireland's early invaders, the Danaans and Phoenicians, and in Greek myth Salmoneus was a king of Elis who imitated the thunder of Zeus and was punished by being struck by a thunderbolt; on the opening page of the Wake the salmon and the mythical king are merged in Joyce's 'oldparr', who falls at the first of the book's ten long rolls of thunder. A parr is a young salmon, therefore, 'oldparr' is a deliberate contradiction in terms which facilitates the inclusion of the timeless, repetitive aspect of man's behaviour, by means of the mergence of the elements of youth and old age.

Robert Graves has said that 'the letters SALM which occur in the names of several ancient kings suggest the word 'saleuma', an oscillation or wagging', which would describe the lameness inflicted upon them by the ritual dislocation of the hip (Graves, p. 332). In his explanation of the connection between the lame king and the mysteries of smith-craft, Graves refers to Dedalus, the fabulous artificer of Greek myth whose name Joyce adopted for Stephen in the semi-autobiographical Portrait, and

4. Richard Ellman and C. Feidelson, The Modern Tradition: Backgrounds of Modern Literature (New York, 1965), p. 652

in Ulysses. In Portrait Stephen declared that 'He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore', and towards the end of the book, 'I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race' (Portrait, pp. 170 and 253). In the Wake there are indications of Joyce's awareness of the ancient connection between the fabulous craftsman-smith and the salmon, in the passage 'sending salmofarious germs in gleefully through the smithereen panes' (79.32-33). In respect of Joyce's identification of himself with the mythical smith, Dedalus, the name of the first school which he attended, Clongowes Wood, seems to have been prophetic, since it means in Irish 'the smith's meadow' (Irish Names of Places, 1901, p. 223).

In his concept, in Portrait, of the creative artist as possessing racial memory, Joyce was already introducing a theme that, in the Wake, he expanded upon to its limits; he progressed from Stephen, the individual consciousness, to HCE/Finnegan/Finn, the consciousness of the Irish race. The association of the latter with the salmon is a further means by which Joyce expands upon the idea of the recurrent resurrection of the past in the present, in endless cycles of existence. W. Y. Tindall has explained the commonly held recognition of this relationship:

As a fish, Finnegan is also Finn MacCool's salmon of wisdom. Becoming a parr, smolt, and grilse, three stages in the life-cycle of the salmon, the edible giant suggests the Viconian round.⁵

Finn MacCool (Ir. 'fair-haired son of the hazel') is perhaps the most

5. William York Tindall, James Joyce: His Ways of Interpreting the Modern World (New York, 1950), 1979 reprint, p. 77

renowned of Ireland's pagan warrior heroes. He was said to have gained his great wisdom after sucking a thumb which he burnt while cooking a salmon that had eaten nuts from the hazel tree of wisdom. Another such Wakean figure from Irish legend is Fintan Mac Bochra, who is alleged to have arrived in Ireland forty days before the Flood, to have died or fallen into a trance before the great catastrophe, and to have revived afterwards to live for many generations. He was transformed into the shapes of various animals, till at length he became a salmon and, according to Dr Joyce, he remembered every important event that had taken place in Ireland for the previous 2,000 years. (Irish Names of Places, 1902, p. 259).

In several Irish legends the salmon as a symbolic object appears to stand in direct opposition to the Church. There is an instance of this in a short tale which Dr Joyce has related as follows: 'In revenge for King Cormac MacArt's leaning towards Christianity, the druids let loose sheevras (demonic fairies) against him who choked him with the bone of a salmon'.⁶ In the Wake Cormac is referred to at 19.9, 329.18, 463.22. On the basis of its apparent anti-Church stance, the Wakean salmon is a key feature in the book's extensive scheme of polarization of the Christian and mystic influences upon the Irishman; Finnegan/HCE is the spiritually paralyzed Christian who suffers from repeated falls, while the salmon/Finn is his other, liberated self, who is capable of recurrent resurrection.

Clive Hart has noted that Joyce once described the Wake as being about 'Finn lying dying by the river Liffey with the history of Ireland and the world cycling through his mind' (Structure and Motif, p. 81). This description offers support for the concept of the salmon's anti-Church

6. Patrick Weston Joyce, A Smaller Social History of Ancient Ireland (Dublin, 1908), p. 115

role in the Wake where, as the avatar of Finn MacCool, it represents the paganistic, heroic HCE. In this function the salmon takes on aspects of the Fisher King of the legend of the Holy Grail. In her book, From Ritual to Romance (1920), Ms Jessie Weston came to the conclusion that the main features of the Grail legend were the Waste Land and the Fisher King, the desolation of the former being in some way connected with the ill-health or death of the latter. According to Ms Weston, the Celtic folklore interpretation of the Fisher King is associated with the Irish and Welsh salmon of Wisdom (from which Finn gained his wisdom).⁷ In the Quest the infirmity of the King reacts disastrously upon his kingdom, and in the Wake the mystic Finn/salmon dying beside the Liffey is recognizably an aspect of the Fisher King; his spiritual decline is a reflection of the spiritual decline of Ireland, the one-time kingdom of pagan folklore that has become a Christian wasteland of the spirit. Joyce does not appear to have owned a copy of Ms Weston's work, but there was in his pre-1920 library a book called The High History of the Holy Grail (1910), from which Joyce may have taken his information on the subject.⁸ Glasheen has attributed several of the Wake's 'west' items to Ms Weston, believing them to be an acknowledgement by Joyce of his reference to her work, but there seems to be no textual support for this assumption.

The salmon of Irish folklore have the ability to transcend the usual fetters of time and space. There is an example of this in the legend of Liban, who was trapped for a year beneath the flooded waters of Lough Neagh. Eventually, she became a salmon and was able to escape from the lough and swim freely from sea to sea for three hundred years. In the

7. Jessie Weston, From Ritual to Romance (Cambridge, 1920), p. 124

8. Le Gallois Perceval, The High History of the Holy Grail, translated by Sebastian Evans (London, 1910)

Wake she appears in 'under the libans...splash springs your salmon.. lex leap.' (460.22-29).

Other Celtic legends place the salmon in fabulous lands to the west of Ireland, and these are well represented in the Wake. One such tale occurs in a collection of short stories entitled 'The Voyage of Maildun', and reference to the salmon occurs in the following passage:

On the next island...a great stream of natural water which, gushing up out of the strand, rose into the air in the form of a rainbow, till it crossed the whole island and came down on the strand on the other side... they hooked down from it many large salmon. Great quantities of salmon of a very great size fell also out of the water over their heads. (Old Celtic Romances, p. 149)

This short extract accommodates three Wakean features: natural, life-giving water with mystical properties, a rainbow, and a profusion of salmon (Maildun is referred to in the Wake at 94.2).

It has been pointed out elsewhere in this study that in Irish myth and folklore there is a long tradition of voyages to the west, over the Atlantic Ocean, in search of new lands to which have been attached various names and legends. During the last two centuries America has come to be looked upon as the Irishman's 'promised land', and in the Wake it becomes an element in the book's scheme of reference to the dichotomy that is inherent in the spiritual conditioning and response to life of the Irish migrant. Throughout the Wake the salmon, symbol of the innate, mystic aspect of the Irishman, moves between the old world that is Ireland and the new world that is America; as the 'oldparr' of the opening page of the book he gravitates consistently 'to the west in quest' of the means of restoration to spiritual health and liberty. At one point in the Wake, HCE/Finn as his salmon self is recognizably swimming between the

Ambrose Lightship, off New York, and the Lizard Lighthouse, Cornwall, the lights of which guide shipping from either side of the Atlantic, which indicates that his sea voyage is on a par with that undertaken by generations of Irish migrants:

picking up the emberose of the lizod lights, his tail
 toiled of spume and spawn, and the bulk of him, and
 hulk of him as whenever it was he reddled a ruad to
 riddle a rede from the sphinxish pairc while Ede was
 a guardin, ere love a side issue. They hailed him
 cheeringly, their encient, the murrainer, the wall-
 ruse, the merman, ye seal that lubs you lassers.
 (324.2-9)

HCE is readily identifiable in his salmon form, migrating across the Atlantic Ocean 'from the sphinxish pairc' (Phoenix Park, Dublin). The phrase 'their encient, the murrainer' seems to be a reference to Samuel Coleridge's poem, 'The Rime of the Ancient Mariner'.

In America as in Ireland, the west, where mystic folklore thrived, quickly became the new focal point for the migrants' dreams of escape from the harsh realities of life which they had brought with them; in this the salmon as earthbound creature and as legendary symbol, had arrived long before them, figuring in the lives and legends of the American Indians. Matthew Hodgart has said that he doubts whether the Wake could have been written at all without Sir James Frazer's 'compendium of magic and religion', The Golden Bough, and it is from this work that two examples have been taken of American myths in which the salmon again features in relation to resurrection in a western paradise:

1. The Kwakiutl Indians of British Columbia think that when a salmon is killed its soul returns to the salmon country. Hence they take care to throw the bones and offal into the sea, in order that the soul may reanimate them at the resurrection of the salmon. Whereas if they burned the bones the soul would be lost, and so it would be quite impossible for the salmon to rise from the dead.

2. The sock-eye salmon must always be looked after carefully. Its bones have to be thrown into the river, after which the fish will revive and return to its chief in the west.⁹

The Wake contains many references to the Pacific salmon; for instance, reference to the sock-eye occurs in 'where the Sockeye Sammons were stopping' (69.34). There are scattered throughout the Wake references to other members of the American salmon, such as the Chum and the Humpback, the latter being a frequently applied alternative name for HCE; one of the book's thunderwords contains reference to both the Chum and the Humpback (314.8-9).

HCE's/the Salmon's global aspect is revealed in the following: 'as for the salmon he was coming up in him all life long; comm, eilerdich, hecklebury and sawyer thee, warden' (132.35-36). 'Comm, eilerdich' is from the German 'komm, eile dich', meaning 'come, hurry up'. The deviations of Mark Twain's Huckleberry Finn and Tom Sawyer are self-evident; in the Wake these boys represent the spiritual resurrection and regeneration of the Irish migrant in his new world. 'Warden' may be derived from 'Walden', the name of the pond beside which Thoreau sought spiritual renewal in the American landscape.

On several occasions in the Wake the salmon is at the centre of what appear to be key passages of reference to movement between the opposing landscapes of Ireland and America, together with indications of the opposing elements of Christian repression of the spirit and pagan liberty. Three of these passages have been examined in detail (7.9-22, 170.25-171.4, 228.3-229.1), the first of which occurs in a section of the text relating to the wake of Finnegan. Campbell and Robinson have offered

9. Sir James George Frazer, The Golden Bough: Spirits of the Corn and of the Wild, 12 vols, 1911-15 (London, 1924), 1933 reprint, II, pp.250 and 25

the following interpretation of the relevant text:

Through the next seventeen pages (7-23) are to be studied various evidences, geographical and historical, of the fallen Finnegan's all-suffusing, all-feeding, slumberous presence. Not only the landscape is to be reviewed (7,10,12,14,23) but typical epochs of human history... also, a few fragments of folklore. (A Skeleton Key, p. 40)

The above interpretation stops short of recognizing that the 'slumberous presence' of the ever-present Finnegan is the spiritual response of the archetype which, throughout history, has retained its legacy of mysticism, deeply hidden beneath the veneer of conditioning that has been imposed upon the Irishman by the Church. The relevant 'salmon' material occurs as follows:

Finfoefum the Fush...behold of him as behemoth for he is noewhemoe. Finiche! Only a fadograph of yestern scene. Almost rubicund Salmosalar, ancient fromout the ages of the Agapemonides, he is smolten in our mist, woebecanned and packt away. So that meal's dead off for summan, schlook, schlice and goodridhirring.

Yet we may not see still the brontoichthyan form outlined aslumbered, even in our own nighttime by the sedge of the troutling stream. (7.9-22)

'Finfoefum the Fush': Finn, the legendary giant-salmon.

'behold of him as behemoth': 'look on him as Behemoth, whose flesh is the food of those in Paradise' (in this case, possibly the salmon is being referred to as the food of the heroes of Ireland's pagan 'Golden Age').

'for he is noewhemoe. Finiche!': 'for he is no more. Finished!'

'Only a fadograph of yestern scene': 'Only a faded symbol of that bygone age'.

'Almost rubicund Salmosalar': 'Almost irrepressible Atlantic salmon (L.Salmo salar: Atlantic salmon).

'ancient fromout the ages of the Agapemonides': from before the age of

Christian love feasts and songs to one God -

- a) 'agape': love feast among early Christians, and
- b) 'monody': song for one person

'he is smolten in our mist': smolt - salmon leaving the river for the sea. Therefore, 'he is exiled by the dimming of spiritual comprehension in Ireland'.

'woebecanned and packt away': 'reduced to a symbol of the Christ-Fish whose flesh is eaten by the Christian faithful'.

'So that meal's dead off for summan, schlook, schlice and goodridhirring': Christian fish-eating ritual now rejected by some men as a 'red herring' that diverts attention away from the previous symbolic role of the salmon as a representative of spiritual resurrection, the passing of which the Church had felt to be 'good riddance'.

'Yet we may not see still the brontoichthyan form': 'we fear that this instinctive feeling for spiritual liberty, as symbolized in the 'thunderfish', will not return to man's consciousness'.

'outlined aslumbered, even in our own nighttime': 'dimly felt, even as a subconscious thought, to rise to the surface in the dark privacy of our dreams'. In his Wake notebook Joyce wrote 'dream thoughts are wake thoughts of centuries ago: unconscious memory: great recurrence: race memorial' (Scribbledehobble, p. 104).

'by the sedge of the troutling stream': 'on the banks of the salmon river'.

Passages such as the above are generally taken to refer to the Liffey scene, but certain of the items in the text can be found to relate to the salmon river region of the north-west coast of America. The most obvious of these is 'woebecanned'; 'canned' is an American term for what in the English idiom would be referred to as 'tinned'; the item implies reference to salmon-tinning, one of the largest of such industries being that of the west coast of North America. Situated in this area are

places the nomenclature of which has been merged into Joyce's text: 'rubicund' (Rubicon r. 111.D3), 'Salmo-' (Salmo 110.H1), 'smolten' (Molt 110.R4), 'goodridhirring' (Goodrich + Heron 110.J5 + K1), 'summan' (Sumas 110.C1),

The second of the Wake's salmon texts relates to Shem's exile:

Shem was a sham...his lowness creeped out first via food-stuffs...he preferred Gibsen's tea-time salmon tinned... to the plumpest roeheavy lax or the friskiest parr or smolt troutlet that ever was gaffed between Leixlip and Island Bridge...the whoppers you shook out of Ananias' cans, Findlater and Gladstone's, Corner House, Englend. None of your ...juicejelly legs of the Grex's molten mutton...all aswim in a swamp of bogoakgravy for that greekenhearted yude!... See what happens when your somatophage merman takes his fancy to our virgitarian swan? He even ran away with hunself and became a farsoonerite. (170.25-171.4)

Glasheen has said of this passage: 'Shem's preferring tinned to fresh salmon I take to be a preference for art over nature. It may also indicate a preference for a god and/or father who is processed, ritualized, rather than up and alive in the world and having to be killed all over again (Glasheen, p. 254). It has been suggested elsewhere that the fish in this passage is associated with Christianity because the fish was the secret symbol of Christ, and that 'Shem's identification with fish, throughout the chapter, symbolizes his life-giving powers while serving simultaneously to denounce him as cold, perverse, hypocritical'.¹⁰ There are several reasons why this can be judged to be an erroneous interpretation of the passage: it must be remembered that in Finnegans Wake Joyce has pushed back the boundaries of history, to the point where, prior to the advent of Christianity, the salmon was a powerful pagan

10. Patricia A. Morley, 'Fish Symbolism in Chapter Seven of Finnegans Wake. The Hidden Defence of Shem the Penman', James Joyce Quarterly, 6 (Spring, 1969), 267-270 (pp.269-70)

symbol of resurrection as well as a 'holy' food. The identification of Shem with the salmon returns us to the Finn/salmon metamorphoses, and to his potential for resurrection. There is a strong theme of opposition running through the passage by means of references to opposing aspects of the salmon: there is the 'friskiest', 'roeheavy' (egg-laden) fresh salmon of the natural landscape, and there is the 'tea-time salmon tinned' variety. A parr is a young salmon; as the smolt he is leaving the river on his life's journey; a 'gaff' is a barbed fishing spear.

An accurate interpretation of the passage necessitates the taking into account of the opening, key sentence, 'Shem was a sham', which indicates that we must be on the lookout for falsity somewhere along the line. In exile, Shem professes to be/takes on the coat of, the black Ham/Manservant/Mutt (see 'mutton', above), and in doing so he represents the dark savage or, more specifically, the Utah Indian (16-10). However, if one looks at his eating habits in terms of ritualized meal, then an obvious contradiction becomes apparent: primitive man is traditionally associated with the fish that is taken from the rivers, and with pagan ritual. Shem, however, when faced with a choice between fresh salmon and all that it symbolizes, and the processed salmon/God in the Church, prefers the latter, the implication being that exile has not brought about his spiritual liberty. He is a fraud, as the opening sentence indicates, and there is further textual support for this assumption, in the presence of the term 'whopper' (slang for a lie), and in the reference to Ananias, a biblical liar; Gladstone also qualifies to come under the label of 'religious fraud', because not only were his morals doubtful, he was also a 'god-killer' from the Irish point of view, because he was instrumental in the destruction of Parnell who, throughout the Wake, is one of Ireland's heroic saviours. Parnell signifies the spiritual liberty that the deluded Shem would have us believe he has achieved.

The presentation of Shem as a primitive represents his search for a return to his ancient origins as a means of beginning again, but the point is that any landscape which he inhabits will become a mirror of his old world, because of his innate responses and behaviour patterns. If we equate the young salmon (smolt) that is leaving the Liffey, with the fleeing spirit of Shem, then his arrival in the new world as 'soma-topophage merman' ('somatic': pertaining to the human body; therefore, 'living representative of Finn/salmon') is predictably doomed; his ancient legacy of liberty by means of mystic communion with the elements must compete with the conditioning of the Church which he has come to prefer.

America as Shem's destination is apparent in the reference to tinned salmon, and in the several items of nomenclature that occur in the passage: 'sham' (Shamrock 100.L8), 'Findlater' (Findlater 100.M8), 'Gladstone's' (Gladstone 100.T8) - these items occur in the region of the Qu'Appelle river, reference to which occurs at 197.8. 'Smolt troutlet' (Molt 110.R4, Trout Cr. 110.E5/K2), 'Gibsen's' (Gibsons 101.M11), 'virgitarian' (Virgilia 110.D9, Virginia 110.N7), 'swan' (Swan r. 110.M2), 'farsoonerite' (Farson 110.Q7). The immediately succeeding text contains reference to 'limon on, of Lebanon' (Limon 109.G2, Lebanon 109.M2).

There is a further reference to tinned salmon at a later point in the Wake, in a passage that relates to the mime of 'Mick, Nick and the Maggies' (228-229). The rainbow girls take part, with Shem and Shaun (Nick and Mick), in a mime on fertility rites, the outcome of which is Glugg's (Shem's) determination to go into exile. The relevant passage is preceded by reference to the rites and dogma of the Roman Catholic Church, during which Shem rejects his religion and his country. Again, we have a combination of salmon and religious associations: as the son

of Everallin and Oisin, Shem is Oscar, the hero/poet of Irish legend. 'Byebye Brassolis, I'm breaving' refers to his leaving, and to his grieving the loss of a girl from Irish myth, which further reinforces the idea that he is leaving Ireland. The passage, 'Seek hells where from yank islanders the patriote's absolation', suggests 'Seek elsewhere, from the Irish-Americans, the absolution of the patriot'.

The remainder of the passage in question clearly refers to Shem's movement to America: 'He wholehog himself for carberry banishment care of Pencylmania, Bretish Armerica' (228.18-19). Once away from Ireland, he begins to long for a woman as a sexual creature: 'Libera, nostalgia' (Libera, the female counterpart of Liber, worshipped in fertility rites). The following statements suggest that he finally feels himself free from the sexual suppressions of Ireland: 'Free leaves for ebribadies! All tinsammon in the yord!' (228.36-229.1) - 'Free love for everybody! All Church teachings have been left behind!' Once in his new world, Shem again begins to move towards the west: 'He would, with the greatest of ease, before of weighting midhook, by dear home trashold on the raging canal, for other sites of Jorden' (228.29-31). The Jordan river is situated in the salmon river landscape of the west coast of North America, to the south-west of the Salmon River mountains (110.H7).

Many of the textual items on these two pages of the Wake (228-229) have corresponding topographical twins in the above region of America, and elsewhere in Shem's 'new world': 'Home' (Home 110.H5), 'maggoty' (Magothy r. 103.B8), 'Cross' (Cross r. 103.G4), 'Coppersmith bishop! He would split' (Copper mt. 110.K8, Smith r. 110.A8, Bishop Cr. Res. 110.L8, Split Pk. 110.G8), 'hells' (Hell's Canyon 110.J4), 'patriote's absolation' (Petrolia 110.A9, Absarokee Ra. 110.P4), 'skiff' (Skiff 100.F9), 'dagrene day...tumbler' (Dahlgren 104.H8, Day 105.D7, Tumbledown mt. 104.P1),

'rough and dark' (Rough r. 107.K4, Black r. 107.F4), 'bow' (Bow r. 100.D8), 'bower' (Bowery Pk. 110.L5), 'wind' (Wind r. 110.R6), 'pagoda' (Pagoda Pk. 109.C1), 'permettant crookolevante' (Perma 110.L2, Crooked r. 110.E5, Levant 109.J2), 'bruce' (Bruce 100.F5), 'ignacio' (Ignacio 109.C4), 'prudels to the secular' (Prudence Is. 103.M3, Sécura r. 118.F6), 'cumman to the nowter' (Cumana 116.G2, Nowata 109.P5), 'Dully Gray' (Dull Center 108.F6, Gray 108.Q8), 'lodascircles' (Loda 106.F9, Circle Springs 112.J6), 'Dodgesome Dora' (Dodge City 109.K4, Dora 109.G8), 'Pencylmania' (Pennsylvania 102.L2), 'Gloria of the Bunkers' Trust' (Glorieta 109.E6, Bunker Hill 109.M3, Truscott 109.L8), 'prunty' (Punta 109.D7), 'romancy' (Romeo 109.E4), 'laracor' (Larocque 99.J3), 'Paname' (Panama 109.Q6). For some reason that I cannot understand the majority of these last references point to Map 109 of the American landscape.

Movement from east to west seems to be indicated in the following references: 'weighting midhook, by dear home' (Middle l. 110.F8, Hooker 109.J5, Deary 110.J3, Home 110.H5), 'Jorden' (Jordan r. 110.H7), 'chow' (Chown mt. 101.09), 'fire' (Firebag Ra. 101.S7), 'gheol' (Ghost mt. 101.P9), 'mullmud' (Mullan 110.K2, Mud l. 110.Q1), 'Toumaria' (Touchet 110.G3, Marias r. 110.P1).

References to the topography of Shem's new world continue on page 229, where they are equally densely packed: 'yord' (Ord mt. 111.H7), 'alters' (Alta 110.L4), 'Wild primates' (Wildnest l. 100.P4, Primate 100.H6), 'frem at rearing...antics' (Fremont 110.Q7, Reardan 110.H2, Antioch 111.C3), 'Fenlanns! And send Jarge for Mary Inklenders!' (Fenn 110.J4, Jarbridge 110.K7, Marys r. 110.K8, Inkom 110.N7, Lena mt. 110.N7), 'vineshanky's' (Shaniko 110.E4), 'Wildrose' (Wild Rose 106.E5), 'crystal' (Crystal 110.J5), 'Ukalepe' (Uklah 110.G4), 'Loathers' (Loa 111.N3), 'Days' (Days Cr. 110.B7), 'nemo in Patria' (Nemah 110.B3,

Patatia r. 110.H3), 'The Luncher Out' (Lunder 100.T8, Outlook 100.K7), 'Wondering Wreck' (Wonder 110.B7, B. of Wrecks 120.V9), 'Bullyfamous' (Bully Choop mt. 110.C9, Famoso 111.E6), '-calves' (Calva 111.08), 'Nackt' (Naches r. 110.E3). After a gap of seven lines the topographical references return: 'So they fished in the kettle and fought free and if she bit his tailibout all hat tiffin for thea' (Fisher 110.B5, Kettle Falls 110.G1, Freedom 110.J4, Bitterroot r. 110.L3, Hat Cr. 110.D9, Tiffany mt. 110.F1). This last passage brings the action into the centre of the Clearwater mountain region.

After a gap of a further four lines of the text, the following references occur: 'fleshskin' (Flesher 110.N2), 'quillbone' (Quilcene 110.C2, Bone 110.06), 'Pollock' (Pollock 110.J4). The remainder of this extended paragraph includes reference to the exiled Shem's self-doubts, and the problems of the past seem to have caught up with him, so that he finally asks himself a question which he also answers: 'Was liffe worth leaving? Nej!' ('Was the Liffey/Ireland worth leaving? No!').

I have not been able to reach a satisfactory conclusion as to the scheme of movement that may be incorporated into the American nomenclature, although the majority of references appear to be divided between Maps 109 and 110 on this occasion. The point to bear in mind is that in each of the above extracts from the text of the Wake the salmon is very much in evidence, so that it appears to be functioning as something of a catalyst in the division of the old world from the new, the east from the west, and the Christian from the pagan mystic. As regards the proliferation of American place and river names, it would seem that such a condensation of shared topographical and textual items lifts the matter beyonds the realms of coincidence.

5.3 Landscape of Alpha and Omega: the Wakean Symbols of Continuity

"I am the Alpha and the Omega," says the Lord God, who is and who was and who is to come' (Rev., 1, 8). Similarly, in the Wake the letter 'A' (Alpha) which begins ALP's name, and the letter 'O' (Omega) which begins her chapter, signify her eternal role as the beginning and the ending of the world of the Irishman in the pages of Finnegans Wake. In a margin of the book Joyce wrote in capitals the two words 'POLAR PRINCIPLES' (271.12-13), and it is as polar principles that the letters 'a' and 'o' function in the Wake, to signify in the best Qabalistic tradition, the continuity that arises out of polarity. Incidentally, the Dublin Hermetic society's Temple of Golden Dawn was also called the 'A and O' (Alpha and Omega).

In the 1960s the Joycean critics, Bernard Benstock and E. L. Epstein, put forward the proposition that in certain passages of the Wake the letters 'a' and 'o' had been used in the development of a scheme of opposition which they saw in terms of its value in the identification of the changing roles and responses of Joyce's characters.¹¹

Mr Epstein's review on the subject was written in response to the earlier work of Mr Benstock, aspects of which he enlarged upon and questioned. Where Benstock had pointed out the inconsistency that is apparent in Joyce's spelling of the items von/van in the Prankquean episode as serving to reflect the dual personality of Jarl, Epstein related this to the polarities of Shem and Shaun, at the same time suggesting the origin of Joyce's inspiration in relation to this technique:

11. Edmund L. Epstein, 'Interpreting Finnegans Wake: A Halfway House', James Joyce Quarterly, 3 (Part 4, 1966), 252-71 and Bernard Benstock, Joyce-Again's Wake: An Analysis of 'Finnegans Wake' (London, 1965).

The van/von alteration is related to the a/o variations which seem to stand for Alpha and Omega, or the polar beginnings and end of everything, as symbolized by Shem and Shaun. A and O in Joyce's favourite poet, Byron, are made to stand for polar opposites of Joy and Pain in Don Juan, Canto the Ninth, LXV: '...both oh! and ah! belong of right/ In love and war'. (Epstein, p. 259)

Indeed, the Wakean passage 'wearing out your ohs by sitting on your ahs' (453.9), does seem to be echoing the 'ohs' and 'ahs' of Byron.

Epstein identified approximately one hundred and forty instances of a/o polarization in the Wake, these being almost exactly divided between a/o and o/a pairs. However, he detracted from the force of his argument by presenting his examples in isolation from the supporting evidence of their role in the surrounding text. He also offered little or no explanation for his choices of letter combinations, as can be seen in the following two examples from his work, where he bracketed his comments, if any, with the page references (Epstein's italics have been underlined here):

1. 'a'kind o'kindling (117.17)'
 2. 'If I were to speak my ohole mouthful to arinam about it you should call me the Ormuzd aliment in your midst of faime (162.36-163.1-2: the a/o opposition identified as the conflict between Ormuzd and Ahriman, light and dark in Zoroastrian theology)'
- (Epstein, p. 261)

At the conclusion of his discussion Epstein made the brief observation that the Wake seems also to carry an m/n scheme of relationships which interact with the a/o scheme. But he was unable to reach a satisfactory conclusion as to Joyce's intentions in this area, noting only that the a/o division is important in 'symbolizing pure polar opposition' (Epstein, p. 267). In the present study the more concrete

conclusion has been reached that the a/o and the m/n letter combinations function as lexical indicators of the presence in the text of aspects of the book's scheme of continuity. And all four of these lexical 'keys' reside, in their correct order, in the Wakean salmon, an entity which of no small consequence in Joyce's book.

Joyce's interest in the salmon, and his utilization of its biological, mythical and ritualistic associations, has been noted in this study. According to the Qabalistic tradition all opposites unite in the Man-God, and it would seem that in the Wake they meet in the salmon as HCE/Finn/God who, in his mystic capacity, is capable of transcending the traditional limitations that are set upon the spirit, in the pursuance of an eternal cycle of continuity. In this respect nothing could be more appropriate than that the four polar letters should reside in the salmon, the Wakean symbol of the infinite capacity of the spirit for survival.

In his salmon form HCE/Finn is the spiritual essence of life, searching for survival while ALP, the female/flowing water of the earth and symbol of birth and hope, is his salvation; she is essentially the continuity that her letters, 'A' and 'O' suggest. In her river form ALP carries HCE to his doom and to his resurrection, both as man and as salmon.

The Wakean coming together of HCE and ALP, the mystic salmon/man and the river/woman who are at one point merged in the reference to 'the unsleeping Solman Annadromus, ye god of little pescies' (451.10-11), conforms to the ancient bardic concept of their shared origins. The Celtic Boibel-Loth secret alphabet connects Salmoneus, Salmaah and Salmon, with the Beth-luis-Nion tree-alphabet letter Saille (Willow); the willow is sacred to the Moon-goddess, an aspect of ALP and,

according to Robert Graves, the name Salmone is another title of the Moon-goddess (Graves, p. 372).

On a page of Joyce's Wake notebook there are gathered together several references to aspects of racial memory and response, and there is also the jotting 'nuts of knowledge (AE): her cogodfather' (Scribble-dehobble, p. 104). The 'nuts of knowledge' were the hazel nuts that were eaten by the salmon from which Finn MacCool was reputed to have gained his wisdom; the Irish term 'ae' means salmon, and the capitalization ties it to AE, the pen-name of George William Russell, Irish poet, critic and master mystic at whose Dublin home Joyce became acquainted with the Hermetic movement. The item 'cogodfather' combines the term 'godfather' (a Qabalistic concept of god-in-man) with 'codfather', which implies the fish aspect of the deity. In the ancient pagan pantheons the Fish was a sacred entity which was supposed to lead men back from death to life. The prefix 'co' further serves to indicate the mystic mergence of the man and fish into a combined role.

The Wakean version of the item 'cogodfather' occurs in an extended paragraph that deals with the dual aspect of the Irishman's spiritual response to life:

You were bred, fed, fostered and fattened from holy childhood up in this two easter island...you have become of twosome twiminds forenenst gods, hidden and discovered... you have reared your disunited kingdom on the vacuum of your own most intensely doubtful soul. Do you hold yourself then for some god in the manger, Shehohem, that you will neither serve nor let serve, pray nor let pray?... Away with covered words, new Solemonities for old Badsheet-baths!...repopulate the land of your birth and count up your progeny...you thwarted the wious pish of your cogodparents, soph, among countless occasions of falling... (you see I have read your theology for you). (188.9-189.4)

'two easter island': Ireland once celebrated two Easter dates.

'Shehohem': Shem, and maybe the Hebraic mystic, Baal-Shem.

'Solemonities': followers of Solomon, the Jewish king and mystic of the Qabalistic tradition.

'Badsheetbaths': Bath-Sheba, adulteress who seduced David.

'soph': Qabalistic term from 'Ain Soph', meaning the height of Absolute Existence as Endless Light.

The request seems to be for the Irishman to give up his divided loyalties ('twosome twiminds'); the duality of his spiritual allegiance, to the Church's teachings and to ancient mysticism, has resulted in his living in the 'vacuum' of his 'disunited kingdom'. As 'some god in the manger' he would be Jesus, the personification of the Qabalistic concept of God-in-Man. He is advised to come into the open with his beliefs ('Away with covered words'), and spread the word of ancient mysticism that, through the centuries, he has denied.

There is much evidence in the Wake to suggest that the salmon and AE work together in the book's scheme of continuity. But in his examination of the book's a/o divisions, Epstein failed to recognize the significant presence of both in the immediate vicinity of these key lexical indicators, as can be seen in the following analysis of examples that have been taken from Epstein's work.

Example One

pay name muy feepence, moy nay non Aequallllllll! (141.7; here we have a combination of the a/o opposition with another set of opposing letters, m/n, for Mick and Nick, presumably. Here they are present at the egregious failure of four old men to 'harmonise' their gospels, their bell-ringing; they are the letters of conflict and opposition. The closest association of these two sets of letters comes at 427.25: 'manomano,' the hand-to-hand combat of Mick and Nick. (Epstein, p. 261)

Epstein may well be on the right lines in associating the m/n letter scheme with the Mick and Nick conflict, but his approach seems to rely more on conjecture than on reference to the evidence that lies in the surrounding text within which they function. He has failed to recognize that in the above structure the separate polar letters steadily point forward in an accumulative gesture to the final, explosive item 'Aequallllllll!': a combination of the mystic and the salmon which they themselves equal. Further stress upon the importance of the final word is indicated by means of its capitalization, by the distorted and excessive repetition of its last letter (there may be numerical equations indicated in the 1 x 8 formula), and by its culmination in an exclamation mark. In placing the word unquestionably in the category of a shout or an invocation Joyce is, by every linguistic means at his disposal, drawing attention to his catalyst.

An examination of the same passage against the surrounding text from which it has been isolated by Epstein is even more rewarding. The whole text is steeped in references to fishing in general, and to the salmon in particular, as well as to that region of north-west America which is relevant to the Wake's east-west movement:

your goodself churning over the newleaved butter (more power to you), the choicest and the cheapest from Atlanta to Oconee...I hooked by thoroughgoing trotty...Holy eel and Sainted Salmon chucking chub and ducking dace, Rod-iron's not your aequal...pay name muy feepence, moy nay non Aequallllllll! (140.34-141.7)

There are three clear salmon references in the vicinity of the polar symbols: 'Sainted Salmon', 'aequal', and 'Aequallllllll!'. These function together with the preceding 'Atlanta to Oconee', and with the overall theme of fishing, to promote a concept of movement within the

'new world' of America.

A Religious tone is introduced into the text by means of reference to the 'Holy eel' (another species with a circular life-cycle), and to the 'Sainted Salmon'. The climax to the passage comes in the final, capitalized invocation to the salmon - 'Aequalllllllll!' This cleverly controlled, forward-pushing movement piles up the pressure upon the reader to recognize that the salmon, under any title and in any of its several capacities, is at the very centre of the Wake's temporal and spatial themes. It is the major symbol of continuity, the very name of which comprises the letters of polarity that Epstein had recognized - s a l m o n.

To return to Epstein's observations; in support of his identification of the m/n letters with the theme of conflict, he refers to the textually distant item 'manomano' (427.25). However, because he has divorced the word from its contextual setting the real extent of its function has eluded him. The dominant theme of the passage from which it has been taken is that of Shem mourning the imminent departure of 'mine bruder, able Shaun' to 'Amiracles where the toll stories grow proudest' (America of the 'tall' stories and skyscrapers). Shem associates himself with 'we in the country of the old' (Ireland), but he also refers to 'our people here in Samoanesia' (this last item bears a close resemblance to 'salmon', only the 'l' is missing; the reason for the name's inclusion is difficult to grasp, but the place, 'Samoa', was once famous for its mysteries and is now inhabited by fishermen, and exports tinned fish, which would explain something of its relevance to Joyce's theme.

The compound word 'manomano' is preceded by other distinctly a/o

functioning items: 'Gaogaogaone' (an anagram of 'Ago ago agone'), and 'Taboccoo' (the American tobacco plant). In both cases the item is distorted so that the a/o polar letters that are symbolic of conflict followed by love, come together in that order - Byron's 'ah' of war, followed by his 'oh' of love. Thus, at the parting of the brothers we have not only what Epstein has called 'brotherly conflict', but also the brotherly love felt at parting.

'Manomano' brings together the a/o and the m/n polars in duplicate; it also has at its core the name 'Noman', with which Ulysses identified himself to Polyphemus, and which carries important implications in the Wake: Noman, Ulysses and Everyman are the universal aspects of HCE/Finn. Therefore, the binding together of the ultimate range of Joyce's polar letters of love and conflict under this one umbrella, so to speak, signifies that the range of emotions being experienced by the brothers, Shem and Shaun, is common to all mankind, irrespective of time and place.

Epstein has worked on a large proportion of the Wake's polar letters, but in every case he has stopped short of recognizing the part played by the salmon. For this reason it is worthwhile going over his work so that the necessary expansion upon his interpretations can be made. As before, his references to the polar letters have been underlined, and his comments are bracketed alongside the page references.

Example Two 'H^ho ho hoch! La la la lach! (314.18)' (Epstein, p. 264). This phrase again moves forward to the final item, the German 'lach', salmon. In the preceding text there is one of Joyce's lengthy thunderwords (which is symbolic, in the Wake, of a changeover in historical cycles), and it includes the names of two species of Pacific salmon, 'chump' and 'hump' (humpback). Therefore, the salmon is present at

another of Finnegans falls; the text leading up to the salmon reference reads as follows: 'And forthemore let legend go lore of it that mortar scene...luck's leap to the lad', which would interpret along the lines of 'Let it be recorded in legend', plus reference to Leixlip (Salmon's Leap), near Dublin, in relation to the 'lad' (Finnegan), with the implication that for man the salmon is the linking pivot between the past and the present.

Example Three 'a plabbaside of plobbicides, alamam alemon (331.17; note m/n opposition)'- Epstein, p. 264. This example also works forward to the final item, which accommodates a combination of salmon terms: the Irish 'ae' (salmon) is worked into its English form (minus the 's'), which also contains the m/n polars. The immediately surrounding text contains reference to the Danish 'lax' (salmon), and to the Flood, which is another familiar symbol of the changeover between life-cycles in the Wake. Succeeding the above passage there is reference to 'this munden of Delude' and 'fin above wave', so that once more the salmon is seen to be closely associated with the concept of survival in a changing landscape.

Example Four 'To pass the grace for Gard sake! Ahmohn (377.31); ahm + ohn = a/o + m/n)'-Epstein, p. 264. The passage is preceded by 'And thanking the fish in core of them', so that the fish theme again accompanies an emphasis upon the polar letters. Again, the passage leads up to the final word, which carries the greater proportion of the word 'salmon'. There is a religious element in the invocation to 'Gard' (God), and in the accommodation of 'Amen'. The surrounding text carries random American references, but nothing of a marked nature.

Example Five 'And Mrs A'Mara makes it up and befriends with Mrs O'Morum!

(460.17-18)' - Epstein, p. 265. This example is puzzling. It appears in a section of the Wake where Shaun is bidding goodbye to Issy before leaving, as a barrel of Guinness Export Stout, for America. It is followed by a multiplicity of salmon references: 'libans' (Liban, a mermaid in Irish myth who became a salmon); 'Splish of hiss splash springs your salmon. Twick, twick, twinkle twings my twilight as Sarterday afternoons lex leap will smile' (460.27-29). The whole passage is bound up in an ecclesiastical allegory, therefore, it seems that the above rule still applies - the salmon is again functioning in some kind of ritual, as an accompaniment to the movement of a character from one landscape or life to another.

Example Six 'oels a'mona nor his beers o'ryely (498.18-19)' - Epstein, The first two items contain an anagram of the word 'salmon'. The remainder of the phrase refers to Persse O'Reilly who turns up in the American landscape as Perce-Oreille (Map 110). The scene seems to be focused on a return to the wake of Finnegan, with the moment expanded to incorporate historical and geographical references, but the role of the salmon is not clear.

Example Seven 'Poppop array' (569.25)' - Epstein, p. 266. This time the polar letters crop up in the midst of HCE's 'celebrations', with ringing bells and references to churches, 'holyyear's day', 'Greatchrist' and 'pontification'. There is also a suggestion of movement from Ireland to America in the following: 'Dock, dock agame! Primatially. At wateredge. Cantaberra and Neweryork...To board!...Sing: Old Finncoole'. 'Poppop array' seems to be another name for HCE/Finn. In the succeeding text there is a particularly 'fishy' passage that includes, 'Here be trouts culponed for ye and salmons chined and sturgeons tranched... lobsters barbed'.

In each of the above examples from Epstein's work, the inclusion of the salmon which he has ignored has meant that out of the polarity that lies in the a/o and m/n letters to which he refers, has come continuity; the salmon seems to be the pivot upon which Joyce balances his presentation of the changeover of cycles and landscapes. Elsewhere in the Wake, there are other instances of the salmon's appearance together with the polar functioning letters, and these, although not recognized by Epstein, seem to offer support for the present argument. They are listed and explained below.

1. 'By the unsleeping Solman Annadromus, ye god of little pescies' (451.10-11). 'Annadromus' is derived from the word 'anadromous', which describes the life-cycle of the salmon. The epithet, 'unsleeping', clearly attaches to the salmon a sense of his continuity of life, beyond death, which is in accord with his Wakean function as a pivot between worlds and existencies. As in the previously examined passages, the capitalization of the salmon's name again supports the idea of his elevation to a level of importance, this time as the 'god of little fishes'.

An interesting development in this last example is the combination of male and female elements in the name of the salmon. This is signalled not only in the dual gendered name, 'Solman Annadromus', which has been interpreted elsewhere in this study as referring to Anna Livia and to HCE as Salmon, but also in the element of opposition that is evident in the arrangement of the polar letters as they come together: Solman = male (o/a + m/n); Annadromus = female (a/o + n/m). Note the opposing presentation of the polar letters within each item.

The similarity of 'Solman' to Solomon brings the salmon into a

relationship with the latter, so that we have linked the two names which are traditionally associated with wisdom and with mysticism in the legends of the world. In the Wake there are many puns on the Solomon/Salmon relationship, and Glasheen has offered her own interpretation of the connection: 'when Finnegan turns into a salmon-Solomon he becomes wise, rich, a king or Finnyking' (Glasheen, p. 268). The finding of this study is that the combination also implies a shared mystic capacity for resurrection.

2. 'There's an old psalmsobbing lax salmoner' (525.21). (The whole of this passage is printed in italics.) There are three references to the salmon here (German 'salm': salmon; Danish 'lax': salmon; English 'salmon'). These carry the following arrangement of polar letters: a/o x 2; m/n x 2. The extract is taken from a passage which is rich in salmon/fishing imagery. The latter half of the preceding page is taken up with a lengthy description of a school of herring. Immediately prior to the above example the following items occur: 'leixlip' (salmon's leap), 'salmo ferax', 'ruttymaid fishery', 'spawning ova and fry', 'Hump's your mark' (humpback: the name of a Pacific salmon, and of HCE). The succeeding text is made up of yet more fish imagery: 'floundering with his boatloads of spermin spunk...Leaping freck...Our Human Conger Eel...I can see him in the fishnoo...Play him...Lungfush! The great fin may cumule!...they'll land him yet, slitheryscales on liffeybank'. The whole passage consists chiefly of a theme of salmon-fishing on the Liffey, but in this case the fished for victim is HCE/Salmon/Finn, while the fisherman appears to be 'the reverend Coppinger', who 'visualizes the hidebound homelies of creed crux ethics' (525.1-2); the passage indicates the pursuit of the pagan mystic spirit by the Christian. The element of physical strength and prolific reproduction that is associated with the description of the living salmon stands in direct opposition to

the 'hidebound homelies' of the 'reverend Coppinger', and something resembling a spiritual dual appears to be being played out on the banks of the Liffey.

Epstein recognized that the polar opposites a/o are also held in the Wakean words 'chaos' and 'Noah', but he cannot understand what, if any, are the implications that lie behind them. He simply points out that 'The resolutions of the great opposites of the book have never been systematically followed out' (Epstein, p. 267).

I believe that the function of the polar letters a/o as a means of marking periods of changeover influenced Joyce's usage of the words 'Noah' and 'chaos', both of which belong to this theme. Noah is associated with the Flood, which has been described as the second creation story; in other words, it is an instance of changing landscapes and new beginnings. There are a great many references to Noah and his Ark in Finnegans Wake. On the opening page of the book the ark, the rainbow, and Noah and his sons are 'to be seen ringsome on the aquaface' (3.12-14).

As for the word 'chaos', the changeover from one human/historical cycle to another has been referred to as being signalled by a period of chaos. Therefore, in the three items, Noah, Chaos and salmon, we have strong associations with the concept of change, and in their polar letters resides Joyce's means of illustrating the continuity that is eternal.

Epstein referred to three occasions on which Joyce's scheme of polarization seems to be at work in his use of the words 'Noah' and 'chaos', but he failed to recognize the full extent of their role. I have listed them below, together with an expansion upon his explanations.

As before, Epstein's references to the polar letters have been underlined and his comments, if any, bracketed alongside the page reference.

Example One 'At the Dove and Raven Tavern, no ah? (521.17; combination of the Issy/Essy birds and a/o, in the figure of Noah)' - Epstein, p. 266. I have found that a further step in the interpretation of the passage can be gained from the division of the name of Noah into two separate morphemes; it can be interpreted as 'no' plus Byron's 'ah' of conflict, so that the question becomes, 'Is there no conflict at the Dove and Raven Tavern?' This would be a feasible interpretation, since the passage occurs during the interrogation of witnesses at the trial of HCE.

Example Two 'Co Canniley...Da Donnuley...Ab chaos lex...(518.29, 30, 31)' - Epstein, p. 266. Epstein has omitted from this example a vitally relevant sentence, 'Yet this war has meed peace?', which precedes 'Ab chaos lex', so that the latter is really an answer to a question. The Latin phrase interprets to something like 'After chaos law', the Latin term, 'chaos', signifying 'empty space, the lower world, chaos'. Thus, the polar letters are associated in this instance with change wrought by war and with the chaos of changing worlds. As the previously omitted question suggests, war and chaos contain within them the opposing properties of conflict and peace. At a further level of interpretation, the adjacent placing of 'chaos' and 'lex', together with the understanding that 'lex' also infers the Danish 'lax', salmon, seems to add support to the present theory that the a/o polar letters draw these items into the single, overall theme of change; the lax/salmon is the symbol of man's spiritual being, which will always survive the chaos.

Example Three 'Equal to = aosch (286.2; 'aosch' is, of course, 'chaos' doubly confounded: poor Shaun is all at sea with geometry. But it also could stand for 'a/o' at 'school', which is where they are, of course. It is one of those unfortunate coincidences that 'chaos' contains an Alpha and an Omega within itself; lucky Joyce.)' - Epstein, p. 263. Epstein's last remark is inept; during the course of this study much evidence has been found, in Joyce's letters as well as in his recorded comments, that all such instances of the element of coincidence that occur in the Wake have been striven for and engineered. It would be more apt to say that Joyce's idiosyncratic scheming, rather than luck, drew together the book's pattern of coincidences. Epstein's interpretation of the function of 'aosch' is too trivial to be acceptable. Too often, where textual obscurity is encountered in the Wake, the common response is that any interpretation is better than none. However, in what they call a 'long shot', Campbell and Robinson have put forward a more feasible interpretation of the above item; most important, in doing so they take into account the preceding material, which is a confusing geometrical presentation of aspects of human behaviour, as portrayed by HCE and his family. They suggest that the final comment, 'Equal to = aosch', means 'It all adds up to Alpha, Omega and the Fall' (A Skeleton Key, p. 151). This interpretation is more in line with the present theory that the polar letters function in a close relationship with Joyce's signalling of the beginnings and ends of life or world cycles in Finnegans Wake; the Fall and Chaos must necessarily merge, therefore, one item is competent to signify the other.

The theory has been put forward elsewhere in this study that the north-west American state of Idaho has a role to play in the Wakean landscape. There are at least five passages in the Wake which seem to contain hidden references to Idaho. The name contains the polar letters

a/o, and there are two instances of its occurrence in the vicinity of polar functioning letters that Epstein has examined, but he failed to refer to the Idaho items. Epstein's interpretations are listed below, followed by my own contribution to an understanding of the text.

1. a) 'Oh, ho, ho, ho, ah, he!' (379.18-19; here it seems that the a/o opposition has merged with the 3/2 configuration of the soldiers and the girls in the park.)' - Epstein, p. 265
- b) 'pappappoppoppcuddle (379.20; the volcanic sexual merging of the two sons becoming the father when the old one is safely out of the way.)' - Epstein, p. 265

Again, Epstein's failure to consider the above passages within the context of the immediately surrounding material has resulted in his having missed the wider implications. Both examples occur at a point in the text where HCE is in his tavern, being beaten up by his sons, therefore it is difficult to understand why Epstein should consider linking the passage to the park episode, in the case of example (a). Similarly, his interpretation of (b) fails to coincide with the text; although overwhelmed by his sons, at this point HCE is not yet 'out of the way', and the immediately succeeding capitalized items 'BENK BANK BONK' suggest the beating he is still undergoing. Not until three pages later (382.26) does he actually fall, 'slumped to the throne'.

In the extended passage in question, the two examples of polar items are preceded by reference to 'Aerian's Wall' (this item includes the Irish 'ae', salmon, which is yet again capitalized). There is also reference to a letter 'aped to foul a delfian in the Mahnung' ('opened in Philadelphia in the morning', plus reference to a popular song, 'Off to Philadelphia in the Morning'). The immediately

succeeding text refers to the fateful trip of the Titanic (to America): 'It's our last fight, Megantic, fear you will!' ('It's your last trip, Titanic, fare you well!'). When HCE eventually falls, ALP as 'the stout ship Nansy Hans' takes him 'From Liff away', over the sea. It seems that within this context, the a/o letters reflect the theme of warring and imminent change.

The above text contains reference to 'seven hores...Two Idas, two Evas, two Nessies and Rubyjuby', the substance of HCE's dreams or fantasies. But it seems to be more than chance that, in a section of the text which accommodates several references to America and to things American, the item 'Idas' stands in close proximity to 'hores', so that they lend themselves so conveniently to a phonetic rendering of the name, Idaho. Perhaps the implication is that HCE is moving into the world of his dreams.

2. 'hopptociel bommptaterre' (504.24)' - Epstein, p. 266. On this occasion the a/o polar letters occur after reference to the 'Idahore shopgirls', which stands among place and river names that belong to the north-west coast of America: 'Cimmerian' (Cimarran r. 109.M5), 'fore-
 ninst' (Forest 110.J3), 'the ouragan spaces' (the wide-open spaces of Oregon 110.C4), 'Corcor Andy' (Corcoran 111.E5), 'Your Ominence' Omineca r. 101.L8), 'tuodore' (Tudor 111.C2). The name references are surrounded by tree imagery, one of the functions of which is to facilitate the crossing of the boundaries that lie between the old and the new worlds, as the following will reveal: 'each and all their branches meeting and shaking twisty hands all over again in their new world' (505.10-12).

There are other instances where the Wakean scheme of polarization

appears to be associated with the state of Idaho, and these are examined below.

3. 'Shop ado please! O ado please shop' (560.16-17). The 'shop' and 'ado' motifs tie this passage, both thematically and lexically, to that of example 2, in which we have 'Idahore shopgirls'. The preceding text includes reference to the isolated items, 'Blackout' and 'Replay', as well as to two species of Pacific salmon: 'The old humburgh looks a thing incomplete so. It is so. On its dead', and 'Godde, be airwaked ...Chump do your ephort. Shop!' Note that once again there are references to the movement of man/salmon in cycles of death and resurrection: the humpback and chum are species of Pacific salmon; the items 'Blackout' and 'Replay', situated almost directly on either side of 'Shifting scene', signify the end and beginning of both life and world.

4. 'oppersite orseriders in an idinhole? Ah, dearo! Dearo, dear!... Ah ho!' (581.19-24). The phrase 'idinhole? Ah, dearo!' is an anagrammatical arrangement of letters containing the names Idaho and Ireland; the surrounding text again accommodates American place and river names, as well as hidden references to figures that are famous in American history. The preceding 'Heinz cans', 'swanee', and 'Eyrewaker's family sock' (Earwicker's family sock, plus reference to the Pacific salmon, sockeye) place HCE recognizably in America, sa do the following: 'wendelled' (Oliver Wendell Homes, an American author), 'grunts a leading' (Grant and Lee, American generals), 'find me cool's' (Finn 110.N3, McCool 107.G8), 'nagginneck' (Naknek 112.D12), 'home' (Homer 112.F11), 'hogsheads' (Hog r. 112.D6), 'axpoxtelating' (Axtell 109.02), 'ainsell' (Anselmo 108.L8), 'bluefunkfires' (Blue Hill 108.M9, Funk 108.L9, Firesteel 108.J4), 'martian's frost' (Marshall 109.N5, Frost 109.09), 'noesmall' (Nose 1. 101.T3, Small 1. 101.U4),

'termtraders' (Termo 110.E9, Trade 1. 100.03), 'abhors offrom' (Horse 1. 110.E9, Orem 110.09), 'sbrogue cunneth' (Brogan 110.H5, Cunnungham 110.G3), 'Dearo' (Deary 110.J3), 'illian' (Illinois r. 110.B7), 'willyum' (William r. 101.T6).

It would seem from the evidence of the many examples that have been included in this discussion, that there is a pattern of association between Joyce's technique of lexical polarization, involving the letters a/o and m/n that reside in the name of the salmon, and the Wake's east-west landscape movement. Both appear to signify movement between extremes, from old to new worlds and lives, and from spiritual paralysis to revitalization and liberty. Acting together, they possess the complementary capacity to reinforce Joyce's abolition of Space and Time as meaningful, divisive factors in the Irishman's universal landscape.

APPENDIX

A problem that is peculiar to *Finnegans Wake* is that of interpreting words that Joyce has made up, thereby inventing his own collocations that are not immediately apparent to the reader through his knowledge of the English language. He frequently uses his own coinage, introducing distorted, compound or portmanteau items, and puns are common to the Wake, frequently via the composite words that suggest several meanings in several languages, in a layering of references. All of which further complicates the task of interpretation. For this reason the best check on the accuracy of the reader's interpretation of the text's cohesive elements is how well it all fits together to form an intelligible and self-consistent meaning. Towards this end I have found that the most useful approach to the interpretation of Joyce's text has been that derived from the methodology developed by Halliday and Hasan in their book, Cohesion in English (1976), and I therefore take this opportunity to acknowledge my indebtedness to them. They have identified five kinds of textual cohesive device: reference, ellipsis, substitution, conjunction and lexical cohesion. It is upon the last of these devices, lexical cohesion, that I have concentrated in the present study, since Joyce has worked towards a high density of lexical items that form a continuous chain of cohesion both within and between sentences.

Lexical cohesion is divided into two groups: reiteration and collocation. The former involves the repetition of a lexical item, or its synonym or near-synonym; collocation refers to the cohesive force generated by any pair of lexical items that share a lexicosemantic (word-meaning) relationship. I have identified instances of Wakean collocation by taking the occurrence of a lexical item and linking it to all the syntactically and semantically related lexical elements which occur on

each side of the given item - which is referred to as a node, surrounded by its collocates. In the collocations that I have considered, the processes of association operate from a literary aspect to constitute the various themes that are at work in the Wake. For instance, in the 'Anna Livia' section each group of collocates sets the mood of the text within a certain area; the item 'wash' is one such 'node' which forms the focal point for a cluster of collocates that spreads out over non-mediating (non-intervening) material, to occur in eleven sentences. In the following pages of the Appendix examples of these collocational groups have been set out so as to illustrate both the cohesive quality of the lexical items which Joyce has utilized, and also my own approach to their interpretation.

1. Hand-washing of clothes by the river

don't be dabbling (S10) Tuck up your sleeves and
 loosen your talktapes. (S11) And brush me -
 hike! - when you head. (S12) By whatever it was they
 threed to ake out he thried to tw in the Fiendish
 park. (S13) He's an awful old teppe. (S14) Look at the
shirt of him! (S15) Look at the dirt of it! (S16) He
 has all my water black on me. (S17) And it steeping
 and stuping since this time last wil. (S18) How many
 goes is if I wonder I washed it? (S19) I know by heart
 the places he likes to saale, duddurty devil! (S20)
 Scorching my hand and starving my famine to make his
private linen public. (S21) Wallop it well with your
battle and clean it. (S22) My wrists are wrusty rub-
bing the mouldaw stains. (S23) And the dneepers of
wet and the gangres of sin in it! (S24)

Interpretations

1. saale: v. soil
2. duddurty: 'duds' as clothes = 'clothes-dirty'
3. battle: n. clothes beater during the process of hand-washing
4. mouldaw: n. mould/mildew
5. dneepers: n. deepness (depth)

Only those interpretations related to the hand-washing of clothes are included in the above.

2. Flight/Exile

Huge Caput Earlyfowler (S42)
 Or where was he born or where was he found (S43)
Urgothland, Twistown on the Kattekat? (S44) New
Hunshire, Concord on the Merrimake? (S45) Who
 blocksmitt her soft anvil or yelled lep to her
 pail? (S46) Was her banas never loosened in Adam
 and Eve's or were him and her but captain spliced?
 (S47) For mine ether duck I thee drake (S48) And
 by my wildgaze = three gander (S49)...Don Dom
Dombdomb and wee lollyo? (S54) Was his help
inshored in the hook and Pelican against bungelars,
flu and third risk parties? (S55)...he raped her home
Sabrina asthore, in a parakeet's cage by dredgerous
lands and devious beats, past auld min's manse and
Maisons Allfou and the rest of the incurables and the
 last of the immurables, the quaggy waag for stumbling
 (S56)...In a gabbard he barqued it, the boat of life,
 from the harbourless Ivernikan Okean, till he spied
 the loom of his landfall and he loosed two croakers from
 under his tilt, the gran Phenician rover (S60) By the
 smell of her kelp they made the pigeonhouse (S61)...
 And the whale's away with the grayling? (S67)

Interpretations

- (S42): Henry the Fowler, North German king (McHugh, p. 197); plus
 fowler: hunter of wildfowl, especially ducks and geese
- (S44): areas of Europe - the old world
- (S45): areas of America - the new world
- Duck, drake, gander, wildgaze (wildgeese): migratory birds
- 'wild geese': nickname for the Jacobites who exiled themselves on the
 continent of Europe, on the abdication of James II (OED)
- Don Dom Dombdomb: ph. 'Dear Dirty Dublin' (McHugh, p. 197)
- auld min's manse...immurables: Dublin hospitals (McHugh, p. 197)
- quaggy waag for stumbling: song 'The Rocky Road to Dublin' (McHugh,
 p. 197)
- Ivernikan Okean: Irish Ocean (McHugh, p. 197)
- whale: ocean wanderer (HCE); grayling: freshwater fish (ALP?)

3. Love and Marriage

making loof (S33) Reeve Gootch was minxing marrage and
 Drughad was sinister! (S34) And the eye of him!
 (S35) And the strut of him! (S36) Now he used to
 hold his head as high as a noweth, the famous old duke
 alien, with a hump of grandeur on him like a walking
 wiesel rat. (S37) ... Who blocksmitt her soft anvil or
 yelled lep to her pail? (S46) Was her banns never
 loosened in Adam and Eve's or were him and her but
 captain spliced? (S47) For mine ether duck I thee
drake (S48) And by my wildgaze I thee gander (S49)
 Flowey and Mount on the brink of time makes wishes
 and fears for a happy isthmass (S50) She can show
 all her lines, with love, license to play. (S51) And
 if they don't remarry that hook and I may! (S52)

1. loof: n. love
2. blocksmitt: blacksmith, together with 'anvil', suggests Gretna Green
3. spliced: v. married
4. Sentences 48 and 49 are clearly a parody of the wedding service
 (McHugh suggests that it is the Anglican marriage service)
5. hook: seems to be derived from the derogatory term that is applied to
 the female, "she's 'hooked' him"; it coheres with the preceding
 derogatory reference to ALP as 'minx'. (S33)

Besides those collocational groups or 'clusters' which stem from a key word or 'node', there is a further form of lexical cohesion in evidence in the text of the Wake; it is made up of collocational items which behave in a 'threaded' rather than a 'cluster' formation, thus maintaining the overall mood or theme of a passage over an extended area. For instance, ALP and HCE are at times river and mountain ('Flowey and Mount'), and running through the 'Anna Livia' text there is a preponderance of imagery referring to the river landscape, and referring back directly to the source item or node, 'O' (F. eau: water). In the following pages of the Appendix I have listed examples of this 'threaded' form of lexical cohesion, including those created by Joyce's insertion into his text of

river imagery and nomenclature, and also nomenclature that is peculiar to the American landscape.

River Associations

- S4. - course
 S8. - chub: fish
 S10. - wash: water tract
 dab: fish
 S12. - butt: fish
 pike: fish
 S17. - water
 S24. - gange: fishing term
 S34. - left bank
 right bank
 bridge
 S35. - cut: channel
 S37. - head: source
 weasel/ rat
 S38. - cork: float
 gull: channel
 gull: bird
 S39. - reed
 growler: pigfish
 billet: coalfish
 S40. - elver
 S41. - capelin: fish
 S42. - fowler

 S48. - drake/duck
 S49. - wildgeese
 gander
 S50. - river: 'Flowey'
 brink
 fishes
 weirs
 S51. - lines: fishing
 play: "
 S52. - Hook: "
 S55. - stork/ pelican
 flew
 S56. - dredge
 deltas
 play: fishing
 catch: "
 adder
 shad: fish
 S60. - croakers: birds
 S61. - smelt: fish
 kelpie: river spirit
 kelp: seaweed
 kelt: salmon
 S67. - grayling: fish

Nautical Associations

- S8. - futtock: ship's timber
 S12. - butt: plank joint
 S24. - neap tides
 ganger: anchor cable
 S29. - Whewell: made tidal chart
 S30. - tide
 S31. - spring and neap tides
 S32. - rough-tree: spar
 S33. - luff: steerage
 S37. - hold
 S38. - doubling: ship's timber
 " : sailing
 buoy
 club: drift down current
 S41. - caul: lucky birth membrane
 protects from drowning
 S47. - captain
 spliced
 capped 'n' spliced
 S50. - isthmus
 S52. - hook: for boat
 S53. - pass: navigable channel
 moor: anchor
 norther: wind close to shore
 S56. - treacherous sands/lands
 S60. - barge: gabbar
 barque: sailing vessel
 boat
 harbourless
 ocean
 tiller
 spy-glass
 landfall
 loom: land on horizon
 tilt: boat awning
 Phoenician: seafarer
 rover: pirate
 S63. - timoneer: helmsman
 S64. - merchantman: vessel
 scutties: small boats
 camel: buoyancy machine
 breeze: wind
 bowsprit: vessel's boom
 road: sheltered water
 bar: sandbank
 burster: violent gale
 S67. - whale: sea mammal

River Names

- | | |
|--------------------|---------------------|
| S1. - Liffey | S56. - Adda |
| S2. - " | Min |
| S3. - " | Quagua |
| S7. - Youghal | Waag |
| Dead | S59. - Grass |
| S8. - Cheb | Ore |
| Futa | S60. - Arkques |
| S13. - Ore | Till |
| S14. - Awe | Tilt |
| Repe | Gran |
| S17. - Blackwater | Pheni |
| S18. - Steeping | S61. - Pigeon |
| Upa | S64. - Marchan |
| Stupia | Suie |
| S20. - Heart | Rung |
| Saale | Bow |
| Duddon | Riss |
| S21. - Brown Flesk | S65. - Pilcomayo |
| Maine | S66. - Saskatchewan |
| S22. - Battle | S67. - Whale |
| S24. - Dee | |
| Dnieper | |
| Ganges | |
| S25. - Sendai | |
| S26. - Loch Neagh | |
| S27. - Nisi | |
| King | |
| Fier | |
| S28. - Tom | |
| Till | |
| S30. - Tempo | |
| S31. - Spring | |
| S32. - Roughty | |
| S33. - Loo | |
| S37. - Elde | |
| Wiesel | |
| Rat | |
| S39. - Gard | |
| S44. - Ur | |
| Kattegat | |
| S45. - Concord | |
| Merrimack | |
| S47. - Bann | |
| S48. - Duck | |
| Drake | |
| S51. - Line | |
| S52. - May | |
| S53. - Passmore | |
| Oxus | |
| S54. - Don | |
| S55. - Pelican | |
| S56. - Delvin | |
| Devlin | |
| Sabine | |
| Sabrina | |
| Astor | |
| Deva | |

Many of the above river names have been taken from Roland McHugh's Annotations to 'Finnegans Wake' (1980). Any additional names that occur have been discovered during the course of the present study.

American Nomenclature

- S1. - Anna 107.G4
Livonia 107.D1
- S8. - Finnegan 100.E7
- S11. - r. Tucannon 110.H3
Lucin 110.M8
- S12. - Butte 110.N3
Hiko 111.J4
Hite 111.O4
Bend 110.D5
- S13. - Clearwater Mtns 110.K
- S14. - r. Rogue 110.C7
- S19. - Wonder 110.B7
- S20. - l. Heart 110.P5
Dirty Devil Cr. 111.O3
- S22. - r. Wallowa 110.H4
r. Pit 110.E8
Battle Cr. 110.J7
r. Clearwater 110.J3
- S23. - r. Rubicon 111.D3
Mould Bay 97.H2
Stains Pen. 119.J8
- S24. - Wet Mtns 109.E3
r. Purgatoire 109.G4
- S25. - r. Animas 109.C4
- S26. - Locke 110.H1
Neah Bay 110.A1
- S27. - r. New 111.J9
Nice 111.B2
r. Priest 110.H1
r. Kings 110.G8
Humphrey 110.D2
Ulysses 110.L4
- S28. - Long Tom Res. 110.K6
- S30. - Tempe 111.N8
Ulysses 110.L4
- S31. - Spring Bay 110.N8
Spring Cr. 110.L8
- S32. - Rapelje 110.Q4
- S33. - Makinak 100.S8
Love 100.N5
- S35. - Cut Bank Cr. 110.N1
- S37. - Duke Is. 112.N16
l. Walk 112.M10
Rat Is. 112.D16
l. Rat 100.S2
- S38. - Derry 109.C9
Dublin 109.M10
l. Gull 100.D6
- S39. - Hackett 100.E6
Read Is. 101.Q1
l. Garde 101.U4
Growler Mtns 111.L9
- S40. - Elstow 100.L7
Calder 100.Q7
- S41. - r. Qu'appelle 100.P8
- S42. - r. Hughes 100.R2
Capasin 100.K5
Earl Grey 100.M8
Fowler 110.O1
- S43. - l. Orr 100.U2
- S45. - New Hampshire 102.M2
Concord 104.O3
r. Merrimack 104.O3
- S46. - Anvil Mtns 101.G4
- S47. - Adam's Pk 110.H8
Paradise Valley 110.H8
Split Pk 110.G8
- S48. - r. Minam 110.H4
r. Duck 100.R7
Drake 100.M7
- S49. - Wildgoose 100.O2
l. Wildgoose 112.F5
r. Gander 98.R5
- S56. - Raper C. 97.N4
Home Bay 97.N7
Sabine C. 97.M2
- S59. - r. Grass 104.K2
Hooper Is. 104.J8
- S60. - Gabarouse Bay 98.M8
l. Bark 99.H6
Harbourville 99.H4
r. Ivanhoe 99.H4
Oka 99.Q7
Loon 99.B4
Croler C. 99.K8
Tilt Cove 98.R4
r. Grand 98.M8
- S61. - r. Pigeon 100.N2
r. House 100.E3
- S65. - r. Pilcomayo 115.G3
- S66. - r. Saskatchewan 100.O5
- S67. - r. Whale 97.N6
r. Grayling 101.L6

See pages 407-409 of the thesis for details of these references. Such is their density in the text that, for the purpose of clarity they have been omitted from the following Table of cohesive items. The above have been drawn from the same section of the text as the previously noted list of river names (pp. 196-197), but the above relate solely to aspects of the American landscape, having been discovered during the course of my work on the thematic role of items of Americana in the Wake (see Chapter Four, pp. 330-412)

On the following pages of the Appendix I have included a sample section of the text (page 196), together with a simplified example of the application of the Halliday and Hasan system of analysis to its interpretation. Owing to the profuse 'layering' of themes and lexical structures that are encountered in Joyce's material, the representative Table (modelled on that used by Halliday and Hasan) has been found to be the most acceptable means of displaying in detail many of the cohesive devices that are at work in the text. Interpretations of words that are cohesive on several levels have been arranged so that further interpretations are bracketed alongside or beneath the original form of the item, prior to being encoded. The distance of each tie from its presupposed item is recorded in terms of its being immediate (0), mediated (M), non-mediated (N), or in a combination of both the latter (N + M). All ties are taken as being anaphoric (backward connecting); the rare instance of a cataphoric tie (forward connecting) is signalled with a 'K' against the distance recorded. Paraphoric ties (those relating to something in another text) are not listed in the Table, because of the weakness of their qualities of cohesion. The number of cohesive ties in each sentence is indicated, as are the types of cohesion involved - which are specified as follows: reference (R), substitution (S), ellipsis (E), conjunction (C), and lexical cohesion (L), the latter including both reiteration and collocation.

0

tell me all about

Anna Livia!(1) I want to hear all

about Anna Livia.(2) Well, you know Anna Livia?(3) Yes, of course,
 we all know Anna Livia.(4) Tell me all.(5) Tell me now.(6) You'll
 die when you hear.(7) Well, you know, when the old cheb went futt and
 did what you know.(8) Yes, I know, go on.(9) Wash quit and don't be
 dabbling.(10) Tuck up your sleeves and loosen your talk-tapes.(11)
 And don't butt me - hike! - when you bend.(12) Or whatever it was
 they threed to make out he thried to two in the Fiendish park.(13)
 He's an awful old reppe.(14) Look at the shirt of him!(15) Look at
 the dirt of it!(16) He has all my water black on me.(17) And it
 steeping and stuping since this time last wik.(18) How many goes is
 it I wonder I washed it?(19) I know by heart the places he likes to
 saale, duddurty devil!(20) Scorching my hand and starving my famine
 to make his private linen public.(21) Wallop it well with your battle
 and clean it.(22) My wrists are wrusty rubbing the mouldaw stains.(23)
 And the dneepers of wet and the gangres of sin in it!(24) What was it
 he did a tail at all on Animal Sendai?(25) And how long was he under
 loch and neagh?(26) It was put in the newses what he did, nicies and
 priers, the King fierceas Humphrey, with illysus distilling, exploits
 and all.(27) But toms will till.(28) I know he well.(29) Temp
 untamed will hist for no man.(30) As you spring so shall you neap.(31)
 O, the roughy old rappe!(32) Minxing marrage and making loof.(33)

SUMMARY OF CODING SCHEME

<u>Type of cohesion:</u>	<u>Coding:</u>
<u>Reference</u>	R
1. Pronominals	
(1) singular, masculine	11
(2) singular, feminine	12
(3) singular, neuter	13
(4) plural	14
(1-4) functioning as:	
(a) non-possessive, as Head	6
(b) possessive, as Head	7
(c) possessive, as Deictic	8
2. Demonstratives	
(1) demonstrative, near	21
(2) demonstrative, far	22
(3) definite article	23
(1-3) functioning as:	
(a) nominal, Deictic or Head	6
(b) place adverbial	7
(c) time adverbial	8
3. Comparatives	
(1) identity	31
(2) similarity	32
(3) difference	33
(4) comparison, quantity	34
(5) comparison, quality	35
(1-5) functioning as:	
(a) Deictic	6
(b) Numerative	7
(c) Epithet	8
(d) Adjunct or Submodifier	9
 <u>Substitution</u>	 S
1. Nominal substitutes - none found in text	
2. Verbal substitutes	
(1) for verb	21
(2) for process	22
(3) for proposition	23
(4) for verbal reference	24
3. Clausal substitutes - none found in text	

<u>Ellipsis</u>	E
1. Nominal ellipsis - Deictic as Head	11
(1) specific Deictic	1
(2) non-specific Deictic	2
(3) Post-Deictic	3
2. Verbal ellipsis - operator ellipsis (from left)	22
(1) total (all items omitted except lexical verb)	1
(2) partial (first operator only omitted)	2
3. Clausal ellipsis - general ellipsis of the clause	33
(1) yes/no (only item expressing polarity present)	2
(2) other (other single clause element present)	3
(3) zero (entire clause omitted)	34
(1-2) elliptical clause functioning as:	
(a) yes/no question or answer	6
(b) WH- question or answer	7
(c) 'reported' element	8
 <u>Conjunction</u>	 C
1. Additive - simple	11
(1) additive	1
(2) negative	2
(3) alternative	3
2. Adversative - 'proper'	21
(1) simple	1
(2) + 'and'	2
(3) emphatic	3
3. Contrastive - simple	23
4. Reversed causal	33
5. Continuative	4
 <u>Lexical</u>	 L
1. Same item	1
2. Synonym or near synonym	2
3. Superordinate	3
4. 'General' item	4
5. Collocation	5
(1-4) having reference that is:	
(a) identical	6
(b) inclusive	7
(c) exclusive	8
(d) unrelated	9

The above coding scheme is a very much simplified version of that

used by Halliday and Hasan in their work; however, only those classifications are included in each category which are considered as being relevant to an understanding of cohesive ties in the textual analysis.

Sent. No.	No. Ties	Cohesive Item	Type	Distance	Presupposed Item
2	4	hear	L5	0	tell(S1)
		all about	L1.6	0	all about(S1)
		Anna Livia	L1.6	0	Anna Livia(S1)
		"(r. Liffey)	L5	0	'O'(F.eau: water)S1
3	4	Well	C4	M1	(S1)
		you know	L5	M1	tell me(S1)
		Anna Livia	L1.6	M1	Anna Livia(S1)
		"(r. Liffey)	L5	M1	(S1)
4	6	Yes, of course	C4	0	(S3)
		course			
		"(of river)	L5	N2	river source(S1)
		"'Naut. foresail)	L5	N2	river source(S1)
		we all know	L5	0	you know(S3)
		Anna Livia	L1.6	0	Anna Livia(S3)
"(r. Liffey)	L5	M2	(S1)		
5	2	Tell me all	L1.6	N3	tell me all(S1)
		all	E11.2	M2	(SS1/2)
6	1	Tell me	L1.6	0	Tell me(S5)
7	2	You'll...hear	L5	0	Tell me now(S6)
		hear	L1.7	N4	hear(S2)
8	11	Well	C4	M6	(S1)
		"(water source)	L5	N5+M1	(S1)
		you know x 2	L1.9/9	N4	you know(S3)
		the (old cheb)	R23.6	-	HCE: previous text
		cheb (HCE)	L5	-	HCE: previous text
		" (r. Cheb)	L5	N3+M3	(S1)
		" (chub:fish)	L5	N6	river source(S1)
		futt (r. Futt)	L5	N3+M3	(S1)
		"(futtock:ship's timber)	L5	N6	river source(S1)
		did what	L5	-	previous text
9	1	Yes, I know	E34.8	0	(S8)
10	5	Wash(The Wash)	L5	N4+M4	(S1)
		"(tract of water)	L5	N6+M2	(S1)
		"v. wash	L5	N8	water source(S1)
		dabbling	L5	N8	water source(S1)
		"(dab:fish)	L5	N1	Chub(S8)
11	1	loosen...talk- tapes:tongue	L5	N4	Tell me now(S6)

Sent. No.	No. Ties	Cohesive Item	Type	Distance	Presupposed Item
12	4	And	C11.1	0	(S11)
		butt(fish)	L5	N1	dab(S10)
		"(Naut.butt: plank joint)	L5	N3	futtock(S8)
		hike(pike:fish)	L5	N1	dab(S10)
13	6	Or	C11.3	N3+M1	(S8)
		it	R13.6	N4	what you know(S8)
		he	R11.6	N4	old cheb(S8)
		they	R14.6	-	previous text
		thried to two "(tried to do)	L2.6	N4	did(what you know)S8
		Fiendish park "(Phoenix Park)	L5	N8	Liffey/Dublin(SS1-4)
14	4	He's	R11.6	N4+M1	he - old cheb(S8)
		old	L1.6	N5	old(S8)
		reppe(r. Repe)	L5	N7+M5	(S1)
		"(reprobate)	L5	0	Fiendish park(S13)
15	2	shirt	L5	N4	v. wash(S10)
		of him(his)	R11.8	N4+M2	he's - he - cheb(S8)
16	3	Look	L1.8	0	Look(S15)
		dirt	L5	N4+M1	v. wash quit: squitter - diarrhoea(S10)
		of it	R13.8	0	shirt(S15)
17	5	He	R11.6	N5+M3	he...cheb(S8)
		water	L1.9	N15	O(F.eau: water)S1
		water black	L5	N4+M2	dirt - Wash(S10)
		"(r. Blackwater)	L5	N9+M6	(S1)
		"(black water: Dublin)	L5	N3	Phoenis Park(S13)
18	7	And	C11.1	N1	(SS15-16)
		it	R13.6	N1+M1	it - shirt(S15)
		steeping	L5	N4+M3	Wash(S10)
		"(r. Steeping)	L5	N9+M7	(S1)
		stuping	L5	N4+M3	Wash(S10)
		"(r. Upa/r. Stupia)	L5	N9+M7	(S1)
19	3	washed	L1.9	N4+M4	Wash(S10)
		washed	L5	0	steeping/stuping(S18)
		it	R13.6	N1+M2	it - it - shirt(S15)
20	9	heart(r. Heart)	L5	N10+M8	(S1)
		places(plaice)	L5	N7	pike(S12)
		he	R11.6	N7+M4	cheb(S8)
		saale(v.soil)	L5	N4+M5	Wash quit(S10)
		"(r. Saale)	L5	N10+M8	(S1)
		duddurty (dirty)	L1.9	N3	dirt(S16)
		"(r. Duddon)	L5	N10+M8	(S1)
		devil	L5	N5	reprobate(S14)
		devil	L2.9	N5+M1	Fiendish(S13)

Sent. No.	No. Ties	Cohesive Item	Type	Distance	Presupposed Item	
21	6	famine	L5	0	n. soil(S20)	
		his	R11.8	N7+M5	cheb(S8)	
		private				
		"(sexual parts)	L5	N8	butt(buttock)S12	
		linen	L4.7	N2+M3	shirt	
		linen	L5	N4+M6	Wash(S10)	
		public	L5	N7	park/incident(S13)	
22	5	it x 2	R13.6	0	linen(S21)	
		battle(r.Battle)	L5	N11+M9	(S1)	
		"(clothes beater)	L5	N4+M7	Wash(S10)	
		v.clean	L5	N4+M7	Wash(S10)	
23	4	wrists	L5	M1	hand(S21)	
		rubbing	L5	N4+M8	Wash(S10)	
		mouldaw stains				
		"(mould/mildew)	L5	N4+M8	Wash(S10)	
24	11	And	C11.1	0	(S23)	
		Dneepers(deep)	L5	N4+M2	water(S17)	
		"(r.Dnieper)	L5	N12+M10	(S1)	
		"(neap tides)	L5	N16+M6	river source(S1)	
		wet	L5	N4+M9	Wash(S10)	
		gangres(r.Ganges)	L5	N12+M10	(S1)	
		"(v.gange:fishing term)	L5	N3	plaice(S20)	
		"(n.ganger:anchor cable)	L5	N11	butt(S12)	
		sin	L5	N3	devil(S20)	
		"(synanthy:abnormal union - stains of)	L5	M3	deviant sexuality(S20)	
		it	R13.6	N1+M1	it - private linen(S21)	
25	7	what...he did	L5	N14+M2	did what you know(S8)	
		did	L1.6	N14+M2	did (what you...)S8	
		it	R13.6	N14+M2	...what you know(S8)	
		he	R11.6	N10+M6	cheb(S8)	
		tail(buttocks)	L5	N11+M1	buttocks(S12)	
		Animal Sendai				
		"(r. Sendai)	L5	N12+M11	(S1)	
		"(ascendency of animal instinct: sexuality)	L5	N14+M2	(S8)	
26	4	And	C11.1	0	(S25)	
		he	R11.6	N10+M7	cheb(S8)	
		loch...neagh				
		"(Lough Neagh)	L5	N12+M12	(S1)	
		"(lock and key)	L5	N14+M3	did what you know(S8)	
27	14	It	R13.6	N14+M4+K	(S8)+K/what he did(S27)	
		he	R11.6	N10+M8+K	cheb(S8)+K/Humphrey(S27)	
		did	L1.6	N15+M3	did(what you know)S8	
		nicies...priers				
		"(L.nisi prius:writ of summons)	L5	N14+M4.	(S8)	
		"(r.Nisi)	L5	N12+M13	(S1)	

Sent. No.	No. Ties	Cohesive Item	Type	Distance	Presupposed Item
		King (r.King)	L5	N12+M13	(S1)
		"(Crown:the prosecution)	L5	N14+M4	(S8)
		fierceas			
		"(r. Fier)	L5	N12+M13	(S1)
		"(L.fieri facias: writ)	L5	N14+M4	(S8)
		Humphrey (HCE)	L5	N10+M8	the old cheb(S8)
		"(solicitor)	L5	N14+M4	(S8)
		illysus (illicit)	L5	N14+M4	(S8)
		"(r. Illisos)	L5	N12+M13	(S1)
		exploits...all	R34.7	N14+M4	(S8)
28	7	But	C21.2	0	(S27)
		toms (peeping)	L5	N14+M5	(S8)
		"(r. Tom)	L5	N12+M14	(S1)
		till (tell)	L5	N14+M5	(S8)
		"(r. Till)	L5	N12+M14	(S1)
		"(till,v. - the soil)	L5	N6+M1	soil(S20)
		"(tell)	L1.9	N24+M2	tell(S1)
29	2	he	R11.6	N1	Humphrey(S27)
		he well (Whewell: cotidal charts)	L5	N4	neap tides(S24)
30	4	Temp			
		"(F.temp:time)	L1.9	N1	time (toms)S28
		untamed (eternity)	L5	N1	time (toms)S28
		"(and tide)	L5	0	cotidal charts(S29)
		no man(Noman: Odysseus/archetypal man)	L5	N4	Animal Sendai(L.Anima Mundi:world soul)S25
31	4	neap	L1.9	N6	neap(dneepers)S24
		spring...neap			
		"(tides)	L5	N4+M2	neap tides(S24)
		"(sow...reap)	L5	N8+M2	n. soil(S20)
		"(r. Spring)	L5	N14+M15	(S1)
32	6	O(F.eau: water)	L1.9	N30	O(F.eau: water)S1
		the(old rappe)	R23.6	N3+M1	Humphrey(S27)
		rouhty(r.Roughty)	L5	N14+M15	(S1)
		"(Naut.roughtree: unfinished mast)	L5	N7	ganger(S24)
		old	L1.6	N22+M1	old - old(S8)
		rappe(Ir.raparee: bandit or robber)	L5	N17	reprobate(S14)
33	7	Minxing...loof	E22.1	0	the...old rappe(S32)
		"(minx: woman)	L5	N28	Anna Livia(S4)
		marrage(marriage)	L5	-	ALP/HCE:previous text
		loof (love)	L5	-	" " " "
		"(r. Loo)	L5	N14+M17	(S1)
		"(Du.loof:foliage)	L5	N1	sow...reap(S31)

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