

Book 1, Chapter 8 (Anna Livia Plurabelle), *Finnegans Wake* by James Joyce

Finnegans Wake was James Joyce's final novel before his death in 1941, published in 1939. It is widely considered one of the most challenging books to read. Joyce uses a language affectionately known as Wakese which is an amalgam of dozens of languages, primarily English, crammed together in a portmanteau of various, nearly limitless, meanings. The book begins with the second half of the final sentence, giving it a cyclical nature. Joyce's novel is nearly a compendium of the world in words, incorporating world religions, customs, languages, mythologies, folktales, histories, events, and figures. Its endless enigma of meaning and story is filled with puns and humor as well as life lessons. The day before his 55th birthday, Joyce wrote, "Either the end of Part I [ALP] is something or I am an imbecile in my judgement of language."

The main characters are Mr. Porter (in the dream he is primarily Humphrey Chimpden Earwicker [HCE]) and his wife Mrs. Porter (she is known as Anna Livia Plurabelle [ALP]) who live above their pub in Chapelizod, a suburb of Dublin, with their twin sons, Jerry and Kevin (primarily Shem and Shaun in the dream), and their daughter, Isobel (Issy). Porter is a type of beer so it is appropriate for the name of a tavern owner. Just as *Ulysses* takes place over a single day, *Finnegans Wake* takes place overnight as the Chapelizod family sleeps. This accounts for the dreamlike Wakese language and ever-shifting characters, scenes, and events. According to Anthony Burgess, "...HCE has, so deep is his sleep, sunk to a level of dreaming in which he has become a collective being rehearsing the collective guilt of man. Man falls, man rises so that he can fall again; the sequence of falling and rising goes on till doomsday." This connects with the title of the book as *fin* is *end* in French so end-again-wakes. Burgess continues, "The record of this, expressed in the lives of great men, in the systems they make and unmake and remake, is what we call history. What Joyce is doing, then, is to make his hero re-live the whole of history in a night's sleep." This explains the many languages, myths, historical figures, and events. After all, as Burgess states, "the purpose of a dream is to obscure truth, not reveal it."

One of the most iconic and beautifully written chapters of *Finnegans Wake* is the Anna Livia Plurabelle chapter: Book I, Chapter 8. Anna Livia (ALP), is not only HCE's wife, but the personification of the River Liffey which flows from the Wicklow Mountains through Ireland and empties into the sea in Dublin. Just like the water cycle, ever-flowing, so does the novel never end as stated above. In this chapter, two washerwomen are cleaning the clothes of HCE on either side of the River Liffey. They gossip about the lives and rumors surrounding HCE and ALP. HCE is caught up in some sort of scandal involving two girls in Phoenix Park which we never fully comprehend and ALP spends the chapter either trying to distract from it or defend him. The water of the River Liffey (ALP) is washing away her husband's guilt, redeeming him. As the chapter continues, the river widens, the banks grow farther apart, and the washerwomen have to shout to hear one another. As night falls, one of the washerwomen turns into an elm tree and the other turns into a stone.

Below is a study of the first paragraph of this chapter. The page breaks and numbers, as well as color-coding, correspond with a separate notes document. This is far from *the* study of this single paragraph. However, it is comprehensive and is designed to show one the elasticity and infinite uses of language as Joyce wields the written word with the mastery of someone who

comprehends linguistics and the art of communication in a way few people can even begin to understand. Patrick McCarthy, in “Making Herself Tidal” – an essay in *How Joyce Wrote Finnegans Wake* – wrote, “[Joyce] frequently calculated how much time he had spent on the chapter, noting, for example, that one important set of revisions had consumed twelve hundred hours...” and that the ALP chapter was, “Four times singled out for separate publication (more often than any other ‘complete’ chapter)” (p. 163). We will, together, explore one of James Joyce’s most elusive and beautifully written passages to find, as Joyce writes in Book I, Chapter 5 of *Finnegans Wake*, “a word as cunningly hidden in its maze of confused drapery as a fieldmouse in a nest of coloured ribbons...”

When reading *Finnegans Wake*, it is best to do so out loud. How the words sound to the ear is essential. With over forty languages represented in his Wakeese portmanteau, it is impossible to translate the *Wake* in its entirety. When Joyce oversaw the translations of the ALP chapter into French and Italian, he was less concerned with denotation and connotation of words and more interested in the rhythm, meter, and sound. He would sometimes completely ignore the original text and focus instead on how the lines sounded in the new language. Meaning and value can be pulled from words and phrases by how they are read such as “mourning” as opposed to “morning.” Nevertheless, how a word sounds to the ear can be just as important such as “aisy” being the Irish pronunciation of “easy” or how “frostivying” sounds like “falsifying.” The text is as much a piece of music as it is a novel.

To address the obscurity of the novel, Adaline Glasheen writes, in *A Second Census of “Finnegans Wake,”* “*Finnegans Wake* is willfully obscure. It was conceived as obscurity, it was executed in obscurity, it is about obscurity” (xvii, 1963). Also, according to Richard Ellmann in *James Joyce*, writing to William Bird, Joyce wrote, “They say it’s *obscure*. They compare it, of course, with *Ulysses*. But the action of *Ulysses* was chiefly in the daytime, and the action of my new work takes place chiefly at night. It’s natural things should not be so clear at night, isn’t it now?” (590, 1982). After all, *obscuritas* is Latin for *darkness*. John Bishop, in *Joyce’s Book of the Dark* writes, “Since many of the *Wake*’s eccentricities – its resort to obscure foreign languages, its tendency to catalogue and list things, and its purported appeal to ‘sound sense’ – become most evident in ‘Anna Livia,’ we might make the chapter something of a test case of the book as a whole” (338, 1987). To this end, we must see the obscurity in *Finnegans Wake*, and in particular the Anna Livia Plurabelle chapter, as akin to recalling a dream from the night before, pulling meaning and memory from the darkness to make sense. Nevertheless, our reading *Finnegans Wake* is not to focus so much on the leaves that we miss the forest, nor is it to focus too grandly on the forest that we neglect the leaves; we want to find a happy medium to appreciate both.

Preface Note:

In *A Portrait of the Artist as a Young Man*, when asked by the dean about his views on the “esthetic question,” Stephen Dedalus replies, “I stumble on an idea once in a fortnight if I am lucky” (163). The “esthetic question” refers to the purpose of art. “Aquinas, answered Stephen,” referring to St. Thomas Aquinas, “says *Pulcra sunt quae visa placent*” (162) which translates to “Those things are beautiful that please the eye.” Stephen then adds, “But Aquinas also says

Bonum est in quod tendit appetitus. In so far as it satisfies the animal craving for warmth fire is a good. In hell however it is an evil” (163). The Latin here translates to “the good inheres in what is desired.” Stephen is highlighting the conflicting views that the purpose of art is either completely for pleasure such as pleasing the eye or must have a purpose in order to have value such as providing warmth. The dean eventually responds to Stephen’s line of thought with, “These questions are very profound, Mr Dedalus...It is like looking down from the cliffs of Moher into the depths. Many go down into the depths and never come up. Only the trained diver can go down into those depths and explore them and come to the surface again” (163).

In Richard Ellmann’s biography of James Joyce, he notes how Joyce’s daughter, Lucia, was very briefly a patient of famed psychiatrist Dr. Carl Jung. According to Ellmann, Jung mentioned of Joyce and Lucia, “she and her father...were like two people going to the bottom of a river, one falling and the other diving” (679). Jung clarified this assessment in a letter he wrote to Patricia Hutchins: “His ‘psychological’ style is definitely schizophrenic, with the difference however, that the ordinary patient cannot help himself talking and thinking in such a way, while Joyce willed it and moreover developed it with all his creative forces, which incidentally explains why he himself did not go over the border. But his daughter did, because she was no genius like her father, but merely a victim of her disease” (680). It is important to note that there is no evidence Jung had ever read *A Portrait of the Artist as a Young Man*, though it is known he had read *Ulysses*.

Joyce’s style in *Finnegans Wake*, one could argue, adheres to both of Aquinas’s views on art in that the novel is simultaneously pleasing on an aesthetic level as well as being a useful compendium of history and morals. While the similarities between Joyce’s prose and Jung’s psychological assessment are likely a coincidence given the lack of evidence they are otherwise, it is fascinating that there is this simile – as both examples are similes, not metaphors – of the exploration of the creative mind being a treacherous journey into watery depths that only trained divers may resurface. And no other excerpt of Joyce’s writing better reflects skillfully traversing the schizophrenic depths of creativity with the simile of diving into water than the ALP chapter of *Finnegans Wake*. For the reader not to get lost in the depths of Joyce’s creativity, we will follow Anna Livia Plurabelle, also appropriately referred to in her own chapter as “the diveline.”

Ellmann, Richard. *James Joyce: New and Revised Edition*. Oxford University Press, 1983.

Joyce, James. *A Portrait of the Artist as a Young Man*, edited by John Paul Riquelme, W.W. Norton & Company, 2007.

ANNOTATIONS

O is the first word/sound of Leopold Bloom, one of the protagonists of James Joyce's *Ulysses*.

O is an infinite loop, like the water cycle which ALP represents as well as the cyclical nature of *Finnegans Wake*.

Eau (pronounced *O*) is French for *water*.

O could symbolize birth, as in the vagina, or the speaking of words from the mouth.

O is a common introduction to traditional Irish ballads and there is a musical quality to this chapter, similar to the "Sirens" episode of *Ulysses*.

Omega is the end of the Greek alphabet. Alpha is the beginning. "ALPha." Just as the delta is the end of the river (omega), it begins the ALPha chapter.

The delta shape (Δ) is significant. Dublin, where the novel takes place, is the delta of the River Liffey which runs through it. ALP is the embodiment of the River Liffey. The delta is typically where a river ends, yet the chapter begins with death, even quoting, "You'll die when you hear." Also, interestingly there is the Celtic legend of the *bean sídhe* are female spirits, considered omens of death, who haunt streams while washing the clothes of those about to die. The presence of the two washerwomen, washing the clothes of HCE, implies the death of HCE – at least in reputation from the accusations of impropriety made against him – while also suggesting the death of ALP in the form of the end of the River Liffey, emptying into the Dublin Bay. Hence, the two washerwomen.

ALP's siglum is the delta shape: Δ . HCE, ALP's husband: "his title in sigla as the smaller Δ " (from Book I, Chapter 5).

Bass Ale is served at the Mullinger House in Chapelizod, the home of the Earwicker family (HCE, ALP, Shaun, Shem, and Issy). The delta symbol is the logo of Bass Ale.

The *L* sound is dominant in the beginning of this chapter. There are ten *LL*'s in the first six lines. It is reminiscent of the *Liffey*. This, and other repetition, serves on a micro-level the text's process of regeneration such as the model of recirculation the book is structured from.

In an early transcript of the ALP chapter in fall of 1923, Joyce originally wrote "I want to *know* all about Anna Livia." In a later transcript, in the fall of the same year as well, Joyce changed *know* to *hear*. This is a subtle, yet interesting, change because it hints at the theme of gossip and rumor that plays heavily in this chapter.

In an early transcript of the ALP chapter in fall of 1923, Joyce originally wrote "Yes, of course, *I* know Anna." In a later transcript, in the fall of the same year as well, Joyce changed *I* to *we all*. He also added *Livia* after Anna. This revision suggests a sense of universality as well as notoriety. It isn't merely the washerwoman who knows Anna Livia; everyone does – she is well-

known as is the River Liffey. But it also suggests *we* as in the reader, too. The themes, plots, dialogues, and such are universal and known to us all.

In an early transcript of the ALP chapter in fall of 1923, Joyce originally wrote “Well, you *see*, when the old chap...” In a later transcript, in the spring of 1924, Joyce changed *see* to *know*. Just like earlier with the change from *know* to *hear*, there is a hint of gossip and rumor. This time, however, it is the reverse. This is rumor becoming truth which suggests at the theme of reality as perception.

River reference – There are around 800 river references in this entire chapter which relate to Anna Livia, the personification of the River Liffey and representative of all rivers.

Old chap went phut. *Phut* means to come to a sudden end. *Futt* is Swiss-German for *away*. In French, *fût* is *barrel* or *cask*. *Old* is an important adjective in this chapter, particularly this first paragraph. *Old* is mentioned six times (“old cheb,” “old rappe,” “old Humber,” “Old Jo Robidson,” “old deary,” “old dudheen”) in the first paragraph alone. In old maps, the River Liffey was named *Amnis Livius* which is Latin for *elder stream*. (*Plurabelle*, French for *plural*, signifies the many tributaries of the River Liffey)

Watch it


Sounds like *Dublin*.

The River Liffey (ALP) begins in the Wicklow Mountains and the river is narrow enough for the washerwomen’s heads to bump – or butt – into each other as they wash HCE’s clothes.

Thread is the combination of *three* and *thread*. *Thread* has multiple definitions include a slender stream, which in the Wicklow Mountains, the River Liffey would be as well as a line of reasoning such as the thread of the story. There is also the connotation with *thread* which the Greek Fates would cut to end someone’s life; this connects with three lines above when someone *went futt*.

Phoenix Park; allusion to the Phoenix Park murders of Lord Frederick Cavendish and Thomas Henry Burke in Dublin on May 6, 1882 by Irish radicals known as the Invincibles.

Reppe, according to Lawrence Rainey, means *a man of bad character, a rip*.

 = the end of a section to study.

According to the ALP galleys 2nd set copy 1, May 1928 in the James Joyce Digital Archives, Joyce changed *rep* to *repp*. *Rep* sounds more like *rip*, or a man of bad character, but *repp* connects with *rappe* twelve lines below which was also changed from *rep* to *rappe*. This creates a symmetry between HCE as an “awful old *repp*” and a “roughy old *rappe*.” Leaving both as *rep* also leaves symmetry, but only if “a man of bad character” was all Joyce was trying to convey. **There is the sense of a *rip*, a man of bad character, left with *repp* above while still being connected with *rappe* below which emphasizes a different aspect of HCE’s character and supposed crime in Phoenix Park.** (See below for more information on that).

In Gaelic, *Dubh linn* – which is were *Dublin* comes from – means *black pool*.

Wik is a combination of week and wick as in the Wicklow Mountains. Also, it sounds like part of *Earwicker*, the surname of HCE – ALP’s husband. In a Yorkshire dialect, *wick* means *alive*.

A mix of “how long ago” and “how many times.”

If HCE is married to ALP, the personification of the River Liffey, this implies that as the washerwoman is well acquainted with his dirty clothes, she knows how he likes to fool around, sailing the River Liffey, so to speak.

An allusion to the Potato Famine of 1845; the devastation to Ireland’s land and people, partly due to English colonialism; suggestion of exhibitionism. There is also a sense of class-warfare: *famine* sounds like *family*. The washerwomen are cleaning private linens which requires much labor.

Rusty; mold; mildew. There was a dye factory on the Liffey that could dye it red.

Pilgrims wade knee-deep in the waters of the Ganges River for purification (see next line). This is hinted at with *dneepers*.

Hindus bathe in the *Ganges* River to cleans their sins. *Gangrene* is the condition of dead tissue from a lack of blood flow, which has a connotation with the flow of a river. The Synod of *Gangra* (Turkey) in 340 condemned the practices of Manichaeans of Persia; this is reminiscent of the condemnation of HCE in this chapter.

A tall tale...the gossip, rumor.

Animal Sunday: the fourth Sunday after Trinity.

Lock and key; Lough Neagh, a lake in east-central Northern Ireland. *Loch* is German for hole, perhaps a sexual connotation.

Nooses

Prier is someone who inquires closely and *nisi prius* is Latin for *unless before* as in a legal warrant in order to bring a cause to trial at a federal court *unless before* the date of summons it will have already been tried in a lower court. Nice and prayers.

Charles Humphrey was Oscar Wilde’s solicitor. *Fieri facias* is the cause to be made in Latin which is a type of writ. It also sounds like *the king versus Humphrey*.

Ulysses; *Iliad*; ill; illicit distilling. Joyce believed that due to Jameson’s location in Dublin, it distilled its liquor from the water of the River Liffey. In the *Iliad*, there is suggestion of Achilles and Patroclus being homosexual. This would fit with Oscar Wilde’s trial before and “But toms will till.”

But time will tell. Also, a number of English church bells are named “Great Tom” such as Christ’s Church in Oxford; *tell* would mean *toll*. T.S. Eliot (Tom) reviewed *Ulysses* so when it comes to explaining Joyce, Tom will tell.

I know he will / I know him well.

Time and tide wait for no man. *Le temps* is French for *weather*.

As you sow so shall you reap. Spring/neap tides are associated with the River Liffey.

While HCE's crime continually modulates throughout *Finnegans Wake*, there is a consistency of urinating in public in the rumors of his transgression. Here is a theory: In Phoenix Park, HCE – a married man – offered to pay two women to urinate behind some foliage while he watched for sexual gratification. This theory is also supported by the quote from Book 3, Chapter 3: "Trickspissers vill be pairsecluded" which takes *trespassers will be prosecuted* and incorporates *trick*, *pissers*, *pair* (the women), and *secluded*.

O is the first word spoken by Leopold Bloom in *Ulysses* (U 4.17). Bloom is conscious of the appeal of a woman urinating as seen in the "Sirens" episode: "O, look we are so! Chamber music. Could make a kind of pun on that. It is a kind of music I often thought when she. Acoustics that is. Tinkling. Empty vessels make most noise. Because the acoustics, the resonance changes according as the weight of the water is equal to the law of falling water. Like those rhapsodies of Liszt's, Hungarian, gipsyeyed. Pearls. Drops. Rain. Diddleiddle addleaddle ooddleooddle. Hissss. Now. Maybe now. Before" (U 11.979-985). Likewise, during the hallucination of the "Circe" episode, THE SINS OF THE PAST claim of Bloom, "By word and deed he frankly encouraged a nocturnal strumpet to deposit fecal and other matter in an unsanitary outhouse attached to empty premises" (U 15.3032-3034). *O* is also the first word of the ALP chapter (Book 1, Chapter 8); *Eau* is French for water, the primary component of urine. ALP is, of course, made of water being the embodiment of the River Liffey.

The Roughty River is located in western Ireland. *Rappe* is a reference to Virginia Rappe (1895-1921), an American model and silent film actress whose death made headlines as a Hollywood scandal. She died of a ruptured bladder and secondary peritonitis. The bladder is the organ that stores urine. The allegation was also of rape, or of being rough, resulting in her death. Also, *rappen* is a Swiss coin which fits in with the paid aspect of the theory.

According to the ALP galleys 2nd set copy 1, May 1928 in the James Joyce Digital Archives, Joyce changed *mixing* to *minxing* which shows an intentionality behind the meaning. Roland McHugh, in *Annotations*, claims that *minxit* is Latin for *he urinated*. However, Joyce writes "minxing" and so *minxerit*, which is Latin for *she urinated*, is just as likely an option. A *minx* is a cunning and flirtatious young woman. And given that HCE is married, soliciting a sexual or indiscreet act from another woman is making a mirage of marriage. Also, a *mixed marriage* is a mixing of religions, just like Leopold Bloom's father and mother. According to the *James Joyce Online Notes*, Joyce owned *Mixed Marriage* by St. John G. Ervine in his Trieste library. *Marrage* also combines *mar* and *rage*. *Mar* is Portuguese and Spanish for *sea*. This crime has a sense of marring or ruining – potentially HCE's marriage, but certainly his reputation – as well as resulting in rage such as ~~the accusations being made against HCE.~~

Loof sounds like *love*. The Loo River is also a river in County Kerry, Ireland – another water reference and *loo* is English slang for *toilet*. Also, according to McHugh, *loof* is Dutch for *foliage* and *oof* is slang for *money*. There is also the sense of *loofah* as in something to wash oneself clean from being dirty. *Loof* is *fool* backwards.

Left bank, *Rive Gauche*, of the Seine in central Paris. *Gootch* sounds like *hootch* which is bootlegger liquor and this goes with the earlier illicit distilling three lines above. The fact that “left” is right could imply the right hand of God or perhaps the promotion of the Bohemian left bank of the Seine in Paris. It was on the Left Bank that Shakespeare and Company supported, promoted, and published *Ulysses*. *Reeve* could be an abbreviation for *reverend*.

Right bank, *Rive Droite*, of the Seine in central Paris.

Sinister; *disastrous*

Howth, in Dublin and *hoved* is *head* in Danish (*hoofd* in Dutch)

Deucalion is the Greek Noah, hence the water reference with ALP; Duke Ellington (famous) and musician which goes with the pied piper reference (see below); *eld* is Old English for *old age*.

The pied piper drowned rats in Weser. Weasel/rat.

The four provinces of Ireland: Derry, Cork, Dublin, and Galway; characteristics such as drawl, blather, and stutter in dialects as well as the way he walks. *Corksown* also applies to Cork, which is in the county of Munster, home of the Blarney stone, hence “blather” as kissing it gives one the gift of gab. *Derry’s own* can refer to the folksong refrain, “derry down.” Also, there might be a Ulyssean connection with Aeolus: Aeolus gave Odysseus (Ulysses – see six lines above [*illysus*]) a bladder bag filled with all of the winds except the one that would blow his ship home to Ithaca. His men disobeyed Odysseus’s orders just as Ithaca was in sight and opened the bag which blew the ship to pieces. Odysseus made his way back to Aeolus’s island, but found no sympathy from the god. *Derry’s own* could be *dare/disown* for Odysseus’s men; *corksown blather* could be the sewn bladder holding the winds; *doubling stutter* could be the doubling, or going twice, to Aeolus’s island in shame (one thinks of stuttering in speech to the god). Also, according to Anthony Burgess, “A symbol of guilt is taken from the letters which the Irish journalist Piggot forged as part of the general campaign to destroy Parnell. Piggot misspelled ‘hesitancy’ as ‘hesitency’ and committed the same solecism when giving evidence before the Parnell Commission. This led to his near-collapse in the witness-box and, just after, the private confession of his crime...the word itself is especially appropriate to HCe, since his guilt expresses itself in a speech-hesitation or stutter.”; *gullaway* could be how they were blown away just as land and gulls were in sight. When considering the directions of North, South, East, and West of the four counties mentioned, Joyce is making the sign of the cross.

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A *lictor* (Latin) is a magistrate’s assistant who carried a bundle of rods surrounding an axe. One hacks at a tree with an axe to get a bundle of rods.

Lector is Latin for *reader*, hence *Lector Reade*. A *lektor* is a copy editor in German.

Garda is Latin for *policeman* and the *growl* could be a reference to the guttural sound a man may make. Police carry around billyclubs.

Ulster, in Northern Ireland. Elstar is a kind of apple. See the next line. Adam and Eve’s apple?

Que s'appelle is French for *what's called*. Apple (see above)

H.C.E.; Henry the Fowler was German king Hugo Capet, king of the Franks. He had planned to travel to Rome to be crowned emperor by the pope, but died. As a king, he was very powerful (*Huges*) and despite his plans to be crowned emperor, his plans were fouled (*fouler*) early (*Early*) by his untimely death (*Caput*). Henry was also a character in Wagner's opera, *Lohengrin* and Joyce was a fan of Wagner's.

Caput is Latin for *head* and *kaputt* is German for *broken*.

This line could refer to H.C.E. being found like Moses, who was born but also found on the Nile. This can connect with the line on the top of page 4: "Don't you know he was kaldt a bairne of the brine, Wasserborne the waterbaby?"

Ur- is a combining form to mean *primitive* or *earliest* or *original*. The Goths were Germanic people who invaded the Roman Empire between the 3rd-5th centuries. *Urgothland* implies the earliest land of the Goths which is thought to be in Scandinavia which connects with the Danish in *Tvistown* and the Cattedgat straight between the North and Baltic Seas which follow this word. Also, *Goth* is believed to originate from the Proto-Germanic verb, *geuta-*, which means *to pour*. This connects to the water allusions in the ALP chapter as well.

Tvis is Danish for *discord*; *tryst*, as in a private romance; visit town – visiting a town for a private romance which leads to discord. Also, this binds with *Concord* which both derive from the Latin *cors*, *cordis* for *heart* – two hearts as one (*Concordia*), two hearts in conflict (*Discordia*).

Cattedgat is the straight between the North and Baltic Seas.

New Hampshire combined with huns, Concord (Massachusetts)

The Merrimack River that runs through Massachusetts and New Hampshire.

Latin *cors*, *cordis* for *heart* – two hearts as one (*Concordia*). *Hun* is Dutch for *their*. A *shire* is an English county. The line could allude to "the two new loves (ALP and HCE) in their home, merry-making."

Blacksmith: someone who works in iron. *Block* is slang for intercourse. *Smut* is obscenity.

Saft is Danish for juice.

The anvil is what is pounded on with a hammer by the blacksmith when working iron.

There is ALP in *lep* and *pail*.

This could refer to the Greek marriage custom in which brides wore their wedding outfit tied with cords or bands to be untied by the new husband on the wedding night.

Adam & Eve's Church in Dublin

According to the "ALP galleys 2nd copy 2, May-June 1928 in the James Joyce Digital Archive, Joyce changed the original *and* to *or* in this question. The first half of the sentence implies

husband and wife having intercourse on their marriage night. The second half of the sentence implies the marriage itself; and it makes sense HCE and ALP would be married by a captain given ALP being the personification of the River Liffey. Originally, the meaning would have been asking if the couple have had sex and been married. However, the use of *or* implies the scandal of potentially having sex without marriage. This connects with the accusation at the end of page 6 of ALP being an ignorant “stult” and HCE’s scandal.

Married by the captain

Eider is a type of duck.

Vildgaes is Danish for *wild goose*. *Gander* is a *male goose*. *Gaze* and *gander* are words that mean *to look* such as what those gossiping like the washerwomen. “I thee wed.”

Flowey and Mount can refer to a flowing river (female: ALP) and a mountain (male: HCE)...The Alps are a mountain range; also, in *Ulysses*, while on Howth which is on an isthmus (see *isthmass* on the next line below), Bloom proposed to Molly and called her a “flower of the mountain.”

Pun on *fishes and weirs*. A *weir* is an obstruction in a tidal water to trap fish.

Happy Christmas. Isthmus. HCE’s and ALP’s daughter is named Issy – birth of Issy.

Stock ending of Irish fairy tales: “and if they don’t live happy that you and I may.” Hook and Eye Baptists do not wear buttons for they fear they are inventions of the devil and signs of vanity.

Coventry Patmore was the author of *The Angel in the House*, a name synonymous with marital bliss which alludes to ALP and HCE.

Ask us; keep working and gossiping.

Dear Dirty Dublin; *Dom* is Dutch for *foolish* and *Les Dombes* is a lake area near Lyon. *Domb* is Hungarian for *hill*. This is also the opening notes of the traditional wedding march.

Folyó is Hungarian for *river*; folio, or book. *Folly* is a fancy building. *Oui* (*wee*) is French for *yes*. This is the ending of *Ulysses*. *Wee* could be *little* as in HCE’s little folly in Phoenix Park.

Health insured; insurance is a type of health.

Stork & Pelican were insurance companies in Dublin. Both are also water birds.

Burglars; bungling

Fleuve is French for *river, stream, flow*.

Tin is slang for *money*

Delvo is Latin for *I wash*; delve as in to dig. See *duvlin* in same sentence for *dug* (and *Dublin*) and *he dug good tin* earlier in the same sentence.

The rape of the Sabine women is part of Roman mythology when the Romans conquered and kidnapped women from other cities in the region.

Asthore is Anglo-Irish for *darling*. Sounds like *ashore*.

Parakeets often breed in groups. This connects with the allusion of the rape of the Sabine women and HCE's indiscretions.

Treacherous, *dread*, and *dredge*, as in a river.

Deltas

Cat and mouse; in a marriage they are "caught."

Flic is French slang for *policeman*.

Old Man's House was the Royal Hospital in Kilmainham, Dublin; Min is an ithyphallic god.

Maison-dieu is a French hospital

Quagmire; *Weg* is German for *way*; The rocky road to Dublin – song.

Jack-o-lantern; things not as they seem.

Condensed food

Grasshopper; a wedding ring – she was so poor she didn't have a *grass hoop* for a ring.

Or is French for *gold*; the *ant* here connects with the *grasshoop* or *grasshopper* for Aesop's fable: The Ants and the Grasshopper in which while the ants stored away grain in the summer for winter, the grasshopper made music and was hungry in the autumn. This connects with the context as the washerwomen talk of when HCE married ALP and didn't even have a wedding ring. He hadn't worked and planned ahead properly.

Scabbard; Gabbart is a barge.

lifeboat

Ivernia was Ptolemy's name for Ireland. It is "harbourless" as in Ireland is without safe harbor. It is perhaps how Joyce, a self-imposed exile, would have looked at his country.

Okeanus is Greek for *Ocean*

Loom is a nautical term for the appearance of land on the horizon; Ulysses returned home to Ithaca after his wife, Penelope, attempted to keep her suitors at bay by weaving a funeral shroud at her loom.

Tilt is the awning over a boat.

Bérard thought Ulysses was a Phoenician. He is the Phoenician rover.

A pun on the popular phrase, *sweat of his brow* after Genesis 3:19. It is also a joke that men (HCE) could follow/find a woman (ALP) by her smell.

The Pigeonhouse is at the south side of the mouth of the River Liffey.

“Like hell they did!” If *fun* is replacing *hell* then Joyce could be implying that hell is fun (sinner), or that fun is hell (saint).

Timoneer is a helmsman of a boat; *Himself* is capitalized implying that the helmsman of the boat is God. *Himself* is also HCE.

Suivre is French for *follow*.

Scut is slang for female genitalia; *scutties* are small boats; a *scut* is also a rabbit’s tail.

The Wash is part of the East Anglia coast.

Burnous is a hooded cloak worn by Arabs and Moors; this connects with the *cameleer*.

Runagate is a *fugitive*; renegade. Run aground.

Bow is slang for male genitalia; *bompresso* is Italian for *bowsprit*, the spar extending from a ship’s bow.

Roade is a medieval town in England.

Borst is Dutch for *breast*; burst.

As in a *sandbar*.

Co. Mayo on the western coast of Ireland.

Saskatchewan

Grayling is a fish of the family *Salmonidae*; grail.

From a song: The deil’s Awa’ wi’ the Excise Man

From a song: So he tuned his pipes and fell a-humming

_____ **End of Page 3** _____

Egypt; idiot. There are many references in the *Wake* to Egypt due to the Book of the Dead, a guide for the soul in navigating the afterlife which aligned in some ways with Joyce’s novel which takes place entirely within sleep, or a living death. This also connects with, “Or where was he born or how was he found?” on the top of page 3.

Late Egyptian kings were called Ptolemy – Alexandrian Ptolemy (90-168 A.D.) gave an early description of Ireland; tell me soon.

Eskimo; *escumalha* is Portuguese for *scum*. *Escumo* is Portuguese for *froth* or *foam*. Eskimos live in structures of water: igloo.

Solomon and Sheba; salmon

Sheath, in this context, would be female genitalia as *vagina* is Latin for *sheath*.

North and South Bulls are sandbanks in Dublin which may have been named for their roaring surf; *Rühren* is German for *stir*. Also, a bullroarer, or rhombus, is a paleolithic wind instrument used for communicating over great distances and for rituals.

Spray

Boyarka is Russian for *wife of a boyar* which is a member of the old aristocracy.

Buadh is Irish for *victory*.

Lille is Danish for *little*.

Banba is Irish for *Ireland* (poetic); bath buns are sweet rolls, hence *our staly bread* which comes next.

Our daily bread; stale; steely-bred.

Popular phrase of *earning his bread in the sweat of his brow* after Genesis 3:19.

Kaldt is Danish for *called*.

Bairn is a Scottish/North English term for *child*. Brine is using salt to treat food. Salt comes from the ocean. *A child of the ocean*. This, again connects with the Moses analogy of being born of the water. See the top of page 3.

Wasser is German for *water*, hence borne of water.

Charles Kingsley's novel, *The Water Babies*; connects with the *Wasserbourne* before as in *water born*.

Ave Maria is Latin for *Hail Mary*. *Hav* is Danish for *sea*; *mare* is Latin for sea

Sø is Danish for *lake, sea*

Mention of H.C.E., protagonist

Fisk is Danish for *fish*. Cod is a type of fish. Sounds like *frisky*.

Bak is Norwegian for *back* and *vande* is Norwegian for *waters*. Hence, backwaters.

Nyumba is Kiswahili for *house*. *Noo* is Kiswahili for *whetstone*. *Chamba* is Kiswahili for *hiding place*. *Choo* is Kiswahili for *privy, lavatory*. Could imply that what keeps a person sharp (or healthy) in their own house is what they hide in the toilet (feces), i.e. go to the bathroom regularly. Swahili is spoken at the headwaters of the Nile, the source.

Morley called Parnell Ireland's erring chief. H.C.E.; Parnell's affair with Katherine O'Shea turned the Catholic Church against him. According to the "ALP galleys 2nd copy 2, May-June 1928 in the James Joyce Digital Archive, Joyce changed *man* to *cheef*. Any man can err or make a mistake. However, the intentional change to *cheef* combined a river name according to Roland McHugh's *Annotations* (perhaps the Du Chef River in Canada) with *chief*. This ensures a comparison is made between HCE and Parnell, highlighting their once well-established status

and then public fall from grace. For Parnell, this was the Catholic Church turning against him after his affair; for HCE, this was the accusation against him in Phoenix Park. Also, *tickle the pontiff* could be a play on the slang phrase *box the bishop* which means to masterbate.

Irish pronunciation of *easy*. Alpha-Omega.

Isn't that the limit?

La Plate is found at the Rio Negro in Argentina. Also, there is a racist connotation with a black man looking once into a silver plate and seeing a limit (*limmat* from previous sentence).

Antiphon for Paschal time: *a latere dextro, from the right side*.

Coney is a rabbit; Conewango Creek.

Bunny; bunting used to make flags – a flag falls at the start of a race.

Sina feza is Kiswahili for *I have no money*.

Me absente is Latin for *in my absence*; *ahsanthe* is Kiswahili for *thanks*.

Possession; passion

A *Proxenet* is one who negotiates something, especially in a marriage; in French slang it means a *bawd*.

What is that?

Russischer is German for *Russian*.

Hindu jargon

Lingua Franca is a mixed jargon used in Levant, a geographical region in the eastern Mediterranean.

Call a spade a spade; *spate* is a sudden rising in a river.

Show you Hebrew at school; *skole* is Danish for *school*.

Dublin Abecedarian Society (extreme Anabaptists).

Par exemple is French for *for example*; *exemplum* is a moral anecdote.

Prosecute; proxenet (see above). If *telekinesis* is Greek for *far off movement* then in addition to the psychokinetic aspect, there is the concept of negotiating from afar.

Cox River, New Zealand; Cocytus is a Greek mythological river in Hades; phonetically sounds like male genitalia.

But little

Low

Vindauga is Old Norse for *window* (*wind-eye*); *Windau* is a river; *Aug* is German for *eye*.

Sounds like Dublin

Osier is a species of willow used in basketwork; *easy chair*.

Cuneiform letters; *cunnus* is Latin for female genitalia.

Fiddle a reedy dirge.

Bogan is an unsophisticated person of low social status

Abandon; see end of next sentence.

Song: Fiddle-i-dee

Just a sec.; just a suck; in German dialect *ist a' Sach* means *It's as follows!*

Cliffs of Moher, Co. clare; more

Most; moat

Gloomy; *gloumben* is Middle English for *look sullen*.

Risso's Dolphin, only dolphin in the *grampus* family; known as a monk dolphin to Taiwanese fishermen.

Thor is the Norse god of thunder; door.

Bubu River; *buboes* are inflamed swellings.

In Dublin *Annals*, records for a 1575 storm so violent that "neither bowman nor shot could go abroad."

Alprand is German for *edge of mountains*

Ne'er a; Nera River

_____ **End of Page 4** _____

Giant's Causeway in North Ireland; Grafton Street, Dublin

Fingal's Cave, Hebrides; fungus, which connects with earlier in the sentence on Death Caps, poisonous toadstools. Glasnevin Cemetery is in the Finglas district where Bloom goes to Paddy Dignam's funeral in *Ulysses*.

Daniel O'Connell; *darnels* are *tares*, a common scrambling herbaceous plant.

Sitting sombre on his seat, dreaming

Asking; *uisce* is Irish for *whiskey*.

Questions; looking at himself in the mirror and asking himself troubling questions about his past life. This combines *usking* from before and *of his ruful continence* after.

Don Quixote was a Knight of the Rueful Countenance

HC...E; hair combed over his eyes.

Deaths in the morning *Times*, by question and answer; debts; *handzettel* is German for *handbill*. Reading the obituaries. Institutionally, Mormons believe in postmortem conversion. Obtaining a depth of the Thames each morning would be standard practice for London shipping which fits with *deepend* and *berths*. Hansel and Gretel from *questing and handsetl*.

Hop, step and jump; *deep end* is a burial at sea.

Births in the *Daily Mail*; *Moyle* is the sea between Ireland and Scotland.

His mouth open from twelve to four; *zwölf* is German for 12. Also, sounds like “from swerve of shore” which is in the first line of the book. *For and the snipes* echoes *fox and the grapes* (*Mookse and the Gripes* in *FW*)

Snipe is a type of bird; *crocs* is French slang for *teeth*; guttersnipes, gatherers of refuse; sandpipers and plovers remove leeches from mouths of crocodiles. According to the “ALP galleys 2nd copy 2, May-June 1928 in the James Joyce Digital Archive, Joyce changed *picking* to *pecking* which makes sense given the context of the sentence. A *guttersnipe* is also a street urchin or unsavory journalist.

Ibsen: *Et Vers*: “At digte, –det er at holde Dommedag over sig selv” which translates to “to write – the is to bring oneself to Judgement”; *Hun selv* is Danish for *she herself*; himself; doomsday. This sentence is also reflecting how HCE has withdrawn from society, depressed, over the rumors of his supposed crime.

Dree is to endure something painful.

C...HE (H.C.E.); *dander* could be *dandruff*; the *fringe* is the edge of his hair, combed over his eyes, impeding sight.

Droomen is Dutch for *to dream*.

Stern is German for *star*. A tern is a bird commonly seen by the seashore or rivers.

Zwart is Dutch for *black*.

Kous is Dutch for *stocking*.

Wijde is Dutch for *baggy*; *broek* is Dutch for *trousers*; Willibroek Canal; weedy brook.

Budapest was originally two towns on either bank of the Danube River: Buda and Pest.

From Henri IV, “Paris vaut bien une messe” which translates to “Paris is worth a mass.” Parish.

Dodo is French for *sleep*.

From a song: I dreamt I Dwelt in Marble Halls; Burns: *Esopus to Maria* 57 – “in durance vile”; *trance*.

Joyce had worked on *Ulysses* for seven years.

Wanda is Kiswahili for *a finger's breadth*.

Lapland has a short summer.

Amazon River; damson, a plum-like fruit.

Wish him

Bonjour is French for *hello*.

Dear dirty Dublin; *Dobar dan* is Serbo-Croat for *good day*; dapper dan. To *dub* is to rename, as perhaps in a marriage.

New Praties are potatoes.

Salt; Sault is a waterfall.

His majesty

Fisk is Danish for *fish*. Bloom brings Molly breakfast in bed in *Ulysses*.

Lay to his heart means to ask him to give serious consideration to something.

Maddery as in resembling the color of madder, i.e. yellow; *ey* is Middle English for *egg*.

Yayi is Kiswahili for *egg*.

"Danish bacon on toast and a cup and a half"; Copenhagen.

Green tea

Sounds like *soup can* or French *soupçon* ("hint" or "taste").

Mocha coffee

Sable is French for *sand*. *Ensemble* is a group of items viewed as a whole, like the breakfast ingredients mentioned.

According to Niall Mac Coiter in *Ireland's Wild Plants – Myth, Legend, & Folklore*, "Fern may also have been used to brew ale in ancient Ireland." *Fern* is German for *distant*.

"Thou art Peter and upon this rock" from Matthew 16:18. Also, pewter of the Stuart period in English history, presumably a collectable.

Schinkenbrot is German for *ham sandwich*.

Hujambo, bana is a Kiswahili greeting.

Plaise is French for *please*.

Stomacher is a kind of waistcoat. *God save his stomach/stomacher* from bursting due to all of the eating.

Pyrenees Mountains; pair of knees; Pyrrha is the wife of Deucalion and mother of Hellen (Zeus as the father) in Greek mythology, named after her red hair for *Pyrrhus* in Latin means *red*. Pyrrah and Deucalion would be types of doomALP and HCE.

Double joints shook with gout; a *toggle joint* is two pieces hinged edgeways.

Rasch is German for *quickly*.

Rivers up her sleeve; peat was part of the lifeblood of Ireland for building and fires (seen in *Ulysses* being sent up the River Liffey on a barge), hence *peat-load on rivers*; *la vie* is French for *life* and the rivers transporting peat turf were life-giving. ALP's sleeve is a sieve which lets water run through as she personifies the River Liffey.

Towering rage.

Swells and rises; *riese* is German for *giant*.

Admiral Nelson's dying words at the Battle of Trafalgar were allegedly "Kiss me, Hardy." This call for intimacy is opposed by the meaning of "cast from" as "expel."

Hekla is a volcano in Iceland.

Kaste is Danish for *throw*.

Stare

So and so

The plate on her toe. 

_____ **End of Page 5** _____

Ask to whistle to him.

From the song by Balfe, "The Heart Bowed Down"

From the song, "The Rakes of Mallow"

Michael Kelly was a Dublin composer and tenor.

From *The Barber of Seville*: "La Calunnia é un venticello" which translates to 'Calumny is like a puff; puff of wind breeze.' *La calunnia* is Italian for *the slander* and *vermicelli* is Italian for *little worms*. This could be implying a slanderous rumor about HCE's manhood.

Balfe was an Irish composer who wrote *The Bohemian Girl*.

Puffing and fifing; a *fife* is a small flute used in the military; *Fife* is a region in Scotland – Macduff in Shakespeare's *Macbeth* was the Thane of Fife. Huffing and puffing.

Terrace; Tower of Babel; *turris* is Latin for *tower*. *Bating* is a beating of the wings. ALP bating the hen's wings that crowed on the Tower of Babel is suggesting a metaphor of her singing, perhaps incoherently. To "bite the hand that feeds you" as the proverb goes.

Cockle is a mollusk or shallow boat.

Mag is slang for *talk*. *Mag* is a half-penny. *Hum* connects with the ALP's singing and is capitalized to reference that *Hum* is HCE. Essentially, great as it was, her performance got nothing from him.

Mangle weight is a washerwoman's tool.

Fait is French for fact.

According to the "ALP galleys 2nd copy 2, May-June 1928 in the James Joyce Digital Archive, Joyce changed *a* to *the* in this sentence. The previous question asks "Is that *a* fact?" and the response is "That's *the* fact." This can be easily overlooked but given the context of the sentence, it is important. Five lines above, ALP asks if she can please HCE with a hymn. Despite her singing or humming, she cannot please *Hum* (HCE). The mention of the *mangle weight* connects with the washerwomen and their gossip. When one of the washerwomen asks "Is that *a* fact?" it implies just a general fact or truth. However, the other washerwoman replies "That's *the* fact" as though the gossip were absolutely true. This could be Joyce implying that this story is a truth amidst the gossip, revealing a little of the relationship of ALP and HCE or it could simply be a comment on how gossip can become truth (via perception).

A song by Moore, "Rich and Rare." See "no more" in the line above this quote. Also, *riding the rickshaw*, a two-wheeled hooded vehicle pulled by someone or an animal.

La Manche is French for the *English Channel*.

Annona is a Roman corn goddess.

Geboren is German for *born*.

Aristocrat

Dochter is Dutch for *daughter*; doctor of science and art.

Pyriphlegethon is Greek for *fiery-burning* in reference to the Infernal Regions; *paraphilic* is related to perverted sexual desires. *Flick at him*s fireflies?

Funkeln is German for sparkle.

Frost; vying, as in competing with. Frost-defying as in ALP's hair is keeping its original color and not turning gray with age. Sounds like falsifying as in falsifying dresses dashed with fireflies.

Fireflies; *vlies* is Dutch for *fleece*; Vire River; Vlie Strait.

Promenade; prom, as in a formal dance of the upper class.

Shrieked; sleeked

'neath their bearskins.

Green water

Rob the world

Archbishops of Dublin: Paul Cullen and Edward MacCabe; song – “Mother Machree”

Blatherskate is Anglo-Irish for *nonsense*.

Porpora is Italian for *purple*. Anglican bishops wear purple. See the two cardinals in the above quote. Pauper’s patches.

Fifty-six kinds of pet names ALP has for HCE.

Pudor is Spanish for *modesty* and Latin for *shame*. Powder running off her nose as in her true self is seeping through the makeup.

Vuggebarn is Dutch for *child in the cradle*.

Mand is Dutch for *basket*; wicker basket. Wicker Man, in which Druidical human sacrifices were burned alive.

Ducky: A cockney term of endearment

Waterlocks; Alma Gluck was an American soprano; Glück, the composer.

Delta; Nellie Melba, a soprano, was Juliet to Jean de Reszke’s Romeo.

The song, “Phoebe Dearest”

Hun var is Danish for *she was*.

Holm is Old English for *ocean*.

ALP is pretending to be crazy and long for the old songs from the old home HCE used to sing – Being a river, ALP’s old home would be the ocean.

Jeg elsker saaledes hine smukke lille unge piger is Danish for *I so love those beautiful little young girls*.

Soay Island, Hebrides

So on

Firth is a narrow inlet or estuary.

Ton sonore is French for *resonant tone*; Señora – a married woman (ALP)

Louis “Oom” Botha was a Boer general; *bothered* is Anglo-Irish for *deaf*, see quote below this line; *oom* is Dutch for *uncle*.

Beri-beri from malnourishment.

Sunday; Sunday cloak; sandy cloak.

Yawning can briefly make one deaf.

Stultus is Latin for *foolish*; dumb and mad, slut.

You're in Irish pronunciation.

Liv is Danish for *life*.

Popular phrase: As God is my judge. Chalk can be used in laundry to remove stains. God can remove sins, stains on the soul.

Socks

Door

Dudeen is Anglo-Irish for *short tobacco pipe*

Servant

Winsome (attractive)

Farmerette is a woman or girl who farms land.

Pile ends is the end of the South Wall in Dublin.

Milucra and Aine loved Finn in the old Celtic romance myth.

Simp is a silly or foolish person.

A *sallyport* is an opening in a fortified place for passage of troops making a sally; *sihlpost* (Zurich).

_____ **End of Page 6** _____

Bedouin is an Arab desert nomad.

Blackbottom is a dance; *block* is slang for *intercourse*. Block and bed them. Rock bottom.

Shoben is Japanese for *urine*. *Should have been a caddie* – serving a golfer instead of Johns.

Showing leg on the windowsill, making men think of underwear.

Irish Times (6/1/23): “your very ‘gladdest’ garments” (underclothes). An experienced washerwoman will keep the most private garments out of sight while cleaning them.

“The way of a man with a maid” – Proverbs 30:19.

Shiner is slang for a *silver coin*.

Who is throwing these women of ill-repute at HCE? Is it society? Fate? Or ALP herself, complicit in the act?

Gneiss is a form of metamorphic rock that has undergone extreme pressure and temperature. Just as the rock has undergone a metamorphosis, or transformation, so has ALP as she flows from the Wicklow Mountains as a stream to Dublin Bay as a river. The character, also, transforms her duties as a wife by defending HCE and distracting from the allegations made against him.

Of no matter what sort/sects of blissful/blessed/peaceful ways meaning no matter what denomination. There is also the suggestion that HCE was interested in anyone who would please him. This also connects with two adda tammar which suggests two at a time as in a ménage à trois; Two and a tanner (sixpence); Tamar falsely accused of prostitution in Genesis 38:24.

“To have and to hold” from a marriage vow.

Heaven; *Humpy* has a sexual connotation; a *humpy* is a small, primitive shack; an apron protects as well as conceals. Perhaps there can be heaven while engaging in sexual relations in a small, primitive shack, concealed and protected from the world. Again, this alludes to the rumors of HCE's supposed crime. To better understand this line, consider that in the spring 1923, Joyce originally had written "...go to sit and have fun in Humpy's lap." It wasn't until 1925 that *lap* turned into *apron*. The original better conveys the meaning of the sexual connotation. However, *apron* lends the second syllable that sounds more fitting with *haven* and *Humpy's* whereas immediately before there are four monosyllabic words: "to hug and hab." In addition to the reasons mentioned earlier regarding the choice of *apron*, remember that the washerwomen are cleaning HCE's clothes in the River Liffey and so *apron* fits better than *lap* as a garment. *Humpy* sounds like *Humpty* as in Humpty Dumpty who fell off a wall, like Finnegan in the beginning of the novel.

_____ **End** _____