

# THE PICTURE AND THE LETTER



Male and Female Creativity in  
James Joyce's *Finnegans Wake*

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Candidate's Certificate

I hereby declare certify that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institute of higher learning, except where due acknowledgement is made in the text of the thesis.

Signed

Date

For Audrey, Alice and Henry

# ABSTRACT

All Joyce's works both implicitly and explicitly contain theories of artistic creation. The central theme of this dissertation concerns the separate roles assigned to male and female in descriptions of the creative process in *Finnegans Wake*, and additionally to assess the gender-related issues surrounding the Wakean cycle of creativity. The latter requirement unites two modes of reading: namely an elucidation of what is overtly present in *Finnegans Wake* regarding creative acts, together with an assessment of the implications of what is absent or repressed. The argument seeks to demonstrate a new understanding of the cycle of Wakean creativity by examining recurring references to a picture motif and its relationship to the more widely appreciated letter motif. It also examines the feminine reverse of the masculine structure of the cyclic reproduction of HCE, and in particular the ways in which Joyce simultaneously produces and undermines those cycles. The thesis shows that reproduction of the unifying masculine *logos* and its accompanying control of desire for the purposes of social domination is offset by a correlated requirement for resisting the *logos* based upon difference and free love.

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# ABBREVIATIONS

In citing Joyce's works I use the following editions and abbreviations:

- D*                 *Dubliners* (1914; Frogmore: Triad/Panther, 1977).
- E*                 *Exiles* (1918; Frogmore: Granada, 1983).
- FW*                *Finnegans Wake* (1939; London: Faber and Faber, 1982).
- Letters*           *Letters of James Joyce*, Vol. 1 edited by Stuart Gilbert (New York: Viking, 1957); Vols. 2 and 3, edited by Richard Ellmann (New York: Viking, 1966).
- P*                 *A Portrait of the Artist as a Young Man* (1916; Frogmore: Granada, 1982).
- SL*                *Selected Letters of James Joyce*, edited by Richard Ellmann (London: Faber, 1975).
- U*                 *Ulysses*, edited by Hans Walter Gabler, Wolfhard Steppe and Claus Melchior (1922; London: The Bodley Head, 1986).

# 1

## INTRODUCTION

Like the religious texts which *Ulysses* and *Finnegans Wake* parallel, Joyce's revelations appear to contain answers to *everything*. Yet in contrast with those texts, the structures Joyce portrays in his art do not purport to be incontrovertible. On the contrary, such social constructs are culturally determined, and are continually and self-consciously subverted by his art. The simultaneous presentation and withdrawal of an ideological framework of understanding occurs in both works, and is evident, for example, in *Ulysses* with Stephen's assertion of disbelief in his theory of Shakespeare's creativity. Notably, even Stephen's disbelief is couched in a critical awareness of a potentially wider social conflict: 'I believe, O Lord, help my unbelief. That is, help me to believe or help me to unbelieve? Who helps to believe? *Egomen*. Who to unbelieve? Other chap' (*U* 9.1078-80). His desire to disbelieve, however, distinguishes him from Shakespeare who, as a reincarnated version of the deity, 'passes on towards eternity in undiminished personality, untaught by the wisdom he has written or by the laws he has revealed' (*U* 9.476-78). If Shakespeare did not learn from 'the wisdom he had written', it was in part because the message from the murdered father in *Hamlet*, which Joyce and Freud both explore in different contexts, insisting upon the celibacy of his surviving females and revenge upon his usurpers, is duplicated in what Stephen perceives as Shakespeare's vengeful characterisation of his wife and brother in his plays, and in his silent accusation of Anne Hathaway in his will. In *Finnegans Wake*, Joyce delivers the

project that Stephen describes in Circe, '(he taps his brow) But in here it is I must kill the priest and the king' (*U* 15.4436-37), where the cyclic reproduction of the masculine, deified *logos* is both exposed and simultaneously undermined. This thesis similarly both reconstructs and deconstructs the cycles of reproduction and domination in *Finnegans Wake* in its elucidation of male and female creativity.

The picture and letter motifs delineate two ostensibly separate acts of creativity in the *Wake*. The former can be observed in numerous allusions to pictures, scenes, paintings, photographs, chiaroscuros and other visual forms of creativity depicting the original sin and HCE's consequent fall. The nature of the letter, problematic as it remains, has been well documented by *Finnegans Wake* criticism. Yet the inclusion of the letter motif in this study necessarily must be central to any analysis of gender-related creativity in the *Wake*. Finally, the title does not imply that the picture is a masculine event and the letter feminine; both acts include a male and female creative contribution. The use of the terms 'male' and 'female' in the title of this thesis is not entirely consistent with general usage, which usually employs 'feminine' and 'masculine' to describe social constructs of gender, and 'female' and 'male' to indicate biological sex. This study has settled upon the latter terms in the title because it argues that sexual roles are differentiated in *Finnegans Wake* ultimately on the basis of biological differences; the biological imperatives of sexual reproduction are perceived as implicit in the contribution of each sex to creative acts. Sexual difference as a culturally instilled phenomenon is described as a symptom of the deified male ancestor's escape from death and requirement for reproducing himself as the *logos*. His culturally perceived immortality is achieved in two related ways: through biological and cultural (or textual) reproduction. The creator in the *Wake*'s cycles is overtly male and, in possession of both pen and penis, his genetic and artistic signature is placed upon and encapsulated within a female materiality. The bifurcation of creativity into masculine and feminine, or male and female roles, is central to the cycles of the *Wake*. As shall be discussed, however, Joyce's writing nevertheless undermines the process of masculine reproduction it describes.

The assimilation of an extraordinary amount of information, culled from diverse sources covering almost the entire history of writing, into a unified underlying structure of understanding, namely the family romance of the Earwicker family, makes it a monument to synthesis, the intertextual novel par excellence. On the other hand, the playful evasiveness of its language operates to reverse the synthetic process where, instead of producing unity, it engenders a rebellious variety of signifieds. It is politically revolutionary in its combination of both subversive language and content, although its writing is not characterised by a partisan approach so much as an anarchic resistance to political systems of any form. *Finnegans Wake* encourages scepticism towards all authority through an appreciation of the ever-recurring sources, motives and forms of social domination. The historical sweep of the *Wake* precedes to some extent the genealogical project of Michel Foucault, who in providing information concerning the historical genesis of power structures promotes an analytical distance from, and a consequent undermining of, their unquestioned position in culture. Joyce's works similarly encourage understanding rather than any specific social action, and to have entered the political process directly would ultimately have contributed to the replication of the very power structures he intended to undermine: the patriarchal *logos* portrayed in *Finnegans Wake* is one which appropriates all new value systems over time. Thus the cultural reworking of the Judeo-Christian spiritual faith into a mythology based upon sexual and textual reproduction in *Finnegans Wake* likewise forms part of that assimilation process, where Joyce's works can be perceived as displacing the Christian texts in culture.

Criticism of *Finnegans Wake* since the publication of *Our Exagmination round His Factification for Incamination of Work in Progress* by Samuel Beckett *et al*, was dominated by a process of reconstruction until the mid-seventies. Even so, more philosophically-based perspectives advanced since that time nevertheless rely upon the work of reconstructive critics, and in particular the considerable advances made by genetic criticism. Jacques Derrida similarly notes that it is necessary to first reconstruct

*Finnegans Wake* even before deconstruction can take place.<sup>1</sup> Almost all readings must conduct a reconstruction of the Wakean text, with an inevitable centring of certain aspects over others, for in order to perceive what is not said in a text, to elucidate its revealing lapses, it is reciprocally necessary to have an understanding of what it does signify. This study will attempt to do both, to reconstruct the *Wake's* cycle in a largely original reading, explicating creativity in terms of a cycle of the picture and letter, and modelled upon the immortality of the deity, and yet also point out where Joyce resists the very cycles of masculine reproduction he elucidates.

To some extent the two approaches of deconstruction and reconstruction, annul one another. On the one hand the subversive nature of the novel's signifiers denies socio-political constructions and resists all critical reconstruction, or any unified readings; on the other, the manifold potentiality of its signification allows many different themes, theories, ideologies and philosophies to be traced through its fractured prose: 'you need hardly spell me how every word will be bound over to carry three score and ten toptypical readings throughout the book of Doublends Jined' (*FW* 20.13-16). The polarisation of these positions is reflected, on the one hand, in Margot Norris's *Decentered Universe of Finnegans Wake*, where she describes how the text has been constructed without a centre, without a series of stable truths which can be used by the reader as anchors to attach a structure, and, on the other, in Beryl Schlossman's suggestion that in Joyce's works language is the 'hero' and is 'at once center and decentering'.<sup>2</sup> In Schlossman's analysis, the language of the *Wake* is both a condensation and a dissolution of meaning, where 'a given signifier corresponds to several signifieds, in several languages, at the moments of its enunciation' and accordingly 'the textual density of the *Wake* is such that the analysis must often ignore vast territories of meaning

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<sup>1</sup> 'Two words for Joyce', in *Post-structuralist Joyce; Essays from the French*, ed. by Derek Attridge and Daniel Ferrer (Cambridge: Cambridge University Press, 1984), pp. 145-60 (p. 154).

<sup>2</sup> Beryl Schlossman, *Joyce's Catholic Comedy of Language* (Wisconsin: University of Wisconsin Press, 1985), p. 70.

in the passages cited'.<sup>3</sup> This latter position enables a multiplicity of readings and would allow quotations to be used repeatedly in a variety of different contexts to elucidate different, even opposing, ideas.

As this thesis provides a new centring of the *Wake*, it provisionally privileges its selective reading, and yet it does not claim to eclipse all other readings. No single reading, or anti-reading, can be privileged in an unqualified manner, given the *Wake*'s subversive text; a multiplicity of understandings, however, more closely matches the spirit of the *Wake*'s textual 'plurabilities'. Similarly, in a discussion of how readings centre aspects of a text, Bonnie Kime Scott describes the way feminists centre their readings of Joyce away from patriarchal social and political constructs, encouraging a pluralism of feminist approaches to match the plurality of male centred criticism.<sup>4</sup> While this thesis certainly centres the text according to the perceptions I consider relevant to its argument, it is intended as an addition to the body of pre-existing critical readings, and thereby extends the frontier of the composite, largely cooperative appreciation established by *Wake* criticism. The approach taken in this study synthesises rather than confronts readings such as those proposed by Derek Attridge and Daniel Ferrer which emphasise its protean textuality over and above any particular reconstruction:

the aim is not to produce a reading of this intractable text, to make it more familiar and exorcise its strangeness, but on the contrary to confront its unreadability [ . . . ] not to reconstruct the world presented by the text, but to follow up within it the strategies that attempt a deconstruction of representation.<sup>5</sup>

However, an emphasis upon the signified as well as the signifier is critical to appreciating *Finnegans Wake* as literature; the alternative is to risk placing it outside the *logos* and thus outside language. In a much wider context, Derrida has stated that in using language

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<sup>3</sup> Schlossman, *Joyce's Catholic Comedy*, pp. 74-75.

<sup>4</sup> Bonnie Kime Scott, *James Joyce* (Atlantic Highlands: Humanities Press International, 1987), p. 14.

<sup>5</sup> Derek Attridge, 'Highly continental evenments', in *Post-structuralist Joyce; Essays from the French*, ed. by Derek Attridge and Daniel Ferrer (Cambridge: Cambridge University Press, 1984), pp. 1-14 (p. 10).

an absolute break with Western logocentrism is impossible, for ‘the simple practice of language ceaselessly reinstates the new terrain on the oldest ground’.<sup>6</sup> Moreover, he notes that ‘we can pronounce not a single deconstructive proposition which has not already had to slip into the form, the logic, and the implicit postulations of precisely what it seeks to contest’.<sup>7</sup> If the *logos* cannot be avoided in language, in *Finnegans Wake* it is both explicated and distanced. For the reader, such a project entails that the signified first be reconstructed to enable its subversive text to participate in the realm of language, in order to have a text to undermine.

The union of signified and signifier as masculine and feminine aspects of the Wakean text is portrayed as an act of desire. As discussed below in the Kaleidoscope chapter, such a union occurs in the acts of both writing and reading and is represented as sexual union. Derek Attridge has outlined a principle of pleasure in criticism which emphasises the process of critical centring as an act of desire. In general critical hedonism has been censured by Frank Lentricchia for separating aesthetics from ideological reference, and who has suggested that it would provide the ultimate formalist bastion of traditionalism.<sup>8</sup> Yet, Attridge’s position transcends this perspective, for assigning ideological reference is also recognised as an act of desire, rather than a separate, superior activity. The relativity implied in Attridge’s position undermines all centrings of the text and is also self-consciously pleasure-oriented. This view is not far removed from Joyce’s suggestion that the humour in *Finnegans Wake* is an end far preferable to the warfare associated with *Realpolitik*: ‘Now they’re bombing Spain. Isn’t it better to make a great joke as I have done?’<sup>9</sup> Nonetheless, the humour of *Finnegans Wake* is not light on ideological reference, nor is it politically escapist. On the contrary, in *Finnegans Wake* humour is

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<sup>6</sup> *Margins of Philosophy*, trans. Alan Bass (Chicago University of Chicago Press, 1982), p. 135.

<sup>7</sup> *Writing and Difference*, trans. by Alan Bass (Chicago: University of Chicago Press, 1978), pp. 280-81.

<sup>8</sup> Frank Lentricchia, *After the New Criticism* (Chicago : University of Chicago Press, 1980), p. 169.

<sup>9</sup> Richard Ellmann, *James Joyce* (New York: Oxford University Press, 1983), p. 693.

used as a subversive strategy: it is not only a means of giving pleasure but a mode of combative resistance.

Different readings of the *Wake* need not be mutually exclusive. As noted above, its variable signifiers can frequently contain a number of potential signifieds, and the semiotic possibilities consequently are quite diverse. No doubt there is a point of physical impossibility for simultaneous comprehension, and yet, the *Wake* invites an attempt to comprehend its difference, its manifold possibilities and the subtlety of its self-ironisation. The pleasure of reading its difficult text is largely sourced in a simultaneous appreciation of its concurrent possibilities. Moreover, recognising its simultaneous historicity, the interweaving of allusions to many different historical events, the compression of etymological development implicit in the collage of its languages and an appreciation of its kaleidoscopic signifieds, directs the reader to reflect upon the world outside *Finnegans Wake*, making us aware of how hopelessly hidden and complex is the immense historical significance which potentially lingers on our each word and accordingly inhabits even the least remarkable of objects about us. Comprehension of the *Wake*, like that of the world, relies upon numerous disciplines of analysis, and is similarly reliant upon the edifice of a problematic language.

Overtly, the cycles of the *Wake* lock humanity into a series of cycles of warfare, sexual repression and violence. Joyce provides no vision of the future in either *Ulysses* or *Finnegans Wake*, except to indicate a potential resurgence of masculine control and potency in a return of the past, whether as Bloom's reassertion of authority, or the resurrection of HCE. In *Finnegans Wake* the return of the patriarchal singularity must have appeared a gruesome possibility not easily dismissed, given that Hitler was concurrently preaching his vision of a thousand year *Reich*. Joyce had good grounds for being sceptical of all power structures, having grown up with the military presence of the British in Ireland and having lived through the unprecedented carnage of the first world war. Even outside war-time activities, Joyce consistently demonstrated that the basis and maintenance of political power in peace is founded upon violence. The repression of Shem by Shaun is indicative of this stance, and the underpinning of all power upon a

bloody violence is graphically contrasted with its sentimental trappings in *Ulysses* in the character of Rumbold, whose execution of the Croppy Boy (who like Stephen did not pray for his mother's rest) is conducted on behalf of the king of England and paid for by the queen:

Ten shillings a time. As applied to Her Royal Highness. (*he plunges his head into the gaping belly of the hanged and draws out his head again clotted with coiled and smoking entrails*) My painful duty has now been done. God save the king! (*U* 15.4555-58).

Shem's response to the authoritarian dogma of Shaun is an informed non-participation, the anarchic refusal of civilian protest. The letter writer Shem conducts his war with words. Nor is this attitude toward power portrayed in simplistic terms, for the *Wake* also recognises that civilisation depends upon the sublimation of individual desire. This perspective is intertwined, however, with the recognition that complete subordination to the dominant ideology implies the end of individual artistic vision, the ultimate source of cultural development and achievement. This study suggests that Joyce portrays a balance between the masculine and feminine, between the *logos* and difference. Joyce withholds defining a utopia and a corresponding value system, for he was well aware how any utopian vision of peace (for instance Christ's teachings) can be used by the acolyte to justify murder and repression (see below, p. 163). Accordingly, in the balance that constitutes the *Wake* the acolyte does not disappear, but functions as the essential disseminator of the creative innovation produced by the artist of a previous age.

As Joyce does not paint a potential utopia, nor the future at all except in terms of return to the past, the reader cannot assume that Joyce's overt depiction of an issue reflects the writer's perspective. The *Wake*'s simultaneous undermining of the reality he propounds must also be taken into account, as Kimberly Devlin argues with respect to the portrayal of male perceptions of the female:

it is important not to confuse Joyce's representation of ways of seeing with Joyce's own way of seeing: for his works offer a recurrent subversion and critique of those androcentric

perceptual patterns that function to reduce women, in visual terms, to the status of the object and, in political terms, to the status of the abject.<sup>10</sup>

Similarly, Richard Brown points out that in *Finnegans Wake* 'the world is pressed into gender. Yet there is considerable intentional disruption of sexual identifications'.<sup>11</sup> The dominant ideology is not only produced by a ruling class, but a ruling sex, and it is the various means by which the dominant ideology perpetuates itself that is portrayed in the cyclic regeneration of HCE in the *Wake*. The subversion of that cycle conducted by Shem, and implicit in the evasive signifiers used by Joyce, is the subversion of HCE and his patriarchal hegemony over culture, as Suzette Henke notes:

A deconstructive reader, on the one hand, would be tempted to join Sollers, Norris, MacCabe, and the *Tel Quel* school in celebrating the *Wake* as linguistic subversion of the name and the law of the father, a revolution of the word that disrupts the traditional symbolic order and challenges bourgeois practices allied with the repressed desires of a male libidinal economy.<sup>12</sup>

Defining Joyce's portrayal of the feminine in the *Wake* can only be approached by an examination of the negation of the female, that aspect of the female which is eclipsed by the cycles of masculine return. In Book IV, however, a hiatus exists with respect to the future, where a potential melding of the intellectual and the female could occur. Nonetheless, in such a hiatus, the absence of a clinically defined future, whether political or gender-oriented, cannot be surprising.

In defining the feminine in *Finnegans Wake* an attempt must also be made to clarify the nature of the masculine cycles of history, and this thesis concludes that a theoretic practice of reading is required which incorporates both masculine and feminine elements of the *Wake*. Rather than stressing only the rebellious signifier, an empirically-based perspective is also used to focus upon a particular centring of the signified. The emphasis

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<sup>10</sup> Kimberly Devlin, *Wandering and Return in Finnegans Wake: An Integrative Approach to Joyce's Fictions* (Princeton: Princeton University Press, 1991), p.130.

<sup>11</sup> *James Joyce and Sexuality* (London: Cambridge University Press, 1985), p. 100.

<sup>12</sup> Suzette A. Henke, *James Joyce and the Politics of Desire* (New York and London: Routledge, 1990), p. 206.

upon feminine textuality is balanced against the masculine *logos*, in effect acting as a correction to the oscillating 'all or nothing' excesses of history by preventing the unified return of the deity. As will be discussed at length, this particular balance is represented as sexual union in the *Wake*, and the discussion relies upon both an analysis of the overt cycles *and* an appreciation of the implications of the absences and negation to be found in its subversive language and suspended conclusion.

The union of signifier and signified in the *Wake* confirms the presence of the masculine in any future, and the motif of sexual union, representing not only sexual politics but politics in a much wider arena, itself portends an inevitability of masculine recurrence. Moreover, in Joyce's drama of the family, acted out across all history and encompassing all peoples, sexual reproduction is portrayed as both the psychic and biological equivalent of all culminating points of historical union and creativity. The desire, both male and female, for unity also plays a significant role in the familial history of creativity. Female sexual desire is delineated as the primal trigger of creativity, and in its appropriation of the masculine signals the male's fall but also provides his biological escape. Thus Eve's temptation of Adam is portrayed as a sexual event, and the myth is akin to the pro-active feminine desire exhibited by the Prankquean. On the other hand, the second coming of the deified ancestor is prompted by masculine sexual desire for one of his female descendents, and his return is similarly achieved through biological reproduction. Thus HCE's desire for Issy, and her fall into the river of biological life, is equated with the deity's selection of the Virgin Mary and her subsequent immaculate conception in an identification of Shem as a Christ figure. What the *Wake's* summary of history suggests is that the swings from masculine to feminine, from unity to the neutrality of difference, can potentially be flattened out into a union incorporating both, and without an automatic reproduction of the deity and enslavement of the feminine. On one level, this is achieved through free love, where sexual reproduction, or alternatively non-reproduction, is distanced from the value systems and biological imperatives of both Church and State (and other political, economic or religious value-systems). Freeing sexual choice from socially indoctrinated norms (the need for an implicit 'social

approval') undermines the unity of the masculine *logos* by denying it a key means of manipulating social conformity, and alternately nurturing the difference sourced from the Wakean female.

## 2

# THE PICTURE

The accretion of meaning and allusion in *Finnegans Wake* (and its critical elucidation) is akin to an archaeological excavation. Kimberly Devlin suggests that *Finnegans Wake* is ‘an archaeological site of sorts, a tomb of the past, the dump contains crumbled buildings [...] that tell the story of previous civilisations, supplying inscriptions of their history; but the dump is also *Finnegans Wake* itself’.<sup>1</sup> The *Wake* as a historical tip or archaeological site from which an understanding of the past is negotiated is thus the tip from which HCE is retrieved as ‘document number one’ (see below, p. 116). A view of the contents of the tip, however, allow an image of HCE to be formed, albeit distorted:

Well, almost any photoist worth his chemicots will tip anyone asking him the teaser that if a negative of a horse happens to melt enough while drying, well, what you do get is, well, a positively grotesquely distorted macromass of all sorts of horsehappy values and masses of meltwhile horse. Tip. (*FW* 111.26-30)

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<sup>1</sup> Kimberly Devlin, *Wandering and Return in Finnegans Wake: An Integrative Approach to Joyce's Fiction* (Princeton: Princeton University Press, 1991), p. 10. See also, Jackson I. Cope, *Joyce's Cities: Archeologies of the Soul* (Baltimore: Johns Hopkins University Press, 1981), p. 109; John Bishop, *Joyce's Book of the Dark: Finnegans Wake* (Wisconsin: University of Wisconsin Press, 1986), pp. 134-35.

In *Finnegans Wake* there are numerous references made to such a picture of HCE, whether as a painting, print, photograph, scene, engraving, vignette, tint, or chiaroscuro. These pictures, which in general are discrete from the letter retrieved from the tip, portray the mythical sin and the consequent fall of HCE. The picture of HCE, visible amid the historical debris of the *Wake*'s 'present', becomes a motif of the fallen HCE. Examples of the picture motif are found in passages subject to a wide variety of critical interpretations; for instance, Bonnie Kime Scott notes in the following that ALP

gives no particular prominence to ancient Greek patriarchal history in the passage, 'Hou! Hou! Gricks may rise and Troysirs fall (there being two sights for ever a picture) for in the byways of high improvidence that's what makes lifework leaving' (*FW* 11.35-12.2).<sup>2</sup>

The focus of the present study emphasises an opposite yet not exclusive perspective: namely, that the biologically-oriented notion of 'pricks' (or "grikes", clefts) rising and 'trousers' falling, combined with the material rise and fall of civilisations, produce the archaeological picture. Beryl Schlossman similarly notices a 'primal scene' in the *Wake*, but apart from alluding to its correspondence with Freud's *From the History of an Infantile Neurosis*, provides no further elaboration.<sup>3</sup>

The visual experience of the picture is complicated by issues similar to those accompanying the comprehension of the signified in *Finnegans Wake*. In its replication of an archaeological mound, the blurred nature of the *Wake*'s languages produces a multi-layering and melding of possible signifieds. The complex language of the *Wake* does not necessarily discourage the reader from seeking out content; on the contrary, comprehension of a variety of perspectives is enabled. The language of the *Wake*, however, insists upon the reader's cognisance of the signifier, the facilitating container of all readings. The visual in *Finnegans Wake* also requires that the reader be prepared to comprehend more than one visual possibility from the text. Kimberly Devlin rejects John Bishop's suggestion that *Finnegans Wake* 'not simply resists visualisation, but actively

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<sup>2</sup> Bonnie Kime Scott, *James Joyce* (Atlantic Highlands: Humanities Press International, 1987), p. 44.

<sup>3</sup> Beryl Schlossman, *Joyce's Catholic Comedy of Language* (Wisconsin: University of Wisconsin Press, 1985), p. 103.

encourages its reader not to visualise much in its pages' arguing instead that 'the *Wake* is pervaded throughout by an elaborate visual dimension governed by an imaginative visual logic'.<sup>4</sup> Both comprehending and visualising the *Wake*'s content depends upon a reciprocal regard for its elaborate textual differences. As the next section will explore, the picture of the masculine HCE is retrieved from the archaeological word horde of the female womb/tip. The viewer of the *Wake*'s picture is paralleled in the scenario of the sin by the voyeuristic three fusiliers (see also, p. 54) and the reader's perception of the phallus, the signified, within the *Wake*'s feminine signifier is also reflected in the fusiliers' buggery of HCE where, rather than a perception of meaning, meaning is redefined as a 'new' patriarchal control is established.

### ALP as 'Container' of the Picture

Dublin in *Finnegans Wake* is comprised of the artifacts ALP collects. It is the archaeological midden. In one version of the picture, Kate Strong 'pulls a lane picture for us, in a drearodreama setting, glowing and very vidual, of old dumplan as she nosed it' (*FW* 79.27-29). Kate Strong, a 'tyrannical Dublin streetcleaner of the 1630s' was a contracted rubbish collector.<sup>5</sup> In the mythology of *Finnegans Wake*, however, she is an aged version of ALP who after HCE's demise turns toward the 'wall' (see below, p. 52). Replaced by a younger, fertile woman and no longer a mythic mother figure, she is a relic as much as the cultural relics she lugs behind her. If the deposed HCE is the deified, murdered founder of the city, the superseded ALP is the 'old crone' who passes the knowledge of the father onto the children:

Widow Strong, then, as her weaker had turned him to the wall (Tiptiptip!), did most all of the scavenging from good King Hamlaugh's gulden dayne [ . . . ] she left down [ . . . ] her filthdump near the Serpentine in Phornix Park [ . . . ] all over which fossil footprints, bootmarks, fingersigns, elbowdints, breechbowls, a. s. o. were all successively traced of a most envolving description. (*FW* 79.33-80.12)

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<sup>4</sup> Bishop, *Joyce's Book of the Dark*, p. 217, cited in Devlin, *Wandering and Return*, p. 15.

<sup>5</sup> Roland McHugh, *The Sigla of Finnegans Wake* (London: Edward Arnold, 1976), p. 122.

The 'wall' is identified with the tip in *Finnegans Wake*, and both HCE's and ALP's turning toward the wall signifies a movement toward death, or a turning away from new life in a retrospective outlook. As Kate is the guardian of the archaeological tip, a container, as Suzette Henke points out, which can also be understood as womb,<sup>6</sup> the female in *Finnegans Wake* is frequently cast in the role of both preserver and exhibitor of HCE. A delineation between ALP as container and HCE as content is apparent when the picture motif is understood as the blurred relics of a deified male originator embodied in female matter.

Amid the debris of the fallen civilisations, the picture depicts the sin occasioning HCE's fall, the 'touching scene' (FW 52.36) where HCE and ALP/Issy are discovered *in flagrante delicto*: 'The scene, refreshed, reroused, was never to be forgotten, the hen and crusader everintermutuomergent' (FW 55.10-12). The exposure associated with the sin becomes a Lewis Carroll photographic version of the gospels that is evidence both of a sexual crime and an artform:

And there many have paused before that exposure of him by old Tom Quad, a flashback in which he sits sated, gowndabout, in clericalease habit, watching bland sol slithe dodgsomely into the nethermore, a globule of maugdleness about to corrugitate his mild dewed cheek and the tata of a tiny victorienne, Alys, pressed by his limper looser. (FW 57.23-29)

More than gospel, the sexual union of Book III.4 is described as a vision of heaven, a sight which combines the living male and female anatomical forms with land forms associated with their interred ancestors: 'Guaze off heaven! Vision. Then. O, pluxty suddly, the sight entrancing! Hummels! That crag! Those hullocks! O Sire!' (FW 566.28-29). As Suzette Henke suggests regarding the letter, the sexual act is explicit in the message of HCE, and she also notes a pictorial dimension to the historical missive: 'The letter has been reduced to a puzzle of graphemes that implicitly graph a sexual history buried in the tissue of the epistle's integument. We are promised the pornographic

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<sup>6</sup> Suzette A. Henke, *James Joyce and the Politics of Desire* (New York and London: Routledge, 1990), p. 181.

titillations of “nymphosis” [ . . . ] and a collage of dirty pictures’.<sup>7</sup> The coitus of male and female, moreover, is mirrored in a union of signifier and signified, where HCE is the first life evolved in mud: ‘And it’s time that all paid tribute to this massive mortality, the pink of punk perfection as photography in mud’ (*FW* 277.23-26).

Used by Shem to write upon his own body, excrement or mud is the principal medium of creativity in *Finnegans Wake*, and Shem uses it to draw the *vesica piscis* symbol of Book II.2:

First mull a mugfull of mud, son.<sup>5</sup> [ . . . ] Now, sknow royl road to Puddlin, take your mut for a first beginning, big to bog, back to bach. Anny liffle mud which cometh out of Mam will doob, I guess.

<sup>5</sup> Like pudging a spoon fist of sugans into a sotspot of choucolout. (*FW* 286.31-287.8, N5)

Issy’s footnote is similarly suggestive of the Wakean original sin of sexual reproduction. Consistent with Shem’s evocative use of the word ‘mut’, echoing significances of mud, as well as mother and mute, Issy describes ALP as a saucepan of chocolate. ALP’s womb is elsewhere described as a musical chocolate box, listening to and reproducing the reverberations of an HCE from the past: ‘I am sure that tiring chabelshoveller with the mujikal chocolat box, Miry Mitchel, is listening’ (*FW* 13.8-9). The illustrative medium of mud also extends to the Russian General’s fecal creativity, and ‘turds’ are among the objects collected by ALP in her womb/sack in the *Wake*’s time-scheme, ‘a crone that hadde a wickered Kish for to hale dead turves from the bog’ (*FW* 13.36-14.1). In another instance, the soldier Shaun’s father is given a letter, while ALP gets chocolate, again apparently for cooking purposes: ‘this papal leafless to old chap give, rawl chawclates for mouther-in-louth. *Booil*’ (*FW* 49.14-15). What goes into the tip is the darkened or soiled image of the fallen HCE: ‘all spoiled goods go into her nabsack’ (*FW* 11.18-19). The Russian General’s fecal production is thus likened to the ejaculation of semen and ALP’s consequent biological creation. The picture of HCE is ‘the

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<sup>7</sup> Henke, *James Joyce*, p. 186.

chocolate with a soul. [ . . . ] Why, what are they all, the mucky lot of them only? Sht!' (FW 144.15-17).

ALP's role as container and guardian of the genetic picture of HCE accordingly also involves a process of recycling where the 'turb' is 'unfilthed':

Well, this freely is what must have occurred to our missive (there's a sod of a turb for you! please wisp off the grass!) unfilthed from the boucher by the sagacity of a lookmelittle likemelong hen. (FW 111.30-33)

The creation of the family entails HCE's fall, but it is also the means by which he is resurrected, or rather is biologically reproduced via a 'Surrection' (FW 593.2-3). Both the call for HCE to be 'unfilthed' (FW 111.32) and the proposed washing of HCE's anus in Book IV require the Wakean family romance and its biological creativity: 'Now if soomone felched a twoel and soomonelses warnet watter we could, while you were saying Morkret Miry or Smud, Brunt and Rubbinsen, make sunlike sylph om this warful dune's battam' (FW 594.9-12). ALP's reproductive organs are portrayed by extension as a mirror which reflects the image of HCE to the viewer in a process of reflux, with her 'puncture' also a picture, as he informs Shaun: 'But you're holy mooxed and gaping the wrong palce as if you was seehearing the gheist that stays forenenst [ . . . ]. You must lap wandret down the bluishing refluction below. [ . . . ] Yseen here the puncture' (FW 299.13-20). The mud that 'cometh out of Mam' is a genetic message used to conjure a new HCE, and HCE's incarnations as the 'hinndoo' and the 'Dark Sir' of the encounter with the Cad, also suggest that the 'chocolate with a soul' can refer to an ascendant HCE indigenous to the new world.

### The Silence Accompanying the Picture

As evidence of the fall, the picture motif is also associated with the 'silences' of *Finnegans Wake*. The textual ebullience of the letter is reciprocated by a corollary silence contingent to HCE's fall and burial. As periods of timelessness marking the transition between Wakean cycles, the silence signifies death and/or a breakdown in civilisation. The ghost of HCE can be viewed amongst his silent remains, and Shaun, in

promoting HCE's image amongst the latter's descendants, is portrayed as the representative of religion. He is the 'Spickspookspokesman of our spectaclesque silentiousness!' (FW 427.32-33). The silence is on one level the mortal outcome of the sin of sexual reproduction, and following HCE's enforced silence he returns refreshed as a genetic reflection: 'after the solstitial pause for refreshmeant, the same man (or a different or younger him of the same ham) asked' (FW 82.10-11). The silence occurs here at a solstice, and the cyclic renewal of the male is thus equated with the movement of the sun. In addition, the silences marking the demise of one male and the return of another occur at points in the text where time begins anew: year zero, 12 o'clock, zero hour, or midsummer. In the *Wake*, midnight, or zero hour, is the hour of death and regeneration, where birth and death are merged in a meeting of naked bodies and sin of sexual reproduction:

the flash brides or bride in their lily boleros one games with at the Nivynubies' finery ball and your upright grooms that always come right up with you (and by jingo when they do!) what else in this mortal world, now ours, when meet there night, mid their nacket, me there naket, made their nought the hour strikes, would bring them rightcame back in the flesh, thumbs down, to their orses and their hashes. (FW 66.36-67.6)

As timeless moments, midnight and noon mark points of creativity seminal to the incipience of culture. Midnight is the moment of creation of the picture and the original sin of biological reproduction. Noon, occurring later in the historical cycle, is associated with the destruction of HCE and the subsequent writing (or rewriting) of the cultural letter by his sons:

a capitaletter, for further auspices, on their old one page codex book of old year's eve 1132, M.M.L.J. old style, [ . . . ] final buff noonmeal edition. (FW 397.28-33)

now to come straight to the midnight middy. (FW 480.9)

This nonday diary, this allnights newseryreel. (FW 489.35)

Joyce's emphasis upon a moment between times, the point of opportunity from which new ages arise, is akin to Nietzsche's own fascination with a moment transcending time,

and whose ‘midnight man’ is the *übermensch*,<sup>8</sup> a time when the idealism of the old world ends and the rise of the superman begins: ‘Mid-day: moment of the shortest shadow; end of the longest error; zenith of mankind; INCIPIT ZARATHRUSTRA’.<sup>9</sup> Joyce’s cycles are reminiscent not only of Vico’s, but also Nietzsche’s idea of eternal recurrence, who has similarly proposed that the world ‘never begun to become and never ceased from passing away [ . . . ] its excrements are its food’.<sup>10</sup> However, despite Buck Mulligan’s declaration that ‘I’m the *Übermensch*. Toothless Kinch and I, the supermen’ (*U* 1.708-09) and Ellmann’s observation that Nietzsche was the ‘prophet’ of Martello Tower,<sup>11</sup> the Joyce who wrote *Ulysses* and *Finnegans Wake* was highly sceptical of the implementation of new value systems, including his own.

Civilisation and the city in *Finnegans Wake* almost always refers to Dublin, and as HCE’s creation it too must be perceived in the materiality of the female. Shem’s depiction of ALP’s reproductive organs as the *vesica piscis* diagram of Book II.2 is entitled ‘Vieus Von DVbLIn’ (*FW* 293.12), at once an image of both HCE’s biological container and material container. In another instance of the silent picture, both HCE and ALP are similarly united as Dublin:

Behove this sound of Irish sense. Really? Here English might be seen. Royally? One sovereign punned to petery pence. Regally? The silence speaks the scene. Fake!  
So This Is Dyoublong?  
Hush! Caution! Echoland! (*FW* 12.36-13.5)

The ‘scene’ above recalls the hunting spectacle of Book I.2 where an English ‘sovereign punned’ in the naming of Earwicker. The phrase, the ‘silence speaks the scene’, is also indicative of ALP as the form of language without content. Here, as is generally the case

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<sup>8</sup> Friedrich Nietzsche, *The Will to Power*, ed. Walter Kaufmann (1883-1888; New York: Vintage Books, 1968), aphorism 1067.

<sup>9</sup> Friedrich Nietzsche, *Twilight of the Idols and the AntiChrist*, trans. R.J. Hollingdale (1889; Harmondsworth: Penguin, 1968), p. 41.

<sup>10</sup> Nietzsche, *The Will to Power*, ‘The Eternal Recurrence’, aphorism 1066.

<sup>11</sup> Richard Ellmann, *James Joyce*, revised edn (1959; Oxford: Oxford University Press, 1983), p. 172.

elsewhere in the *Wake*, ALP's textuality is mute, with the reader attributing HCE, or meaning, to the passive sign.

In Book I.3, a chapter investigating the evidence substantiating HCE's sin, a similar scene is 'sketched' of his fall, the 'seene' overtly equating the picture with a silent image of the 'sin' which is specifically HCE and ALP's sexual union:

he aptly sketched for our soontobe second parents (sukand see whybe!) the touching seene. The solence of that stilling! Here one might a fin fell. Boomster rombombonant! It scenes like a landscape from Wildu Picturescu or some seem on some dimb Arras, dumb as Mum's mutyness, this mimage of the seventyseventh kusun of kristansen is odable to os across the wineless Ere no æder nor mere eerie nor liss potent of suggestion than in the tales of the tingmount. (Prigged!). (FW 52.34-53.6)

It is a view of Dublin, the 'seventh city of christendom' mentioned in *A Portrait*,<sup>12</sup> and HCE is visible as 'Boomster rombombonant', although the hunting aspect of the scene has been diminished to the fox's 'landscape'. HCE's picture is an equivalent of Oscar Wilde's *The Picture of Dorian Gray*, as a visual evocation HCE in his prime maintained in material form. The silence is likened to the muteness imposed upon the Prankquean as a condition or consequence of Jarl van Hoother's creative defecation:

and he ordurd and his thick spch spck for her to shut up shop, dappy. And the duppy shot the shutter clup [ . . . ]. The prankquean was to hold her dummyship and the jimminies was to keep the peacewave and van Hoother was to git the wind up. (FW 23.4-14)

The silence of the female is that of the pregnant woman, who, following conception is a container regardless of her will. Her conception halts her receptivity to the genetic message of other males, and instead her partner's seed is buried in a historical mound to await 'refleshmeant'. In Book III.4 the roles are reversed with the commercial HCE invited to 'peddle' in the 'annadominant' ALP's bog, although the outcome remains the same, with HCE's fecal/spermatocidal deposit again rendering the female silent: 'And said she you rockaby . . . Will you peddle in my bog . . . And he sod her in Iarland, paved her way from Maizenhead to Youghal. And that's how Humpfrey, champion emir, holds his own. Shysweet, she rests' (FW 582.24-27). The silence of the female in the *Wake* is that of the signifier dominated by the signified. The total ascendancy of the masculine

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<sup>12</sup> Roland McHugh, *Annotations to Finnegans Wake* (London: Routledge & Kegan Paul, 1991), p. 53.

signified is represented as a unity which allows no dissent, the blinding light of truth promised, but undelivered, at the conclusion of the *Wake*. The converse ascendancy of the feminine signifier ensures a grammatological difference and diffusion of the signified which is reciprocally the night, or darkness. The blurred quality of the picture variously described, and as illustrated by the protean Wakean text itself, is the consequence of a later archaeological unearthing of the signifier and assignation of possible signifieds by succeeding viewers. Thus, Dublin is described as 'painted' but with a darkness akin to the mud of Shem's *vesica piscis* diagram, a 'Tick for Teac thatchment painted witt wheth one darkness' (*FW* 139.29-30).

### The First '(Silent.)'

While there are numerous references to 'silence' in *Finnegans Wake*, there are three silences where the narration is halted due to a silence in the text. Only one of these silences, the second, is integral to the 'narrative' events of the *Wake*; the other two are narrative recollections of a past fall and consequent silence. In effect, each silence is shown as preceding the rise to dominance of another HCE. The feminine silence surrounds events long past, or which, as intimated in Book IV, may occur in a future preceding the 'restart' of the *Wake*'s cycle. In the textuality which marks the beginning of the *Wake*, or of culture itself, the signature to the letter must be 'seen', and is a visual reference to the sin as well as indicative of authorship: 'till the rising of the morn, till that hen of Kaven's shows her beaconegg, and Chapwellswendows stain our horyhistoricold and Father MacMichael stamps for aitch o'clerk mess and the Litvian Newstlatter is seen, sold and delivered and all's set for restart after the silence' (*FW* 382.10-14). As indicated in the latter quotation, a further silence may be that which follows the conclusion to the *Wake*. Book I, a series of informational and historical chapters detailing the drama of the Earwicker family, is itself akin to the picture in that it represents a blurred account of past events elicited from remnants or witnesses in the Wakean 'present'. The focus of Book I is the reconstitution of the Earwicker family from a

fragmented and largely silent past, and as an unearthing of document number one the silence which occurs in it is an explanation of, and antecedent to, the appearance of the landlord/deity HCE of Book II. The first '(Silent.)' (FW 14.06) comes between four dates which describe the cycle of events in *Finnegans Wake*, and is a reinterpretation or appropriation of the Viconian cycles Joyce claimed to have used as his 'trellis'.<sup>13</sup>

It is worth briefly examining the contents of this abbreviated summary of events in *Finnegans Wake*, and for convenience it is reproduced below:

1132 A.D. Men like to ants or emmets wondern upon a groot hwide Whallfisk which lay in a Runnel. Blubby wares upat Ublanium.

566 A.D. On Baalfire's night of this year after deluge a crone that hadde a wickered Kish for to hale dead turves from the bog lookit under the blay of her Kish as she ran for to sothisfeige her cowrieosity and be me sawl but she found hersell sackvulle of swart goody quickenshoon and small illigant brogues, so rich in sweat. Blurry works at Hurdlesford.

(Silent.)

566 A.D. At this time it fell out that a brazenlockt damsel grieved (*sobralasolas!*) because that Puppette her minion was ravisht of her by the ogre Puropeus Pious. Bloody wars in Ballyaughacleeaghally.

1132 A.D. Two sons at an hour were born until a goodman and his hag. These sons called themselves Caddy and Primas. Primas was a santryman and drilled all decent people. Caddy went to Winehouse and wrote o peace a farce. Blotty words for Dublin. (FW 13.33-14.15)

The silence certainly provides no definite answers about the past, and any interpretation or understanding imposed upon the remaining archaeological pictures must be provisional. Each of the descriptions associated with the four dates ends with a comment concerning Dublin, a Dublin which on one level is ALP. The following analysis overtly focuses upon a sexual interpretation of the time scheme and is not intended to eclipse alternative interpretations:

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<sup>13</sup> Mary and Padraic Colum, *Our Friend James Joyce* (1958), 123, cited by Ellmann, *James Joyce*, p. 554. For Vico, see also Donald Phillip Verene (ed), *Vico and Joyce* (Albany: State University of New York Press, 1987); James S. Atherton, *The Books at the Wake: A Study of Literary Allusions in James Joyce's Finnegans Wake* (London: Faber and Faber, 1959), pp. 31-32; and Adaline Glasheen, *Third Census of Finnegans Wake: An Index of the Characters and Their Roles* (Berkeley: University of California Press, 1977)

1. The initial 1132 A.D. describes men upon a whale and/or wall, concluding that there were economic 'Blubby wares' up or at Dublin. Amid a number of possible interpretations, the *Wake's* original sin, coitus, is apparent in the statement that a 'Whallfisk lay in a Runnel'.
2. The next date 566 A.D. records a miracle after the 'deluge' where a crone with a basket collecting turds instead finds highly worked artifacts in her sack. The 'blurry works' of Dublin describe the uncertain picture contained within feminine container, and on one level indicates ALP's pregnancy as a genetic blurring of HCE.
3. The '(Silent)' following implies a disappearance of the *logos* into the female signifier, the aftermath of a deluge or revolution, but certainly the biological silence of the female and disappearance of the male following sexual creativity. The narrator's subsequent comment upon the '(Silent)' suggests that 'Somewhere, parently, in the ginnandgo gap between antediluvius and annadominant the copyist must have fled with his scroll' (*FW* 14.16-18), signalling the disappearance of both the author and letter.
4. The next date 566 A.D. concerns HCE's sexual violation of his daughter as a reproductive prelude to his 'second coming' (see below, p. 214) and the conception by ALP/Issy of the twin sons who akin to Jacob and Esau begin their conflict, and religious wars, in the womb: 'Bloody wars' in Dublin.
5. The final date 1132 A.D. concerns the succession to power of the twins, of whom, Shaun is the vehicle of military/religious values, while conversely Shem writes 'o peace a farce' for ALP, the 'blotty words' for Dublin. The twins represent the 'turb' (*FW* 111.31) of the fallen HCE, collected and 'unfilthed' (*FW* 111.32) from ALP's womb. Shem's writing, however, is an inverted echo of ALP's faith in her departed husband: he depicts HCE for ALP, albeit in so doing undermines the centrality of the *logos*.

The periods before and after the silence are divided into male and female ages: 'antediluvius and annadominant'. Thus the cultural activities or events associated with Dublin, namely, trade, the collection and production of artifacts or art, wars and written

language, are divided into male and female enterprises; trade and war are male oriented, while artifacts and writing are female. The 'Blurry works' are associated with the picture, or the archaeological document number one version of the letter, and the 'Blotty words', with the letter of *Finnegans Wake*, the document number two of the second coming. The picture is maintained both in language and the feminine materiality of the earth, and is also genetically represented in the succeeding generations who receive the cultural picture of HCE.

The closing of ALP's door as a cause of the silence recalls the Prankquean episode, where Jarl van Hoothe's spoken word is equated to the turd: he 'ordurd' and she is rendered mute. In other instances, a door of life is closed by a Dane, 'the Dannamen gallous banged pan the bliddy duran' (*FW* 14.20-21), with Biddy Doran herself likened to the door. Later, the door is closed by a Sigurdson type, 'till Daleth, mahomahouma, who oped it closeth thereof the. Dor' (*FW* 20.17-18); and, 'Ere the sockson locked at the dure. Which he would, shuttinshure. And lave them to sture' (*FW* 371.16-17). The phrase 'shut the door' is also incorporated into one of the hundred lettered falls (*FW* 257.27-28), indicating that shutting the door is significant to the cycle of HCE's regeneration and fall. ALP is described elsewhere as the latch to the door of life, 'Ani Latch of the postern' (*FW* 493.32), and HCE provides the necessary phallic key: 'But there's leps of flam in Funnycoon's Wick. The keyn has passed. Lung lift the keying!' (*FW* 499.13-14). The use of the 'key' to lock ALP's 'door' is one reason for the silence, but as a closing action which spells the demise of HCE it subsequently opens the door for his descendants.

According to the schematic, textuality begins long after the originator has departed, leaving only archaeological traces of himself, a blurred picture lingering in the religion, customs, language and artifacts of a civilisation. The potential resurrection of a terrifying HCE following the death of ALP will not be a textually recorded event. The time frame of *Finnegans Wake*, its narrative 'present', resides entirely in the 'annadominant' period in which Shem writes the letter. In Book I, the deified HCE's attempt to rise from the grave is stymied by a narrator when he is asked to 'be aisy, good Mr Finnimore, sir. And

take your laysure like a god on pension and don't be walking abroad' (*FW* 24.16-17). Rather, Book I of the *Wake* is an attempt to render as text (or textually approximate) the archaeological remnants of HCE; in effect it is itself the silence of the schemata. The reader is urged to perceive his remains in the textuality of the archaeological picture:

Yet may we not see still the brontoichthyan form outlined aslumbered, even in our own nighttime. (*FW* 7.20-21)

His clay feet, swarded in verdigrass, stick up starck where he last fellonem, by the mund of the magazine wall. (*FW* 7.30-32)

Hence when the clouds roll by, jamey, a proudseye view is enjoyable of our mounding's mass, now Wallinstone national museum. (*FW* 7.36-8.2)

(Stoop) if you are abcedminded, to this claybook, what curios of signs (please stoop), in this allaphbed! (*FW* 18.17-18)

The picture and the letter are correlated with male and female periods of history respectively. Judging from the scope of the titles of 'Her untitled mamafesta memorialising the Mosthighest' (*FW* 104.4) listed at the outset of Book I.5, the letter that Shem writes for ALP is an analogue of *Finnegans Wake* itself, although, as Patrick McCarthy points out, none of the interpolated letters provide 'a key to the book's core meaning'.<sup>14</sup> Both types of creativity, picture and letter, however, signify HCE, with the signifier a form of ALP. In his 'Guilty but fellows culpows' (*FW* 363.20) speech, HCE is aware of ALP's concealment/incarceration of him: 'Popottes, where you canceal me you mayst forced guage my bribes. Wickedgapers, I appeal against the light! A nexistence of vividence!' (*FW* 366.1-3). The silence examined in the context of the schemata is not itself a causal prelude to a new Wakean age, but occurring in Book I forms part of a larger reflection upon the silence of history and elucidation of the fragmented Wakean 'now'. As part of Book I, however, the silence of the schemata precedes the emergence of an HCE character in Book II.

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<sup>14</sup> Patrick McCarthy, 'The Last Epistle of Finnegans Wake', *James Joyce Quarterly*, 27 (1990), 725-34 (p. 725).

## The Second '(Silents)'

A living version of HCE first enters the 'dramatic' action of *Finnegans Wake* in Book II, where he is the thundering hotelier/deity. The second '(Silents)' at 334.31 occurs at the end of a diversion which completes the tale of the marriage of the Norwegian Captain, and introduces the story of How Buckley Shot the Russian General, both narrated to the customers in HCE's pub. As such it comes between a story of HCE's sexual union with ALP, and another which describes his demise at the hands of Shaun. The diversion consists of Kate opening a door and delivering a message to HCE from the younger ALP who is upstairs, desiring his presence in bed. The silence again can be associated with sexual union, and similarly foreshadows the fall of HCE. However, while it marks a transition to an age of heroes beginning with the Mamalujo chapter, it also re-enacts Freud's family romance: albeit in the context of an urban nuclear family.

Prior to the diversion, the story of the Norwegian Captain's marriage ends in sexual consummation, and the narrator links this event with the picture, the sin, and the Magazine Wall: 'was it the twylyd or the mounth of the yare or the feint of her smell made the seoman assalt of her (in imageascene all: whimwhim whimwhim)' (*FW* 331.28-30). ALP's union with the Norwegian Captain is described in terms of a young girl marrying the 'picture' of an ancient HCE, for she 'a mouse, a mere tittle, trots off with the whole panoromacron picture' (*FW* 318.8-9). The narration of the tale of the Norwegian Captain is concluded by the 'Enterruption' of an opening of a door when ALP/Kate informs HCE that

if he was whishtful to licture her caudal [ . . . ], 'twas her hour for the chamber's ensallycopodium [ . . . ] and she was a wanton for De Marera to take her genial glow to bed. (*FW* 333.34-334.5)

A tripartite reply to ALP/Kate follows, indicating that the HCE addressed is a post-deluge manifestation of the singularity, a Wakean trinity (see below, p. 188). The marriage of the 'omnipresent' Norwegian Captain to a young girl corresponds with the model of the second coming where the deity returns to a material form via his sexual desire for a young female (see below, p. 214) following which cultural perception

transforms the singularity into a trinity. The response of the trinity configuration not only highlights a father-son conflict, but also identifies the twin sons and a third HCE-conglomerate figure. A ‘Mr “Gladstone Browne”’ answers Kate by stating that ‘This is time for my tubble’ (*FW* 334.6-7), followed by the response of a ‘Mr “Bonaparte Nolan”’ that ‘This is me vulcanite smoking’ (*FW* 334.9-10). The reference to a pipe identifies him as a Cad figure, and he is associated with HCE by the further comment that ‘one may heerby reekignites the “ground old mahonagyan”’ (*FW* 334.10-11). Finally there is a third response from the ‘defender of defeater of defaulter of deformer of the funst man in Danelagh’; the third character is a ‘born appalled noodlum’ and the pair’s ‘cummal delimitator’ who provides the overtly sexual comment upon his own departure: ‘Oliver White, he’s as tiff as she’s tight’ (*FW* 334.12-16). The diversion also parallels in its style the journey through the Museyroom and likewise the conclusion to the description of each of the trinity persona is ‘Dip’. As HCE goes out through the door of life he must bow his head ‘In reverence to her midgetsy’, who begs a ‘krk n yr nck!’ (*FW* 334.17-19), recalling Kate’s request to ‘Mind your hats goan in!’ (*FW* 8.9) on entering the Willingdone Museyroom, and the four Historians’ query to HCE whether he ‘tied yourself up that wrynecky fix?’ (*FW* 480.23).<sup>15</sup> The language of the pub’s inhabitants indicates that the family romance acted out is a version of the archaeological picture, with the characters unwittingly participating in the recurring formula of Wakean history.

The events upstairs between HCE and ALP consist of ‘He banged the scoop and she bagged the sugar’ (*FW* 334.22-23), indicative on one level of their sexual congress. Meanwhile, the customers in the pub view a picture of a hunting scene, for they

done a stare. On the mizzatint wall. With its chromo for all, crimm crimms. Showing holdmenag’s asses sat by Allmeneck’s men, canins to ride with em, canins that lept at em, woollied and flundered.

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<sup>15</sup> The phrase ‘a crick in their necks’ (*U* 7.1023) occurs in Stephen’s ‘*A Pisgah Sight of Palestine or The Parable of The Plums*’, and similarly afflicts Bello’s late husband, ‘the sodomite with a crick in his neck’ (*U* 15.3209-10).

So the katey's game. As so gangs sludgenose. And that henchwench what hopped it dunneth there duft the. Duras.

(Silents). (FW 334.24-31)

The door which introduced the diversion is closed by ALP/Kate and it is the above closing of the door of life which precipitates the second silence. The picture, a mezzotint, shows a shadow of the sexual union, akin to the photographic shadow upon the blind in Book III.4: 'O, O, her fairy setalite! Casting such shadows to Persia's blind! The man in the street can see the coming event. Photoflashing it far too wide' (FW 583.14-16). Its representational references to dogs and horses additionally echo the hunting scene of Book I.2, where HCE first receives his 'occupational agnomen' (FW 30.3). It is also a battle, alluding to Tennyson's *Charge of the Light Brigade*, and the closing of the door foreshadows the religious wars of his descendants, in a similar fashion to the conflict underpinning the sexual union of Book III.4:

Humperfeldt and Anunska, wedded now evermore in annastomoses by a ground plan of the placehunter, whiskered beau and donahbella. Totumvir and esquimeena, who so shall separate fetters to new desire, repeals an act of union to unite in bonds of schismacy. O yes! O yes! Withdraw your member! Closure. This chamber stands abjourned. (FW 585.22-27)

A more detailed description of the picture on the Magazine Wall in Book II.3 follows the shutting of the door and consequent '(Silents)'. The theme of the hunt is developed by the incorporation of the hunting song *John Peel* and the narrator suggests that the picture tells the story of a Christ-like 'madjestky' who has since been overwhelmed by the deluge of his descendants:

Yes, we've conned thon print in its gloss so gay how it came from Finndlader's Yule to the day and it's Hey Tallaght Hoe on the king's highway with his hounds on the home at a turning. To Donnicoombe Fairing. Millikin's Pass. When visiting at Izd-la-Chapelle taste the lipe of the waters from Carlowman's Cup.

It tellyhows its story to their six of hearts, a twelve-eyed man; for whom has madjestky who since is dyed drown reign before the izba. (FW 334.32-335.3)

The hunting song *John Peel* is also alluded to in a passage from the Norwegian Captain episode, where Howth rises before him as a chiaroscuro picture:

the headth of hosth that rosed before him, from Sheeroskouro, under its zemblance of mardal mansk, like a dun darting dullemitter, with his moultain haares stuck in plostructures upon it, (do you kend yon peak with its coast so green?). (FW 317.32-36)

The lovemaking and hunt, however, is halted with the peal of thunder announcing HCE's fall: 'the hundert called a halt on the chivvychace of the ground sloper at that lightning lovmaker's thender apeal' (FW 335.10-11). Following this act of explosive creativity, his demise at the hands of his offspring is signalled when the narrator introduces the story of how 'Bullyclubber burgherly shut the rush in general' (FW 335.13-14) and that a 'Wullingthund sturm is breaking' (FW 335.17). The Story of How Buckley Shot the Russian General begins soon after, and as an allegorical conclusion to HCE and ALP's sexual union, Butt explains how he shot the Russian General at precisely twelve noon: 'For when meseemim, and tolfoklokken rolland allover ourloud's lande, [ . . . ] I ups with my crozzier' (FW 353.15-20). That it is twelve noon is further confirmed several lines later where the stage directions to the Story of How Buckley Shot the Russian General state that '*They were precisely the twelves of clocks, noon minutes, none seconds*' (FW 353.29-30) when with a similar 'thender apeal' the Russian General explodes with an '*ivanmorinthorrorumble*' (FW 353.24).

The hunt in Book I.2 occurs on 'Hag Chivychas Eve' (FW 30.14) and also contains an allusion to the song *John Peel*. Typically, this hunting scene is also associated with the silence:

For he kinned Jom Pill with his court so gray and his haunts in his house in the mourning.  
(One still hears that pebble crusted laughta, japijap cheerycherrily, among the roadside tree  
the Lady Holmpatrick planted and still one feels the amossive silence of the cladstone  
allegibelling: Ive mies outs ide Bourn.) (FW 31.28-33)

A further manifestation of the picture as a hunting scene is found in Book I.4 in a passage which suggests that HCE saved his fox's brush, and his name for posterity, by playing possum. The narrator suggests that we 'View!' the scene of the chase:

by such playing possum our hagiois curious encestor bestly saved his brush with his  
posterity, you, charming coparcenors, us, heirs of his tailsie. Gundogs of all breeds were  
beagling with renounced urbiandorbic bugles, hot to run him, given law, on a scent  
breasthigh, keen for the worry. View! (FW 96.33-97.2)

Consistent with the predictions of the *Wake* schematic, the narrator goes on in Book I.4 to explain that a subsequent 'Fugger's Newsletter' was produced, claiming 'He had laid violent hands on himself' (recalling the Prankquean episode) and that he had 'lain down,

all in, fagged out, with equally melancholic death' (*FW* 97.31-33). In the four part cycle of Wakean history, the view or picture which follows the fall is correlated to the silence, and the human need for an explanation generates the ensuing letter, a textual second coming, which similarly precedes a second silence: 'Big went the bang: then wildewide was quiet: a report: silence' (*FW* 98.1-2). The inaccurate nature of such reports, however, is summarised in a later phase, 'real detonation but false report' (*FW* 129.15). The hunting picture is also alluded to in Book III.4, with George IV's visit to Dublin in 1821, where HCE is described as arriving tomorrow (that is, at dawn following Book IV) with 'his golden beagles and his white elkox terriers for a hunting on our littlego illcome faxes. In blue and buff of Beaufort the hunt shall make' (*FW* 567.23-25); the cycle of hunt, capture and resurrection entails that 'hounded become haunter, hunter become fox' (*FW* 132.16-17).

### The Third 'SILENCE'

The 'SILENCE' at 501.06 is appropriately triggered by the question: 'What is the ti . . . ?' incorporating the Cad's query regarding HCE's fall. It occurs in a chapter which separates the ascendancy of Shaun and Shem, and consists for the most part of the Four Historians' interrogation of Yawn. The present study suggests that a reading can be supported where Shaun is the dominant male at the outset of Book III, but following his departure into the afterlife at the conclusion of Book III.2, by Book III.4 Shem has inherited his brother's mantle. The silence of Book III.3 presages this change in power, but occurs in a chapter which is itself an exploration of silent legacy of a deposed HCE as a 'ghostly' hiatus between the brothers. In Book III, power shifts from one brother to the other in an evolving process over time rather than direct confrontation, with the twins alternating in their possession of Issy/ALP, and Book III.3 forms a spiritual interlude where the Four Historians interrogate characters from the *Wake's* historical past. This hiatus is prefigured in the Nightlessons chapter where Shaun and Shem's comments swap sides of the page, with the shift similarly separated by an interlude

associated with the combined HCE character, a spiritual revenant: ‘— husk, hiss, a spirit spires —’ (FW 287.18). In Book III.3, the Four Historians interpret the uncertain picture, ‘the four of Masterers who had been all those yarns yearning for that good one about why he left Dublin’ (FW 91.20-22), and as themselves storytellers (or gospellers) the information they glean from Yawn reverses the silence associated with the picture. As champion of HCE, Shaun himself is both an artifact and mouthpiece of HCE to be examined by the Four Historians, just as ALP is fathomed by Shem.

The exchange of power between brothers is not a case of one autocrat replacing another. It should be stressed that neither brother dominates to the complete exclusion of the other. Rather there appears an increase in one then the other’s influence. In the post-HCE deluge of humanity, power is a cooperative affair. Thus Butt and Taff become ‘*one and the same person*’ (FW 354.8) following the explosion of Russian General. The combined HCE character is also a version of the picture, and as a living chiaroscuro, he is described as ‘*the shadow of Old Erssia’s magisquammythical mulattomilitiaman*’ (FW 354.9-10). Harking back to the theme of ‘chocolate with a soul’ of the hinndoo and combining the historical Black Prince with the notion of a blank photograph, the third person is also described as the ‘blank prints’ (FW 387.20). The trinity also forms the basis of the taunt of the Mamalujo chapter, ‘*Three quarks for Muster Mark!*’ (FW 383.1). The reader is informed that the Tristan and Isolde romance is ‘but an old story, the tale of a Treestone with one Ysold’ (FW 113.18-19) and its reference to the tree and stone motifs (see below, page 78) similarly indicates the merged identity of Shaun and Shem. The Mamalujo chapter can be read as a Viconian age of heroes and marriage, a celebration of love following the overthrow of the patriarchal harem owner. It is in the Mamalujo chapter that the HCE of Book II.3 becomes ‘more mob than man’ (FW 261.21-22). HCE is replaced in the arms of Issy/ALP with a combination of his sons, the ‘twone nathandjoe’ (FW 3.12) character alluded to at the very outset of the *Wake*. Tristan is the ‘twooned togetherd’ (FW 396.24) and in an intimate embrace with Isolde is ‘her knight of the truths thong plipping out of her chapelledoosy, after where he had gone and polped the questioned. Plop’ (FW 396.31-33). As well as a wedding proposal,

this quotation recalls both the shooting of the Russian General, and the Cad's questioning. While Isolde declares her desire for Tristan, yet she is confused over who he is: *'By the cross of Cong, says she, rising up Saturday in the twilight from under me, Mick, Nick the Maggot or whatever your name is, you're the most likable lad that's come my ways yet'* (FW 399.25-27). Not only is physical and visual evidence of HCE fragmented by difference, but so too is his genetic legacy.

Following the demise of HCE, Shaun and Shem become complementary characters, each dominating society, or having access to Issy/ALP, in turn. Together, after Jarl van Hooter's 'first peace of illiterative porthery' they were to 'keep the peacewave' (FW 23.9-13). Each twin makes up half of the whole HCE, and their combined existence in turn forms the composite third character. Each son represents a facet of their progenitor, and together they comprise a social structure made up of classes with differing political persuasions, as is suggested in the Mookse and Gripes parable: 'The Mookse had a sound eyes right but he could not all hear. The Gripes had light ears left yet he could but ill see' (FW 158.12-13). Similarly, in the Burrus and Caseous story, the two contrary brothers are described as part of one system, philosophical and political: 'unless Burrus and Caseous have not or not have seemaultaneously sysentangled themselves, selldear to soldthere, once in the dairy days of buy and buy' (FW 161.12-14). Rather than a tripartite HCE, the unity of the twins and formation of the third persona in the Mamalujo chapter is symbolic, representing a living picture of HCE as the mass-man *gheist*, or Wakean trinity. Where HCE functioned largely, although not ultimately, in isolation, the social profile of the age of heroes and age of humanity require the participation of both twins, with each dominating their respective cooperative structures in turn.

At the outset of Book III, 'Stainusless, [ . . . ] Deliverer of softmissives' (FW 237.11-14) is dominant, and his ascendancy is prefigured by his victory over Shem in the game of colours (in a process described as the latter's 'naturel rejection' (FW 252.28)) and defeat of the Russian General. It is clear at this point that Shaun is fully in control of all socio-economic resources, particularly food, and he comments upon the contrary condition of his effeminate brother: 'Gemini, he's looking frightfully thin! I heard the

man Shee shinging in the pantry bay. Down among the dustbins let him lie!' (*FW* 409.1-3). In the same chapter, as the Ondt with a monopoly of wealth and food, Shaun is again surrounded by the Flora girls, 'with Floh biting his leg thigh and Luse lugging his luff leg and Bieni bussing him under his bonnet and Vespatilla blowing cosy fond tutties up the allabroad length of the large of his smalls' (*FW* 417.17-20) in an 'allallahbath of houris' (*FW* 417.27-28). On the other hand Shem, as the Gracehoper, 'had eaten all the whilepaper' (*FW* 416.21) and with all the 'grillies in his head' thought he had 'the Tossmania' (*FW* 417.29-30). Prior to his creative sin, HCE is likewise portrayed as engaged in masturbation, as for instance is Jarl van Hootheer of the Prankquean episode, who was 'laying cold hands on himself' (*FW* 21.11), and at the outset of Book III.4, Shem/HCE is similarly described as having 'the clookey in his fisstball' (*FW* 557.10). This isolation of the powerful, male deity contrasts sharply with the impossibility of reproduction in life without females, as stated by the sceptical Stephen Dedalus in *Ulysses* concerning both Shakespeare and the Judeo-Christian deity: 'glorified man, an androgynous angel, being a wife unto himself' (*U* 9.1052). The notion of 'being a wife unto himself' similarly finds expression in Jarl van Hootheer's masturbatory creation *ex nihilo* and Shem's art (see also, pp. 91, 128).

Shaun's response to Issy's confession in Book III.2, and the fear of being cuckolded that underlies his litany of threats to both Shem and Issy, indicate that Shem inherits Issy's affections with the passing of time. Moreover, Shaun's successor in Issy's arms appears to be a Shem very like Joyce himself:

He's the spatton spit, so he is, scaly skin and all, with his blackguarded eye and the goatsbeard in his buttinghole of Shemuel Tulliver, me grandsourd, the old cruxader, when he off with his paudeen! [ . . . ] Ah, he's very thoughtful and sympatrico that way is Brother Intelligentius, when he's not absintheminded, with his Paris addresse! [ . . . ] and yunker doodler wanked to wall awriting off his phoney. (*FW* 464.11-22)

Shuck her! Let him! What he's good for. Shuck her more! Let him again! All she wants! Could you wheedle a starveling encore out of your imitationer's jubalharp, hey, Mr Jinglejoys? (*FW* 466.15-18)

The Shem that Shaun describes also resembles Stephen Dedalus, whose 'intellectual imagination' (*U* 15.4227) conjures an absinthe-inspired apparition of his dead mother

who smells of 'rosewood' (*U* 1.104) and 'wetted ashes' (*U* 15.4182), which are features ascribed to Shem: 'he'd soon arise mother's roses mid bedewing tears under those wild wet lashes onto anny living girl's laftercheeks' (*FW* 463.9-11). Shem's weapon is time, and after Shaun/HCE departs, Shem/HCE becomes the resident of the 'Winehouse' (*FW* 14.14) in Book III.4. That Shem would inherit the Winehouse in an age of peace is foretold at the very outset of the *Wake*: 'Jhem or Shen brewed by arlight and rory end to the regginbrow was to be seen ringsome on the aquaface' (*FW* 3.13-14). While there is an element of Shaun in the latter quotation, the *Wake*'s schematic similarly foretells Shem's cyclic future and past as: 'Caddy went to Winehouse and wrote o peace a farce' (*FW* 14.13-14). As 'Porter' in the age of humanity that follows the departure of the soldier-postman Shaun, the civilian Shem/HCE owns the Winehouse. Porter is described as having a 'black patch' (*FW* 559.25) recalling the eye patch Joyce wore during treatment for glaucoma. That both Shem and Joyce in *Finnegans Wake* are equivalents of the Russian General is indicated in the following: 'And daunt you logh if his vineshanky's schwemmy! For he is the general, make no mistake in he. He is General Jinglesome' (*FW* 229.4-6).<sup>16</sup> In Book IV, Matthew accordingly describes the Porter's pub as 'the latterman's Restarant' (*FW* 229.4-6). In Book I.5, the Professor/Shawn foretells the explicit fornication of Book III.4 when discussing ALP's destiny to dominate: 'Yes, before all this has time to end [ . . . ] the manewanting human lioness with her dishorned discipular manram will lie down together publicly flank upon fleece' (*FW* 112.18-23); in his preoccupation with the deity, mirroring ALP's, Shem is also described as her disciple: 'Formelly confounded with amother' (*FW* 125.11-12).

The narrator of Book IV confirms Shem's incarnation as Porter by stating that the sun-god HCE was to rise 'after the night of the carrying of the word of Nuahs [Shaun] and the night of making Mehs [Shem] to cuddle up in a coddlepot' (*FW* 593.21-23). The 'coddlepot' is both the kettle of fish of ALP's womb and the sexual cuddle/tea-making of the Norwegian Captain and Kersse's daughter following their marriage: 'they pulled

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<sup>16</sup> German, *Weinschänke*: wine shop, German, *Schwemme*: tavern; McHugh, *Annotations*, p. 229.

down the kuddle and they made fray' (*FW* 330.25-26). The 'coddlepot' also alludes to Bloom's phrase describing a racing cyclist in *Ulysses*: 'cyclist doubled up like a cod in a pot' (*U* 5.551-52). The 'coddlepot' or 'cod in the pot' in Book III.4 alludes to the bent-over position of ALP 'riding' upon HCE, and is an ironic perception of the contemporary controversy over women bicyclists.<sup>17</sup> The use of a condom in the sexual act is inconsistent with Shaun's characterisation as a devout catholic; thus it is Shem/HCE who is observed in sexual union with ALP from four angles in Book III.4. Nonetheless, for not 'wetting the tea' when in *Finnegans Wake* 'Houseanna! Tea is the highest!' (*FW* 406.28) he falls, both as a consequence of natural disasters and persecution:

ultimatehim, fell the crowning barleystraw, when an explosium of his distilleries deafadumped all his dry goods to his most favoured sinflute and dropped him, what remains of a heptark, learyeyed and letterish, weeping worrybound on his bankrump. (*FW* 589.35-590.3)

As a manifestation of Shem, the description of HCE's fall in the above quotation accordingly suggests he is 'letterish' rather than 'liverish' from drinking. The identification of Shem with the brewer Porter in the present study is not inconsistent with a reading of the events in the Porter bedroom as a continuation of the narrative from Book II.3, where HCE is summoned upstairs by Kate.<sup>18</sup> Rather, the meta-historical time frame of the *Wake* allows the narrative of the pub scene to occur over several Viconian ages. The deity hotelier of Book II.1 falls as the Russian General and he is given his farewell at the conclusion of Book II.3. Similarly, Shaun, as dominant male at the outset of Book III.1, is farewelled at the conclusion of Book III.2. The third and final departure of the dominant male is that of Shem subsequent to his incarnation as an HCE figure at

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<sup>17</sup> This controversy, as materialist history in *Ulysses*, is examined by Bonnie Kime Scott in 'Riding the "vicociclotometer": Women and Cycles of History in Joyce', *James Joyce Quarterly*, 28 (1991), 827-39.

<sup>18</sup> Less convincing is the argument that Book III.4 is a '*ricorso* which itself precedes the final *ricorso*', as Gary Handwerk suggests in 'What Really Goes Before the Fall?: Narrative Dynamics in *Finnegans Wake* III.4', *James Joyce Quarterly*, 20 (1983), 307-24 (p. 310).

the conclusion of Book III.4. Following Shem/HCE's fall, his access to the rainbow girls is also curtailed, and the use of the French letter (or condom) eliminates the possibility of his genetic reincarnation: 'That's his last tryon to march though the grand tryomphal arch. His reignbolt's shot' (*FW* 590.9-10).<sup>19</sup>

The Third Watch of Shaun, where the third silence occurs, separates the ascendancy of Shaun and Shem, and the ages of heroes and humanity respectively. The third silence occurs in this hiatus soon after a litany of 29 phrases meaning or associated with death: one for each of the Flora girls. The litany is also suggestive of the cries of lovemaking, ironically associated with the fall of HCE, and appear to be uttered by Issy:

— Bappy-go-gully and gaff for us all! And all his morties calisenic, tripping a trepas, neniawanting: Mulo Mulelo! Homo Humilo! Dauncy a deady O! Dood dood dood! O Bawse! O Boese! O Muerther! O Mord! Mahmato! Moutmaro! O Smirtsch! O Smertz! Woh Hillill! Woe Hallall! Thou Thuoni! Thou Thaunaton! Umartir! Udamnor! Tschitt! Mergue! Eulumu! Huam Khuam! Malawinga! Malawunga! Ser Oh Ser! See ah See! Hamovs Hemoves! Mamor! (*FW* 499.4-10)

The quotation begins with a statement which could be read as 'Father goes to the gully and gave for us all, and all his 29 calisthenic naughties, dancing, dirged: Death!, Man in earth!, Death! etc.'. There is also an echo of the Christian theme of Jesus sacrificing himself for mankind, in this instance not only through his death, but as Adam in the Wakean original sin and 'happy fall' of fornication. Although impotent and not physically able to interfere with his usurpers, through Yawn he denies his descendants any unified perception of himself, and instead inflicts upon them the difference and confusion of a Babel: 'with all that's buried ofsins insinced insidesofme' he 'can sit up zounds of sounds upon him' (*FW* 499.25-27). The Four Historians are astonished at the emergence of HCE via Yawn, and at the onset of the sounds sourced from the past or afterlife, one narrator urges the others to view an aural picture: 'He may be an earthpresence. Was that a groan or did I hear the Dingle bagpipes Wasting war and? Watch!' (*FW* 499.28-

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<sup>19</sup> A linkage between religious immortality and genetic reproduction is also established in *Ulysses*: 'Will you be as gods? Gaze in your *omphalos*' (*U* 3.38).

29). In the midst of the various noises and responses from the ‘otherworld’ the hunting scene, as part of the Wakean original sin of sexuality, is alluded to:

— The cry of the roedeer it is! The white hind. Their slots, linklink, the hound hunthorning! Send us and peace! Title! Title! (*FW* 500.12-13)

Also prior to the silence come a series of invocations to Issy for a chance to re-enter life through genetic reproduction, a second coming in effect, and the phrase ‘zinzin’ is similarly repeated until the critical question is posed:

— Tit! What is the ti . . . ?

SILENCE.

Act drop. Stand by! (*FW* 501.5-7)

What is portrayed as visible following the silence is a stage backdrop, and one of the Four Historians warns, ‘Moisten your lips for a lightning strike and begin again. Mind the flickers and dimmers!’ (*FW* 501.17-18).

## The Picture as Masculine Content

As discussed, the *Wake*’s history revolves about the ‘antediluvian’ and ‘annadominant’ events described in the schematic on pages 13 and 14 of *Finnegans Wake*. The narrator who presents this schematic likewise claims that these ‘Four things [ . . . ] ne’er sall fail til heathersmoke and cloudweed Eire’s ile sall pall’ (*FW* 13.20-23). The blurred picture of HCE from pre-fall times is held by ALP in her womb/sack for posterity, and the similarly protean letter, or ‘blotty words’, is written by Shem for ALP to in turn provide for a new ascendant HCE following Book IV: ‘Pens picture at Manchem House Horsegardens shown in Morning post as from Boston transcripped’ (*FW* 617.22-23). The importance of the female in the cycles of *Finnegans Wake* is couched in traditional terms, specifically as container and reproducer of the male signifier, and Sheldon Brivic notes HCE’s inability to function as signifier in that ‘Joyce’s men, insofar as they are intelligent, recognize that they cannot fulfil the male role of autonomous signifier. This is the realization that Stephen Dedalus attributes to Shakespeare in Scylla and Charybdis,

and it is shared by Stephen and Leopold Bloom'.<sup>20</sup> This chapter suggests that the picture is the consequence of male creativity delineated within the feminine word hoard of *Finnegans Wake*. The creativity of the deified singularity is recounted in the text as prehistoric, but with HCE resting rather than dead and reverberating in the present in both biological and artistic forms of creativity. The picture is variously portrayed as the physical remnants of HCE, a hunting scene, the wall Finnegan falls from, the Magazine Wall of Phoenix Park, or, more symbolically, the Russian General's scatological testament to existence. The diffused masculine signified retrieved from a feminine archaeological signifier provides a blur of information within which the *Wake* mythology might be perceived. The following chapter examines in more detail the masculine creative act associated with the picture, namely that identified with the wall motif.

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<sup>20</sup> 'The Terror and Pity of Love: ALP's Soliloquy', *James Joyce Quarterly*, 29 (1991), 145-71 (p. 146).

### 3

## THE WALL

The wall is an intrinsic aspect of the recurring picture motif in *Finnegans Wake*. A reference to a wall is to be found in the first 1132 date of the Wakean time scheme, which on another level describes the creation of the picture as an original act of fornication: ‘a groot hwide Whallfisk which lay in a Runnel’ (*FW* 13.33-34). A number of references to the picture in the previous chapter indicated its presence upon a wall, and this is especially the case with allusions to the Magazine Wall of Phoenix Park. As an archaeological or pictorial representation of times past, the picture is incorporated into the wall as a projection of HCE’s creativity forward into the present. The material aspect of the wall is frequently also associated with ALP, the preserver and regenerator of HCE, and the duality of gender roles in the depiction of artistic creativity mirrors their differing roles in sexual reproduction. The divergence of sexual roles affects all aspects of Wakean culture, and the dichotomy between male and female is similarly elaborated in *Ulysses* where Stephen asserts the basis of the catholic faith to be discovered in the separate roles he associates with biological reproduction: in the Scylla and Charybdis chapter, fatherhood is described as a ‘mystical estate’ and forms the basis of the church’s foundation ‘upon incertitude, upon unlikelihood’ and the ‘apostolic succession’ of social power, whereas motherhood, or *amor matris*, conversely ‘may be the only true thing in life’ (*U* 9.838-43). The sexual act essential to the state of fatherhood, the ‘necessary evil’ (*U* 9.828) of *Ulysses*, is consistently portrayed as the essence of the original sin in *Finnegans Wake*. The dichotomy between masculine ‘unlikelihood’ and the feminine

‘true thing’ similarly converges with the Wakean contrast of the fragmented male image contained within feminine material substance. Stephen’s opposition of Aristotle to Plato also accords with the duality between the material and the mystical, and his preference for the palpable and fear of the consequences of the Platonic ideal metamorphoses in *Finnegans Wake* into Shem’s dedication to ALP and subversion of HCE.

The building of the wall, like the building of cities, is clearly a male activity in *Finnegans Wake*. Both the association of HCE with Ibsen’s masterbuilder in the latter’s play *Bygmaster Solness* and the events described in the ballad ‘Finnegan’s Wake’ indicate that HCE built the structure from which he falls. Moreover, Joyce’s portrayal of set character-types confined within a cyclic history of human behaviour suggests that it might always be a male founder creating the material aspect of human culture. Female participation in the Wakean process of creativity is generally limited to biological reproduction and cultural conservation of HCE, in a process which emphasises the reproduction of male rather than female characters (see below, p. 123). The female is frequently cast as a ‘dumb’ or ‘mute’ materiality, the signifier in which the reader struggles to perceive the masculine signified. In the first instance of creation, moreover, the materiality of the female is derived from the spiritual male signified in parallel with Judeo-Christian *ex nihilo* creation theology. Shaun’s musical summary of the events of the *Wake* similarly reflects the myth of Eve’s creation in Genesis, *In Nowhere has yet the Whole World taken part of himself for his Wife* (FW 175.7-8), and as Juan he warns Issy that she must remain healthy or Adam’s rib may be taken back: ‘before your corselage rib is decartilaged [ . . . ], making allowances for the fads of your weak abdominal wall and your liver asprewl, vinvin, vinvin’ (FW 437.8-11). While the initial creation of the feminine material world connotes that the signified produced the signifier, the *Wake*’s history also elaborates the opposite tendency, where the female materiality works toward reconstructing a fragmented original masculine *logos*.

The eternal recurrence of the *Wake*’s cyclic structure is portrayed as associated with the inescapable mechanics of the human body. Male and female creativity is frequently associated with an orifice. If childbirth is one instance of creativity involving an orifice,

the Russian General's fecal deposit is another. The fecal deposit upon the tip is accordingly equated in the text with the ejaculation of semen into the womb (see above, p. 16). In general, gender determines the type of symbolic creativity a character engages in, with the vagina and/or urethra producing a river of life and the anus the stone of civilisations. In parallel with HCE's fecal proclivity, and consistent with ALP's symbolic existence as the river Liffey, women in *Finnegans Wake* are often depicted as urinating, and in a clearly sexual context.<sup>1</sup> Both the Prankquean's and the Maggies' urination can be associated with sexual reproduction and a subsequent flood of humanity, but also as a highly charged sexual provocation to HCE.

The initial masculine production of the feminine signifier is also the original sin of HCE's fecal creativity which encapsulates the signified into material form. The consequent fragmentation of meaning and genetic difference resulting from textual and sexual reproduction, however, entails the fall of the HCE singularity. Following the carnal knowledge of the Maggies comes the buggery of HCE, which establishes a new regime of meaning, a new phallogocentric centre, through the silencing of the receiving partner. In the *Wake*, the act of masculine fornication silences the other; whether as the buggery of HCE by his sons, or sexual union with Issy/ALP, the sexually receiving party is rendered 'dumb', a container or signifier of the masculine signified. The image of the Russian General defecating recalls Carl Jung's classic anal-sadistic dream of an enormous turd falling from the sky and demolishing a church. The apparent anal-sadistic nature of

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<sup>1</sup> Sheldon Brivic emphasises the biographical underpinning of such events, particularly Ellmann's discovery of the contents of a lost letter from Joyce to Dr Gertrude Kaempffer, describing his first sexual experience at 14: 'He was walking with the family nanny through fields on the edge of a wood when she suddenly apologised and asked him to look the other way. As he did so he heard the sound of liquid splashing on the ground [...] The sound aroused him: "I jiggled furiously," he wrote. (Earwicker was accused of the same offence.)', Richard Ellmann, *James Joyce*, revised edn (1959; Oxford: Oxford University Press, 1983), pp. 418-19; cited in *Joyce the Creator* (Wisconsin: University of Wisconsin Press, 1985), pp. 36-37.

the General is matched by an equal anal-sadism of his descendants, particularly Butt, who takes pride in the annihilation of his father and the explosive destruction of the unity of meaning in an '*abnihilation of the etym*' (FW 353.22).<sup>2</sup> Shem is largely excluded from the anal-sadistic focus upon power, but nevertheless is guilty by association in the composite 'BUTT and TAFF' (FW 354.7) character, for as an obedient citizen and '*durblinly obasiant to the felicias of the skivis*' (FW 347.35) he defers to Shaun. Yet, Shem, as subversive writer, must avoid direct (and unequal) confrontation with existing power structures, consistent with Joyce's own role in the politics of Ireland (see below, p. 155).

Conversely, women in *Finnegans Wake* are depicted as having little or no socio-economic power, but are endowed in the historic cycles with status on the basis of sexual attraction and *amor matris*. At the conclusion of the *Wake*, however, ALP revises her adulatory perspective of the HCE dominant in the age of humanity, and a potential break in the Viconian cycle arises. Sheldon Brivic notes that ALP considers HCE 'puny' and remembers with nostalgia her sexual freedom as one of the two Maggies.<sup>3</sup> Yet, as the Liffey inexorably meets the sea, ALP ineluctably falls away into submission to the masculine deity, the original Humpty Dumpty/HCE figure: 'I sink I'd die down over his feet, humbly dumbly, only to washup' (FW 628.10-11). The cycle involving the perpetuation of the male signified within female form appears irreversible as Stephen's perception of the artist's role in *Ulysses* implies: 'Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read' (U 3.1-2). Certainly Joyce's representation of women is a 'staging of discourses' rather than a purely mimetic depiction, as Margot Norris argues, where Joyce parodies notions

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<sup>2</sup> Nathan Halper glosses 'etym' (FW 353.32) as signifying 'meaning' in Greek, in *Studies in Joyce* (Ann Arbor: UMI Research Press, 1983), p. 14. However, the *Langenscheidt Shorter Greek/English Dictionary* renders 'etymos' as 'real, true, actual'.

<sup>3</sup> 'The Terror and the Pity of Love: ALP's Soliloquy', *James Joyce Quarterly*, 29 (1991), 145-71 (pp. 161-64).

in popular culture.<sup>4</sup> However, what makes Joyce's representation of women perturbing lies outside the question of whether his portrayal is mimetic, but in that the *Wake's* history appears unavoidably cyclic. There is no overt means of escape for women from its biologically determinist and ever-recurring social structures, irrespective of the subversiveness of the text. Moreover, to provide a means of escape, in effect a utopia of social and sexual relations, would theoretically precipitate the arrival of another HCE: it would in fact perpetuate the cycle by providing a unifying value system. This chapter explores the relationship between the wall motif and male creativity and further defines a perceived political/gender duality in the depiction of creativity in *Finnegans Wake*.

### The Picture on the Wall

The picture, the visual equivalent of Shem's writing, is composed of the remnants of a pre-silence creative act paralleling the Judeo-Christian notion of creation *ex nihilo*, and as such portrays a version of the original sin. While *Finnegans Wake* itself is a post-silence textual artistic production, its focus upon origins on one level is similar to the letter in that it textually recreates the picture on a wall, and Shem's writing is accordingly described along similar lines: 'and if hadn't got it toothick he'd a telltale tall of his pitcher on a wall with his photure in the papers' (*FW* 233.02). Moreover, the latter indicates that his letter-writing forms the basis of the historical picture, or here photograph, of a subsequent historical cycle. The following examples of the blurred picture are also upon walls, with the theme of the picture as the container of HCE emphasised by the pun of 'pitcher':

How charmingly exquisite! It reminds you of the outwashed engravure that we used to be blurring on the blotchwall of his innkempt house. [. . .] The remains of the outworn gravemure where used to be blurred the Prollmens of the Incabus. (*FW* 13.6-11)

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<sup>4</sup> See Robert Spoo's account of the 12th International James Joyce Symposium in 1990, in his prefatory remarks to the *James Joyce Quarterly*, 28 (1990).

Was he pitsched for an ensemple as certain have dognosed of him against our seawall by Rurie, Thoath and Cleaver. (*FW* 254.1-2)

the pitchur that he's turned to weld the wall. (*FW* 587.14-15)

HCE's wall-building activity is consistently associated with the male anal orifice by its parallel with his fecal production. In the 'Questions and Answers' chapter Finnegan's bricks are not only sun-baked, but 'bun' baked, which alludes, through the slang 'buns', to his buttocks:

and an he had the best bunbaked bricks in bould Babylon for his pitching plays he'd be lost for the want of his wan wubblin wall? (*FW* 139.11-13)

Depositing the bricks onto the wall itself forms a picture which encapsulates HCE, and merges with an understanding of HCE's sexual insemination of ALP where the turd is equated with semen. Moreover, mirroring ALP at the conclusion to the *Wake*, the 'wan wubblin wall' actively desires HCE's bricks and thus her own silent annihilation, a 'want' he would be lost without. HCE's production of the wall, however, is similarly tantamount to his demise and replacement. Just as the Russian General's defecation results in his death, the fall of both Humpty Dumpty and Finnegan from their respective walls are echoed when HCE's 'pitcher go to aftoms on the wall' (*FW* 598.21-22).

## The Picture Book

Immediately following the story of How Buckley Shot the Russian General in Book II.3, HCE attempts to vindicate himself before the customers of the pub. HCE explains that he has been reading a '(suppressed) book' (*FW* 356.20) which is 'ambullished with expurgative plates' (*FW* 356.30-31) by 'a master of vignettiennes' (*FW* 356.36-357.1). These plates, vignettes or pictures, are contemplated by HCE whilst on the 'lamatory' (*FW* 357.22) relieving himself upon the 'trurally virvir vergitabale (garden)' (*FW* 357.34) in much the same posture adopted by the Russian General before his explosion. In this contemplative position, HCE announces that he was involuntarily 'cadging hapsnots as at murmurrandoms of distend renations from ficsimilar phases or dugouts in the behindscenes of our earthwork' (*FW* 358.2-4). A re-enactment of the explosion of the

Russian General and the consequent silence occurs in this passage too, although the silence contains a contrary sense of being in fact quite loud: 'by their loudest reports from my threespawm bottery parts (shsh!)' (FW 358.11-12). The archaeological and pictorial reconstructions of HCE's backside, the 'behindscenes of our earthwork', is also a blurred picture upon the wall. The 'earthwork' is a version of the wall, made from mud or stone, or HCE's fecal deposit, and is also a garden 'tip'. The 'behindscenes' is thus that aspect of HCE which is 'left behind'.

The 'suppressed' book HCE reads is compared to the *Arabian Nights* for its descriptions of pleasure. In addition to the tip, the book also relates to the opening of *A Portrait of the Artist as a Young Man*, for the paragraph discussing the suppressed book begins 'A time. And a find time. Whenin aye was a kiddling' (FW 356.16) and is consequently akin to Shem's letter. Additionally, HCE uses his fingers as bookmarks in the earthwork/book to recall particular lessons or 'eyefeast' pictures of women, and the suggestion that HCE is in fact 'fingering' the Maggies also equates the book to the sexual organs of Issy/ALP:

There is among others pleasons whom I love and which are favourests to mind, one which I have pushed my finker in for the movement and, but for my searing in none to hand I swear, she is highly catatheristic and there is another which I have fombly fongered freequently and, when my signet is on sign again I swear, she is deeply sangnificant. *Culpo de Dido!* Ars we say in the classies. *Kunstful*, we others said. What ravening shadow! What dovely line! Not the king of this age could richlier eyefeast in oreillental longuardness with alternate nightjoys of a thousand kinds but one kind. (FW 357.10-19)

As well as being physically present in the book, Issy and ALP are also represented as black and white pornographic pictures ('What ravening shadow! What dovely line!') and HCE goes on to compare these 'manmade' pornographic pictures with statues of the feminine form and the urinating Maggies themselves. Such pornographic scenes, or 'sins', rather than arousing him to engage in sexual congress or masturbation, instead incite HCE to relieve himself fecally upon the tip, and the replacement of semen with the excrement motif is consistent with the representation of ALP's womb as the tip:

if you wil excuse for me this informal leading down of illexpressibles, enlivened toward the Author of Nature by the natural sins ligen gobelinned theirs before me, (how differended with the manmade Eonochs Cunstuntonopolies!), weathered they be of a general golf stature, assasserted, or blossomly emblushing thems elves underneed of some howthern

folleys, am entrenched up contemplating of myself, wiz my naked I, for relieving purposes in our trurally virvir vergitabale (garden). (*FW* 357.27-34)

HCE's fecal contribution to the tip is the Wakean sin of the garden, its events closely paralleled by an original sexual union with ALP. Its outcome produces not only children: but the fecal bricks which Finnegan adds to the wall.

### The Material Composition of the Wall

The universal nature of the wall is also such that Tim Finnegan's bricks, or the fecal deposits of HCE, are descendants, 'stepstones' or bairns, who themselves pile one on top the other 'barnabarnabarn', male and female in sexual union, thus forming the wall he is accredited with having built:

I am afraid you could not heave ahore one of your own old stepstones, barnabarnabarn, over a stumbledown wall here in Huddlestown [ . . . ] but itandthey woule binge, [ . . . ] off the dosshouse back of a racerider in his truetoflesh colours, either handicapped on her flat or barely repeating himself. (*FW* 481.26-31)

While the decomposed or interred human, mud or excrement of the *Wake* often equates with the bricks of the wall, the bricks are here living humans. The wall and sexual sin are frequently described as part of one event, or with respect to the picture motif, one 'scene'. Material creation, aligned with the male anus, is presented as a reciprocal to the human reproduction of the female vagina and womb. The sexual, or 'open sesame' door-opening, potency of HCE is stressed in a passage which alludes both to his sexual union with Kate/ALP and the strenuous effort of creating of the wall: 'heaving up the Kay Wall by the 32 to 11 with his limelooking horsebags full of sesameseed' (*FW* 95.13-15).

The complex interrelation of meaning in *Finnegans Wake* ensures that the wall motif has many layers of significance. In general, most facets coalesce with the broad notion of an 'earthwork' or construction, whether the Magazine Wall, a mound of earth, or the wall of a building. Its feminine form, however, is explicit in phrases where the Magazine Wall is described as the Maggies themselves, for instance, 'Be their maggies in all' (*FW* 560.15). The Magazine Wall can also signify the tip, HCE's tomb, and even the world itself, and the latter is evident in Book I.6, where the fall of Humpty Dumpty from his

wall is described in terms of a worldwide market crash or deluge: ‘eggs will fall cheapened all over the walled’ (*FW* 163.27). Similarly, wall, pub, castle, city and world are united as the narrator describes the entry of the Ship’s Husband into Boniface’s hotel in the Norwegian Captain episode: ‘they were all in the old walled of Kinkincaraborg’ (*FW* 316.13). The wall motif merges with the notion of the world in a passage which describes a recipe for a cocktail/woman entitled ‘diva deborah’, a feminine blend of the picture (created at midnight) with the Dublin pub, The Hole in the Wall, the world and a kaleidoscopic ‘whorl’:

diva deborah (seven bolls of sapo, a lick of lime, two spurts of fussfor, threefurts of sulph, a shake o’shouker, doze grains of migniss and a mesfull of midcap pitchies. The whool of the whaal in the wheel of the whorl of the Boubou from Bourneum has thus come to taon!). (*FW* 415.4-8)

Similarly, in the Night Lesson’s chapter, HCE is described as a volcano with the Magazine Wall equated to the earth’s volcanic crust: ‘By his magmasine fall. Lumps, lavas and all’ (*FW* 294.25-26).

In the ‘Questions and Answers’ chapter, HCE is referred to as both the wall and as ‘Mister Mudson’ in a blend of the themes of How Buckley Shot the Russian General, the Sin in Phoenix Park, the Battle of Waterloo and Ibsen’s *Master Builder*: ‘Boomaport, Wallelee, Ubermeerschall Blowcher and Supercharger, Monsieur Ducrow, Mister Mudson, master gardiner’ (*FW* 133.21-23). Upon his fall, moreover, HCE is reduced to mud, ‘Dilmun when his date was palmy and Mudlin when his nut was cracked’ (*FW* 136.1-2), and his post-fall body is one with the earth/tip of ALP’s womb: ‘his headwood it’s ideal if his feet are bally clay’ (*FW* 136.33). The substance from which HCE constructs the wall is paradoxically himself, or the remains of a previous HCE, and thus is also the material of his own resurrection. Joyce follows the Egyptian and the ancient Greek religions where mud is the medium of the creation of humanity, and combines them with the Christian burial incantation, ‘from dust to dust’ in a description of a mortal sin or ‘mortar scene’: ‘where the muddies scrimm ball. Bimbim bimbim. And the maidies scream all. Himhim himhim. | And forthemore let legend go lore of it that mortar scene so cwympty dwympty what a dustydust it razed arboriginally’ (*FW* 314.12-16). Here the

Magazine Wall or its picture, the ‘mortar scene’, is shown as comprising both masculine and feminine elements, the ‘muddies’ as male competitors in addition to the ‘maidies’ who apparently demand the victor. Where the wall and the original or aboriginal great male falls, a tree or ‘arbor’ is raised out of the ‘dust’. The association of the stone motif with past male creativity, and that of the tree motif with continuing life and human reproduction through the female, is discussed in the Tree/Stone chapter below (see p. 78).

### Relationship between the Wall and Letter

In a number of instances Shem writes using mud, or taking the Russian General’s act of creativity one step further, his own feces. Mirroring the production of the picture, Shem is depicted as ‘making encostive inkum out of the last of his lavings and writing a blue streak over his bourseday shirt’ (*FW* 27.10-11). Shaun is similarly described as ‘chalking oghers on walls’ (*FW* 27.6-7), for Shaun’s bloody destruction of HCE is the event which creates the blurred historical picture of HCE. Consequently, in the Mime of Mick, Nick and the Maggies, Shaun’s character description alludes to a picture created from both chalk and blood: ‘(Mr Sean O’Mailey, see the chalk and sanguine pictograph on the safety drop)’ (*FW* 220.11-12). The narrator of the Ballad chapter similarly describes a former ‘prodromarith period, [. . .] when enos chaked halltraps’ (*FW* 30.4) where ‘halltraps’ on one level indicates ‘hall trappings’ or pictures upon a wall, and on another the trepan of the hunt itself. There are similar occurrences of the wall being used for writing in the ‘Questions and Answers’ chapter; for instance, where part of Shem’s question concerning Finn MacCool ominously asks which mythical erector has ‘the handwriting on his facewall, the cryptoconchoidsiphonostomata in his exprussians’ (*FW* 135.15-16). In addition to handwriting, HCE is also portrayed as ‘a footprintse on the Megacene’ (*FW* 137.16-17), which suggests that the Magazine Wall depicts the scene of the picture. In another phrase, HCE is addressed as a stone building or quarry in a letter from a flower girl in the present who anticipates his reincarnation in the *Wake*’s cycle:

'Dear Hewitt Castello, Equerry, were daylighted with our outing and are looking backwards to unearly summers, from Rhoda Dundrums' (FW 135.29-31). The various pictures of HCE through time, and thus in motion, form a motion picture of the past, a visual letter of sorts, 'hearken but hush it, screen him and see' (FW 134.28), with *Finnegans Wake* Joyce's textual account of just such a movie played upon a wall: 'the writing on the wall will hue it' (FW 118.19-20) (further references to movies in *Finnegans Wake*, are discussed below, pp. 66, 187, 192).

HCE is himself the wall or the product of his own creativity, and is alternately 'assembled and asundered' (FW 135.6-7). In the Night Lessons chapter, a marginal note by Shem associates childbirth with the events of Babel, as the creation of genetic as well as linguistic difference associated with the demise of the singularity: '*Rockaby, babel, flatten a wall*' (FW 278.L12-13). The fall of HCE is depicted elsewhere as the 'renting of his rock' by three 'fun coverters', whose buggery of HCE destroys his signified, leaving only his material and linguistic debris as the 'dumb scene' of the wall:

It was Chudley Magnall once more between the deffodates and the dumb scene? The two childspies waapreessing him auza de Vologue but the renting of his rock was from the three wicked Vuncouverers Forests bent down awwhits, arthou sure? Yubeti. (FW 88.24-28)

The Tower of Babel, undermined by a confusion of languages, reflects the fragmentation of HCE's own sign, the semiotic multiplication of signifiers relating to the material signified, which is associated with his act of sexual creation. The *Wake*'s language can be considered in much the same light as the letter discovered in the tip, a fallen, blurred language, buried and partially reconstituted, not yet 'unfilthed' (FW 111.32) and thus open to interpretation. The wall and letter, material civilisations and accompanying languages past and present, share a symbiotic relationship where a crumbling wall is implicitly a crumpling of a letter, and the creation of the letter an echo of the building of its walls.<sup>5</sup>

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<sup>5</sup> For a further discussion of Babel in *Finnegans Wake*, see Derek Attridge, 'The *Wake*'s Confounded Language', in *Coping with Joyce; Essays from the Copenhagen Symposium*, ed. by Morris Beja and

Inside the wall/tomb which conserves him, HCE, a deified father figure, listens to the blasphemies occurring without, and carefully writes them down: 'Earwicker, [ . . . ] in the sititout corner of his conservatory, behind faminebuilt walls, [ . . . ] compiled, [ . . . ] a long list (now feared in part lost) to be kept on file of all abusive names he was called' (*FW* 70.35-71.6). In parallel with the 100 names of YHWH, the deified HCE is reduced to a list of names rather than a potential life of the future. The deity is transposed from life to textuality. The wall is an envelope containing the picture HCE, just as the feminine envelope Shaun describes in Book I.5 (*FW* 109) contains the biological message of HCE. Shem is portrayed as feminine, and linked to ALP, in part because he gives birth to the textual existence of the deified singularity. It is the picture on the wall, or the enveloped names of HCE, as opposed to the future biological incarnation or 'second coming' of HCE, which first become fetishes, and then become deified. The remnant of HCE is the focus of the both retrospective and sexually-oriented Issy/ALP, who claims not to need Shem's letter to appreciate HCE's history and his undoing by Shaun:

every school filly [ . . . ] and every colleen bawl aroof and redflammelwaving warwife and widowpeace upon Dublin Wall for ever knows as yayas is yayas how it was Bucklelyself (we need no blooding paper to tell it neither) who struck and the Russian generals, da! da! instead of Buckley who was caddishly struck by him. (*FW* 101.16-22)

The truth of HCE's fate is known both to Shem, the exponent of new writing, and to the god-fearing women of the *Wake*, and Shem's interest in ALP is founded upon her culturally embedded knowledge (see below, pp. 133). Although HCE is safe from his pursuers within the tip, ALP however 'pleads' that the city 'let him rest, thou wayfarre, and take no gravespoil from him! Neither mar his mound! The bane of Tut is upon it. Ware!' (*FW* 102.20-22). In a biological sense, however, that mound is herself, and she is defending both HCE and herself from Shem's prying perception.

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Shari Benstock (Columbus: Ohio State University Press, 1989), pp. 262-68, and Jacques Derrida, 'Two Words for Joyce' in *Post-structuralist Joyce: Essays from the French*, ed. by Derek Attridge and Daniel Ferrer (Cambridge: Cambridge University Press, 1984), pp. 145-60.

## HCE as the Wall

At the outset of *Finnegans Wake*, the reader is introduced to an HCE fundamentally associated with the wall, the ‘once wallstrait oldparr [ . . . ] The great fall of the offwall’ (FW 3.17-19), and in quite a number of later instances the word ‘wall’ is incorporated into a name designating HCE:

Stonewall Willingdone is on old maxy montrumeny. (FW 10.2-3)

may the treeth we tale of live in stoney. [ . . . ] Some bapt him [ . . . ] Wall. (FW 44.9-13)

Crumwall. (FW 88.21)

Boomaport, Wallelee. (FW 133.21)

*Ungodly old Ardrey, Cronwall beeswaxing the convulsion box.* (FW 261.L5-8)

By old Grumbledum’s walls. (FW 273.1)

As Ollover Krumwall sayed when he slepped ueber his grannyamother. (FW 299.9-11)

all over Crummwiliam wall. (FW 347.32)

my trueblues hurusalaming before Wailingtone’s Wall. (FW 542.3-4).

Most of these references equate HCE with the wall in the context of an identity of a renowned, but deceased, military leader, and the wall is described as having since crumbled. As neither Humpty Dumpty or Tim Finnegan are themselves walls, it is only after the fall that HCE is subsumed into, or drawn or splattered upon, the wall. Moreover, the buggery associated with HCE’s fall, and HCE’s corresponding displacement from the patriarchal centre, results in his consequent inability to speak, a silence which closely resembles ALP’s own muteness following conception: ‘Bumbty, tumbty, Sot on a Wall, Mute art for the Million’ (FW 496.6-7). After the fall he rests silently entrapped but listening within a wall: ‘Do he not know that walleds had wars’ (FW 289.F6), and; ‘I’ll dwealth mid warblers’ walls’ (FW 449.18-19). The notion of HCE existing within a wall entails a merging of the feminine wall and the masculine picture motif, where echoes of a past signified linger in the signifiers of the present, whether as the archaeological picture, the content of the ‘annadominant’ letter or the potential genetic ‘second coming’ of HCE from within Issy/ALP.

Descriptions of HCE's death, or of the HCE singularity in the past, can include the theme of 'turning toward the wall'. The notion of turning a picture to face a wall evokes a sense of annihilation or concealment, and in the following quotations the 'turning to the wall' phrase is associated with the tip, writing and death:

as her weaker had turned him to the wall (Tiptiptip!). (FW 79.33-34)

yunker doodler wanked to wall awriting off his phoney. (FW 464.21-22)

The leinstrel boy to the wall is gone. (FW 528.30-31)

Turning to the wall, or going to the wall, is indicative of death, or a preoccupation with the dead HCE, as in Shem's writing. ALP also 'faces the wall' after her husband's demise as an act of loyalty associated with her desire to justify HCE. Despite Shem's emphasis upon ALP's role in the production of the culture of the future, ALP's own perspective is atavistic, and she is allied in some respects to Shaun in the worship of the stone:

with her face to the wall, in view of the poorhouse. (FW 392.26)

when Marie stopes Phil fluther's game to go. Arms arome, side aside, face into the wall. (FW 444.8-9)

## ALP as the Wall

The wall motif is allied with HCE's pub in a number of allusions to an actual Dublin pub entitled the Hole in the Wall located near Phoenix Park. The alcohol within the pub (as discussed below, p. 73) is indicative of an entombed HCE, and given that the 'hole in the wall' reference also incorporates a suggestion of ALP's vagina, the phrase conveys the notion of a gateway between HCE in the past and his potentially living future: 'If he was not alluding to the whole in the wall? That he was when he was not eluding from the whole of the woman' (FW 90.21-23). In the following passage the 'hole in the wall' similarly indicates a vaginal doorway between life and death, and the reference merges with the Valhalla of Norse religion, establishing a relationship between the wall/womb with HCE's tomb:

Now by memory inspired, turn wheel again to the whole of the wall. Where Gyant Blyant fronts Peannlueamoore There was once upon a wall and a hooghoo wall a was and such a wallhole did exist. (*FW* 69.5-8)

Childbirth follows the ‘fronting’ of ALP, as indicated in the above by the childlike language reminiscent of the first lines of *A Portrait*. Another pun equating ‘Valhalla’ and ‘hollow wall’ can be found in ‘the hallaw vall’ (*FW* 553.22) referred to in a litany of HCE’s achievements. HCE also describes ALP in terms of a hole, the eye of which he equates on one level with heaven: ‘She is my bestpreserved wholewife, sowell her as herafter, in Evans’s eye’ (*FW* 533.4-5). In another instance, rather than heaven the wall is transmogrified into alternately an otiose, outhouse or oasthouse hell, but which can also be associated with Valhalla: ‘oathiose infernals to Booth Salvation, arcane celestials to Sweatenburgs Welhell!’ (*FW* 552.15-16). The wall is depicted as a mausoleum at the outset of the *Wake* in a phrase describing a scene of Dublin: ‘By the mausolime wall. Fimfim fimfim’ (*FW* 13.14-15). The idea conveyed is of heaven and hell existing within ALP, who exists as a passive receptacle of an HCE who is both the spiritual beyond and the deified *logos* of the present. (The female as a heaven is also discussed below, p. 147.)

The reverberation of the familial sexual events of prehistory are shown as existing within all institutions, civil, military and spiritual. With the illuminating aid of Shem’s ‘Lucifer’ match, however, the original sexual scene is visible as a picture portrayed within the darkness of its archaeological remnants: ‘The doun is theirs and still to see for menags if he strikes a lousaforitch’ (*FW* 69.11-12). The feminine material of the wall and its masculine content are indicative of sexual union; HCE accuses his descendants, the fusiliers, of voyeurism, implying, with the added suggestion of cunnilingus, that their noses are at the hole of the wall out of a desire to discover the original sin: ‘You might be threabreasted wholenosing at a whallhoarding from our Don Amir anent villayets prostatution’ (*FW* 365.15-16). The pub is described as a feminine container of HCE at the conclusion of Book II.3 where as a ship it bears off the defeated HCE prior to the story of Tristan and Isolde: ‘So sailed the stout ship *Nansy Hans*. From Liff away. For Nattenlaender. As who has come returns. Farvel, farerne! Goodbark, goodbye!’ (*FW*

382.27). It is worth pointing out that ‘Nancy Hands’ is the local name of the pub ‘The Hole in the Wall’.<sup>6</sup>

The fallen HCE can be invoked from the inert silence of the picture through sexual union with the Maggies of the Magazine Wall, or more symbolically the hole in the wall. Such an event in the *Wake* has the significance of a potent religious ritual, and reproduction is portrayed as the true miracle at the centre of human culture. In the explicit sexual union of Book III.4, a ten-ton bell booms announcing the ritual, and upon the altar of his resurrection the the small bell used in the catholic ritual of the eucharist is also used:

What scenic artist! It is ideal residence for realtar. By hims ingang tilt tinkt a tunnng bell that Limen Mr, that Boggey Godde, be airwaked. Lingling, lingling. Be their maggies in all. Chump, do your ephort. Shop! Please shop! Shop ado please! O ado please shop! (*FW* 560.13-17)

The passage describes Shem/HCE under Issy/ALP in the act of coitus. Upon his insertion there is the chiming of a bell, a thunder driving him perhaps in a Viconian sense into a ‘cave’, but which also forewarns of his fall. At this action too the ‘Boggey Godde’, the ‘turb’ or one of the ‘dead turves’ ALP has collected in her womb/sack, is awakened, and accordingly the Magazine Wall refrain is repeated: ‘Be their maggies in all’. The door of life is described as being unlocked by HCE’s penis, ‘As keymaster fits the lock it weds so this bally builder to his streamline secret’ (*FW* 560.29-30), and ALP’s response to his sexual intrusion through her ‘hole in the wall’, on one level, is one of resistance; the phrase ‘Shop! Please shop!’ used here, albeit appropriate to the age of humanity, occurs elsewhere in relation to the sin as ‘Stop! Please stop!’.<sup>7</sup>

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<sup>6</sup> Roland McHugh, *Annotations to Finnegans Wake* (London: Routledge & Kegan Paul, 1991), p. 382.

<sup>7</sup> See also: ‘stop, please stop, do please stop, and O do please stop’ (*FW* 124.4-5), as marks of the hen upon the letter; ‘Pink, pleas pink, two pleas pink, how to pleas pink. | Punk.’ (*FW* 367.5-7), as the fall of HCE after an account of the sin; ‘stop. Press stop. To press stop. All to press stop.’ (*FW* 379.5-6), an account of the sin in the ‘Bugle and the Bitch’; ‘Stop. Bung. Stop. Cumm Bumm. Stop. Came Baked to Auld Aireen. Stop.’ (*FW* 421.13-14), which is the contents of a telegram, a version of the letter, and;

## The Wall as City

The city arises as a result of sin and the consequent fall of the sinner, for the sin is the act of creation, and the sinner himself the building material: ‘An that was how framm Sin fromm Son, a city arose, finfin funfun, a sitting arrows’ (FW 94.18-19). The Dublin HCE creates, once a ‘hole of Serbonianbog’ (recalling both ALP’s roles as ‘hole in wall’ and as ‘mud’) is transformed by his hand into a ‘city of magnificent distances, goodwalldabout’ (FW 539.24-26), with the latter containing an echo of the Magazine Wall. The pub is a version of the city, and HCE announces that he had created the city for ALP: ‘I did reform and restore for my smuggy piggiesknees, [ . . . ] her paddypalace on the crossknoll with massgo bell’ (FW 552.21-23). Within the city he constructs for ALP a toilet that, as both earthen container and ejector of the silent picture (‘showne’), is also her womb: ‘And I built in *Urbs in Rure*, for minne elskede, [ . . . ] an erdcloset with showne ejector wherewithin to be squatquit in most covenience from her sabbath needs, when open noise should stilled be’ (FW 551.24-28). HCE’s attempts to ‘maze her’ (552.17), to possess ALP, ‘Annah the Allmaziful (FW 104.1), and access the female door to life at the expense of other males, also explains ‘why Blabus was razing his wall and eltering the suzannes of his nighboors’ (FW 552.19-20). As part of the city, HCE also builds Phoenix Park for ALP, with its pictorial ‘magicscene wall (rimrim! rimrim!)’ (FW 553.24). The site of HCE’s pub is similarly collocated with the wall upon HCE’s 566th birthday, which is to be celebrated as a feast day:

the licenced boosiness primises of his delhightful bazar and reunited magazine hall, by the magazine wall, Hosty’s and Co, Exports, for his five hundred and sixtysixth borthday. (FW 497.24-27)

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‘With Mata and after please with Matamaru and after please stop with Matamaruluka and after stop do please with Matamarulukajoni’ (FW 609.6-8), where Matthew Mark Luke and John make love to ‘goolipped gwendolenes with duffyeyed dolores’ (FW 609.4-5).

ALP is variously identified as Dublin, and the Dublin that HCE creates for ALP can simultaneously be understood as ALP herself in an *ex nihilo* explanation of her origin paralleling that of Genesis.

### The Wall and the Original Sin

A number of critics have suggested that the original sin in *Finnegans Wake* is creativity itself, whether as sexual reproduction, material construction or artistic invention.<sup>8</sup> The merging of the original sin of the Old Testament and the Wakean sin is explicit in a phrase suggesting that the fallen Humpty Dumpty perceives the bitten apples of the original sin by his wall: '*Broken Eggs will poursuive bitten Apples for where theirs is Will there's his Wall*' (FW 175.19-20). The temptation of Adam by Eve is also present, for the Maggies are not always ravished by HCE, and in a number of instances provide sexual favours either freely or for pecuniary reward. The Maggies are, for instance, described as prostitutes: 'Let a prostitute be whoso stands before a door and winks or parks herself in the fornix near a makeussin wall (sinsin! sinsin!)' (FW 116.16-18). Temptation similarly features in the following description of the fall: 'Leg-before-Wicked lags-behind-Wall where here Mr Whicker whacked a great fall.' (FW 434.10-11). Temptation in the *Wake* is never overtly for knowledge or the omnipotence of the Judeo-Christian deity, as in the explanation of the original sin in Genesis, but is persistently and explicitly sexual. While the site of the sin is frequently depicted as having a tree present, the wall in general subsumes the Christian icon of the tree of knowledge, and rather than

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<sup>8</sup> For instance, Margaret C. Solomon, *Eternal Geometer* (Carbondale & Edwardsville: Southern Illinois University Press, 1969), p. 12; James S. Atherton, *The Books at the Wake: A Study of Literary Allusions in James Joyce's Finnegans Wake* (London: Faber and Faber, 1959), p. 31; Adaline Glasheen, *Third Census of Finnegans Wake: An Index of the Characters and Their Roles* (Berkeley: University of California Press, 1977), p. xlv.

fruit upon a tree, in the *Wake* the sexual temptations themselves sit upon a wall: *'Moggie's on the Wall'* (FW 176.04).

In another manifestation of the sin, HCE's transgression consists of revealing himself to the Maggies. The wall is where 'our maggy seen all, with her sisterin shawl' (FW 7.32) and similarly, 'It's margarseen oil. Thinthin thinthin' (FW 615.31-32). HCE's exposure to the Maggies merges with the exposure of the Russian General's backside to Buckley. In Book III.4, HCE is found guilty of 'fornicolopulation' with two relations 'whom he was said to have enjoyed by anticipation when schooling them', to which he protests that his exposure was instead an incitement to the three fusiliers, a 'deretane denudation with intent to excitation' (FW 557.17-22). In the latter provocation, the original sin consists of an invitation to homosexual buggery, the excitement of the soldiers a prelude to his deliberate departure and silence, and his consequent displacement from the *logos*.

### Bricks in the Wall

The material aspect of the wall HCE creates is likened to ALP, the city, the tip and the world itself. Perceived amid the ruins of civilisation and language, however, the perception of the picture of HCE within such containers preordains that ALP and her children are reduced to mere signifiers. While HCE sins and falls, his triumph exists solely in terms of the persistence of his remains, the picture within/on the wall, and his fall can be interpreted as a strategy of escape which Shem as heretical writer similarly adopts (see below, p. 155). The continuing perception of HCE in effect is a reversal of his buggery by the fusiliers, for the acknowledgment of his fragmented picture diminishes the identity of his descendants to that of merely his messengers through time. This is overtly the case with Shaun in his role as postman. Shem on the other hand is more subtly portrayed as a reincarnation of HCE: as a creator of textual or cultural reality, he (like Stephen) represents a second coming similar to that of Christ (see below, pp. 157, 214). HCE's building of the wall is likened to the reproduction of humanity, and the

material nature of his descendants' being is stressed ahead of their individual characteristics, for instance, where humans are portrayed as bricks. This singularity of identity within the plurality of descendants is reflected in an imperative reading of the title *Finnegans Wake*, where despite a potentially infinite number of Finnegans (male and female) none have individual personalities or existences essentially separate from the originator: all are atavars of Finnegan. What is disturbing about the Wakean model, and a dilemma which the present study in part attempts to resolve, is that the role of Issy/ALP is largely confined to perpetuating HCE, his achievements and his qualities, both culturally and genetically. The question needs to be asked regarding Joyce's model, however: why cannot a woman be the signified?

## 4

# THE TOMB

The fall of HCE in *Finnegans Wake* frequently alludes to falls of religious mythology, for instance Osiris, Satan, Adam and Christ. The more notorious falls of men of historical note, and particularly those who are Irish, such as Brian Boru, Charles Parnell, Daniel O'Connell, and Oscar Wilde, also surface frequently. The fall is social as well as physical, incorporating the 'fall from grace' of the always implicit first fall of Christianity, with a loss of reputation resulting from parody or invective such as HCE undergoes in the scurrilous Ballad of Persse O'Reilly, or that which O'Connell and Parnell suffered in their last years. The fall can also occur as an incarceration, as in the story of Betrefender, and the conviction and imprisonment of Oscar Wilde. Allusions to numerous falls of myth, religion and history form parts of the archaeological 'litter' of *Finnegans Wake*, yet all are united by the generic fall of the 'Here Comes Everybody' proto-character. HCE's hold over his descendants' minds from the tomb, or spiritual world, likewise epitomises their influence of the dead on succeeding generations.

As discussed, HCE never entirely disintegrates, but remains dormant, encapsulated in a tomb generally of his own making, or again as a fallen giant interred into the landscape, awaiting resurrection. In *Finnegans Wake* the earth, its cities and cultures are composed of fallen HCE figures, and the *Wake* links these fallen male characters of history and fiction either through the singularity of their fates or achievements or by otherwise associating them with an undefined divine, genetic or evolutionary originator:

Blankdeblank, god of all machineries and toместone of Barnstaple. (*FW* 253.33-34)

Length Without Breath, of him, a chump of the evums, upshoot of picnic or stupor out of sopor, Cave of Kids or Hymanian Glattstoneburg, denary, danery, donnery, domm, who, entiringly as he continues highly fictional, tumulous under his chthonic exterior but plain Mr Tumulty in muftilife in his antsipiences as in his recognisances, is, (Dominic Directus) a manyfeast munificent more mob than man. (FW 261.13-22)

What is clear about the many fallen HCEs interred in *Finnegans Wake* is that their creative output remains pervasive in the continuous present of the text. Their handiwork forms the warp and weft from which the present is woven. Joyce's view of the lingering impact of the dead upon a living society is a development of Ibsen's similar perception, particularly in *Ghosts* where Helena Alving perceives the influence of the dead gliding between the lines of her newspaper.<sup>1</sup> B.J. Tysdahl, examining the influence of Ibsen's *Ghosts* upon *Finnegans Wake*, focuses upon the notion of recurrence rather than omnipresence, 'that in FW people come back to life, changed but still the same'.<sup>2</sup> However, in *Finnegans Wake*, the ghosts of HCE, or more specifically the remnants of their accomplishments and thoughts, not only 'come back' but constitute the present. The walls which the HCE-Masterbuilder creates and falls from, encapsulate him as do the cities in which his descendants live. The mud with which Shem inscribes a picture of his mother's reproductive organs is in a sense contains HCE, 'the chocolate with a soul' (FW 144.15-16). Joyce's perception of the presence of the dead amongst the living is also obvious in the *Dubliners* story, 'The Dead', where Gretta's memory of Michael Furey allows the dead to reach forward through time into the present of the Conroys' lives. *Finnegans Wake* is equally a literary cemetery of the fallen, each of whom has a continuing, although frequently unperceived, impact upon its literary 'present', and the narrator invites those readers with the requisite knowledge, perception and inclination to view their own present in a similar light: 'This ourth of years is not save brickdust and being humus the same returns. He who runes may rede it on all fours' (FW 18.4-6).

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<sup>1</sup> Henrik Ibsen, *Ghosts and Other Plays*, ed. by E.V. Rieu, trans. by Peter Watts (1881; Harmondsworth: Penguin, 1977), p. 61.

<sup>2</sup> B.J. Tysdahl, *Joyce and Ibsen: A Study in Literary Influence* (New York: Humanities Press, 1968), p. 157.

Moreover, the values of the dead which dominate the present in *Finnegans Wake* are physically enforced by Shaun and hence his persecution of the subversive Shem. This is consistent with Freud's perception in *Totem and Taboo* which identifies the deity as a murdered primal ancestor: the law of the father is accepted to expiate the guilt associated with his murder, and rejection of it imparts guilt to the deviant.

A 'god on pension' (*FW* 24.17), or 'gourd on puncheon' (*FW* 373.20), HCE is frequently equated to deities or prophets in *Finnegans Wake*. In particular HCE is frequently aligned with the Judeo-Christian omnipotent male creative force, as for instance in the following:

One fledge, one brood till hulm culms evurdyburdy. (*FW* 378.4-5)

Gill the father, put out by Gill the son and circulating disimally at Gillydehooly's Cost. (*FW* 440.14-15)

In Book III.3, one of the Four Historians asks Yawn to locate his father HCE, 'We speak of Gun, the farther. And in the locative. Bap! Bap!', to which Yawn replies, 'Ouer Tad, Hellig Babbau whom certayn orbits assertant re humeplace of Chivitats Ei. [ . . . ] He might in a sense be both nevertheless, every at man like myself' (*FW* 481.19-24). Note too the allusion to 'chivvy chase' and the hunting scene of the picture motif. There are also numerous allusions to the Lord's Prayer in which HCE is substituted for the Christian god. For example:

is a Willbeforce to this hour at house as he was in heather. (*FW* 126.20-21)

the flawhoolagh, the grasping one, the kindler of paschal fire; forbids us our trespassers as we forgate him. (*FW* 128.33-34)

Ouhr Former who erred in having down to gibbous disdag our darling breed. (*FW* 530.36-531.1)

O rhyme us! Haar Faagher, wild heart in Homelan; Harrod's be the naun. Mine kinder come, mine wohl be won. (*FW* 536.34-36)

see you not soo the pfath they pfunded, oura vatars that arred in Himmal, harruad bathar namas. (*FW* 599.4-6)

Atherton points out in *The Books at the Wake* that on one level Joyce was rewriting the Old Testament.<sup>3</sup> In this respect Shem resembles Joyce, whose letter rewrites the significance of the HCE deity through his own creativity. In Book I.5, Shaun describes ALP's letter, and by extension *Finnegans Wake*, as scripture: 'The proteiform graph itself is a polyhedron of scripture' (FW 107.8). Virginia Moseley similarly notes many allusions and parallels with biblical narratives, and suggests that the marriage of HCE and ALP mirrors the union of 'Christ and his Bride'.<sup>4</sup> Beryl Schlossman examines 'Joyce's debt to the domain of the sacred', and centres the Easter resurrection cycle in the textual flux of *Finnegans Wake*.<sup>5</sup>

Almost as a prelude to *Finnegans Wake*, Joyce's *Ulysses* can be perceived as a rewriting of the New Testament as well as of the *Odyssey*. Parallel with the New Testament, Stephen Dedalus is an isolated artist in search of his spiritual father. Similar to the abandonment of Christ by the apostles on the evening before his crucifixion, Stephen is abandoned by his comrades in Nighttown and endures an 'agony', albeit with his mother, over his refusal to serve the deity. Later he is struck unconscious by soldiers of an occupation army, and following his 'resurrection' from this unconscious state is reunited with his 'consubstantial father' Bloom. In *Ulysses* the Jehovah father figure, and genetic descendant from such an originator, proves to be an Odysseus divested of all violent inclination, a 'mass man' rather than a deity, firmly on the side of peace and social freedom, a hero of consciousness rather than violent action. In *Finnegans Wake*, 'god' in the form of HCE, is an equivalent of the universal target that Bloom is in *Ulysses* and the process of cultural deification requires a reciprocal social vilification. As is discussed below, the *Wake* parallels both the Old and New Testaments in its explanation of both

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<sup>3</sup> James S. Atherton, *The Books at the Wake: A Study of Literary Allusions in James Joyce's Finnegans Wake* (London: Faber and Faber, 1959), p. 179.

<sup>4</sup> Virginia Moseley, *Joyce and the Bible* (Illinois: Northern Illinois University Press, 1967), p. 144.

<sup>5</sup> Beryl Schlossman, *Joyce's Catholic Comedy of Language* (Wisconsin: University of Wisconsin Press, 1985), p. xii.

initial *ex nihilo* creation and establishment of the father deity, and also the second coming of the son (p. 214). As YHWH, however, HCE only ever attains a temporary creative omnipotence; the myth of his omnipotence is nonetheless both perpetuated and enlarged through the inaccuracy of cultural memory and the repressive machinery of social manipulation.

## HCE as Revenant

The divinity of HCE extends beyond allusions to the Judeo-Christian god, incorporating many spiritual references, including Egyptian and Greek deities, and Confucius and Buddha.<sup>6</sup> HCE is also equated with prophets such as Mohammed and Noah. HCE is also a spirit, a bogey, haunting the material world from the world of the dead. In Joyce's perception of the supernatural, both superstition and religion are unified in *A Portrait*, where Stephen sick in bed imagines ghosts, and thoughts of them occur alongside his prayers to the deity (*P* 18). Note too the merging of 'god' and 'ghost' in *Finnegans Wake* in the phrase, 'for ghost sake' (*FW* 561.27-28), and that the Four Historians' gospels are described as 'gastspiels' (*FW* 393.35). While some fallen fathers become deities, others are demonised. There are a number of references to Lucifer (in particular as the snake of the Garden of Eden), Set and Loki, the defeated in the war of the fathers. In one representation of HCE, he is deified after defeating the 'founder' in an echo of both the conflict between the deity and Satan and in particular the persecution of Shem by Shaun: 'That is a tiptip tim oldy faher now the man I go in fear of, Tommy

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<sup>6</sup> See for example, Atherton, James S., *The Books at the Wake: A Study of Literary Allusions in James Joyce's Finnegans Wake* (London: Faber and Faber, 1959); Mark L. Troy, *Mummeries of Resurrection; The Cycle of Osiris in Finnegans Wake* (Stockholm: Doctoral Dissertation at the University of Uppsala, 1976); John Bishop, *Joyce's Book of the Dark: Finnegans Wake* (Wisconsin: University of Wisconsin Press, 1986); and, Adaline Glasheen, *Third Census of Finnegans Wake: An Index of the Characters and Their Roles* (Berkeley: University of California Press, 1977), also glosses numerous of deities.

Terracotta, and he could be all your and my das, the brodar of the founder' (*FW* 481.31-33). Schlossman considers the *Wake* as giving 'the impression of being an encyclopedia of religions', and that the 'heresy of Joyce the Catholic is the assumption, in *Finnegans Wake*, of all possible symbolic positions in all religions, all sects'.<sup>7</sup> The male creator, paring his fingernails in *A Portrait*, is extended to include Joyce's deification (and also ridicule) of himself in *Finnegans Wake*; although frequently depicted as a struggling artist or Shem-figure, Joyce also factors himself as an emergent dominant male.

Schlossman focuses upon HCE as a fallen or impotent deity, rather than as an omnipotent father. This is partly the consequence of her perceptions concerning the sin which emphasises a combination of HCE's desire and phallic failure as the trigger of his fall:

Hce's obvious phallic failure of the first sin is the foundation of this enormous gossip, the liar's enunciation - intimate and inevitably deformed by its passage from subject to subject - that structures *Finnegans Wake*. It is this point of origin that engages all subjects in a movement of fall and resurrection, triggered by the first throw of the dice, the coupling of Hce and Alp.<sup>8</sup>

The present study suggests that rather than impotence, the first sin comprises the initial coupling of HCE and ALP; HCE's impotence is consequent to that sin, as Temple in *A Portrait* points out: 'Reproduction is the beginning of death' (*P* 208). The coupling indicates his phallic success in every sense of the phallus. It is his potency which results in the sin, for its converse impotence, logically, is a non-event. HCE is impotent, however, in his inability to evade death, 'Macoool orra whyi deed ye diie?' (*FW* 6.13), and his subsequent replacement as the phallicentric *logos*. Like Ibsen's Bygmester Solness and Tim Finnegan, HCE's sin results from his *ability* to build. Moreover, it is his enormous creativity, his potency, which highlights the flaw of his mortality, and the contrast is central to the Gracehoper's response to the Ondt, namely that neither HCE nor his heir Shaun in Book III, can '*beat time*':

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<sup>7</sup> Schlossman, *Joyce's Catholic Comedy*, p. 72.

<sup>8</sup> Schlossman, *Joyce's Catholic Comedy*, p. 101.

*Your genius its worldwide, your spacest sublime!  
But, Holy Saltmartin, why can't you beat time? (FW 419.7-8)*

The threat contained in the Cad's question concerning time is echoed in the import of the Gracehoper's jeering lines. The inability to evade death in the familial drama leads to cultural strategies which seek to avoid death. Where access to females and biological reproduction (and thus biological escape into time) is precluded, cultural immortality is effected by the through visual and textual strategies. As Shaun ousts both HCE and Shem from sexual access to Issy/ALP, the latter must instead rely on the visual/textual letter and its delivery through time to avoid disappearing entirely (see below, p. 155).

### The Return of the Deity

*Finnegans Wake* deals with the flaw of death by incorporating features from a number of religions, although primarily the concepts of immortality and reincarnation. Reincarnation in *Finnegans Wake*, however, generally refers to the rebirth of the father in the son, rather than the resurrection of the son in Christian theology, although the entire Earwicker family is subject to rebirth. Hinduism and Buddhism are closer to the *Wake* in respect of its endless cycle of individual reincarnations, with the higher state that of HCE. In the *Wake*, however, the process of reincarnation is differentiated from Eastern religions in that it is limited to the deified nuclear family of a Freudian family romance. Contrary to all religion, the personalities of the deity and his select family in *Finnegans Wake* are both reincarnated and multiplied ad infinitum through *genetic reproduction*. Yet, classic religious reincarnation is paralleled where HCE is understood to have arisen consubstantially via a male sufficiently successful economically or politically, or especially creative or violent, rather than through familial succession.

Accordingly the ambiguity of the title *Finnegans Wake* allows a reading suggesting the resurrection of the HCE deity and the converse perception of his resurrection through the plurality of his descendants. The ambiguity of HCE's reincarnation, as either 'bogey' or 'body', is explicit when Yawn informs the four historians that HCE is 'healed, cured and embalsemate, pending a rouseruction of his bogey, most highly astounded, as

it turned up, after his life overlasting, at thus being reduced to nothing' (*FW* 498.36-499.3). While HCE's reincarnation generally occurs through sexual reproduction, his reawakening is on occasion a spiritual event, such as the threatened resurrection in Book IV. Where Muta asks Juva, 'Petrificationibus! O horild haraflare! Who his dickhuns now rearrexes from underneath the memorialorum?' with Juva replying 'Beleave filmly, beleave! Fing Fing! King King!' (*FW* 610.3-5). The latter alludes in part to the blurred photograph of Finnegan, or 'film', and recalls the 'sin sin' phrase associated with the fall. Resurrection in the *Wake* combines the materiality of sexual reproduction with the spiritual dimension of religion, and in its comprehension of the Eastern doctrine of reincarnation of the deity (as a version of the second coming) accords with the heresy of Sabellius, of whom Stephen Dedalus notes: 'Sabellius, the African, subtlest heresiarch of all the beasts in the field, held that the Father was Himself His Own Son' (*U* 9.862-63).

While HCE's fall frequently takes the form of an escape which allows him to elude his pursuers by entering the afterlife, he may also make his way back again unobserved via the bottom of the social pyramid:

Never mind your gibbous. Slip on your ropen collar and draw the noosebag on your head. Nobody will know or heed you, Postumus, if you skip round schlymartin by the back and come front sloomutren to beg in one of the shavers' sailorsuits. (*FW* 377.7-11)

The execution or lynching of HCE described above is presented in similar terms to that of Christ when his executioners state mockingly: 'Isn't it great he is swaying above us for his good and ours' (*FW* 377.36-378.01). Also similar to the events following Christ's resurrection, HCE's executioners try to find his carcass as the age begins to disintegrate: they want him return to elaborate upon what he said, stating that they 'dinned unnerstunned why you sassad about thurteen to aloafen, sor, kindly repeat' (*FW* 378.22-23). The 1132 of the *Wake*'s time scheme is followed by the '12 o'clock' of the silence (or here, baker's dozen), and HCE's executioners here are the twelve jurors, the Sullivans or Doyles. Following this instance of HCE's demise there is also mention of the delivery of a letter containing an image of the hunting scene/sin associated with the picture:

We don't know the sender to swhome. But you'll find Chiggenchugger's taking the Treaclyshortcake with Bugle and the Bitch pairsadrawsing and Horssmayres Possession tyghting up under the threes. Stop. Press stop. Press stop. To press stop. All to press stop. (FW 379.2-6)

At the resultant 'end of this age' (FW 380.1) the narrators state they will leave it to 'the three muskrateers', the inheritors of HCE's authority, to 'tell of all befells after that to Mocked Majesty in the Malincurred Mansion' (FW 379.36-380.5). In this instance, HCE's sons are his messengers and, in parallel with the Christian trinity, also his replacements. The Christian second coming is effected by returning not as a king, such as in the Osiris cycle, but at the lowest rung in society. Moreover, Christ's ascension, albeit posthumous, from the artisan class of an enslaved nation to deification by the most powerful empire on earth, is mirrored by HCE's humble escape and subsequent exaltation by the letter. While HCE's impotence is linked to his inability to avoid death, his omnipotence is conversely a function of his cultural persistence: 'the curse of his persistence the course of his tory' (FW 143.11-12).

The resurrection of HCE is also a cultural phenomenon in which religious beliefs wane and renew in a cyclic process of social scepticism and superstition: 'go away, we are deluded, come back, we are disghosted' (FW 136.7-8). The fall is additionally described in terms of a recurrent socio-political ritual where society demands a scapegoat to denounce and sacrifice, or alternately a hero to worship. For instance, in the prelude to the demise of the Russian General, Butt is described as the 'niallist of the ninth homestages' (FW 346.33) and Taff an anarchist blackthorn stick, while the customers of the pub, or the population, are meanwhile beating pots waiting for old Daddy/Adam Tombstone to fall then warm his limbs again: '*they all are bealting pots to dubrin din for old daddam dombstom to tomb and wamb humbs lumbs agamb*' (FW 346.15-17). Rather than the single event of the resurrection or birth of the son in Christian religion, resurrection in *Finnegans Wake* is closer to the original pagan rites and the celebration of fertility at Easter, where the outcome of annual rituals, particularly in terms of influence upon the spiritual world, were shaped by human participation (although pagan cyclic festivals were, after some delay, incorporated into Roman catholicism). Blending the

cyclic fertility rituals associated with pagan religions, with the concept of prayer, the narrators pray to the fallen 'Big Maester Finnykin with Phenicia Parkes' (*FW* 576.28-29) hoping 'that he may dishcover her, that she may uncouple him, that one may come and crumple them, that they may soon recoup themselves' (*FW* 577.18-20).

## HCE as Genetically Entombed

All forms of creativity, sexual and artistic, and in particular building, are an affront to the dominant power structure in *Finnegans Wake* as each represents a means of escape through time. Sexual creativity in Joyce's writings is additionally charged with an awareness of the catholic taboo. HCE's sin is clearly associated with some form of sexual transgression, yet contrary to the teachings of Judeo-Christian religions, Joyce attributes the original sin to the supreme deity rather than to a derivative concept of man, simply because the HCE deity in *Finnegans Wake* was a man subject to mortal desires: 'Behose our handmades for the lured' (*FW* 239.10). Issy/ALP, the temptress and object of such desire, provides the genetic link between past and future HCE types. It is the cultural reproduction enabled by the female and her cultural and biological 'river' or genetic memory, her sack of treasures, which both facilitates the perpetuation of the concept of HCE, and allows his reincarnation. Genetic entombment and the sexual sin are complementary concepts in perpetuating HCE through time.

Joyce's female characters both reproduce the past and yet also create the future. Interestingly, all his major female characters are believers in a deified ancestor. ALP's defence of her husband mirrors Molly Bloom and May Dedalus's firm belief in the Christian god. Such belief perpetuates the cultural memory of the deified dead ancestor. To a large extent the role of ALP in *Finnegans Wake* as preserver of cultural history is centred upon her role as a preserver of HCE's history:

All schwants (schwrites) ischt tell the cock's trootabout him. (*FW* 113.11-13)

I wrote me hopes and buried the page when I heard Thy voice [ . . . ] and left it to lie until kissmiss coming. (*FW* 624.4-6)

The opening of the letter in the latter instance is equated to the coming of Christ, in that it is left to lie buried in the dump 'hit or miss', 'kissmiss' or 'Christmas coming', merging the reincarnation of HCE with the delivery of the letter. Sexuality and religion in *Finnegans Wake* are two different aspects of the one phenomenon. The opposition of sexuality and religion follows the opposition of the tree and stone motifs; both are aspects of HCE, the first relating to future HCE incarnations, and the latter to the preservation of historical HCE figures. In *A Portrait*, Stephen abandons his guilt-based religious faith for a belief in life and its biological processes, a belief he projects upon the image of the girl by the sea. He opposes the Christian preoccupation with death with an acceptance of sexuality and of life remarkably similar to the biological cycle of regeneration Joyce would elaborate in *Finnegans Wake*: 'To live, to err, to fall, to triumph, to recreate life out of life!' (*P* 156).

In general the Christian churches have continued the age-old appropriation of the contribution of women to humanity into masculine mythology and the consequent silence of the female in the cultural canon. The agony of birth, and birth-related deaths, are events which are comparatively absent from a literary-historical-religious canon dominated by stories of the painful sacrifice of male warriors/saviours. The truly devout catholic abandons sexuality altogether for the love of an abstract male god; Shaun as Professor Jones exclaims, 'My unchanging Word is sacred. The word is my Wife [ . . . ] Till Breath us depart! Wamen' (*FW* 167.28-31). The Christian duality between death and sexuality identified in *A Portrait* is partly reconciled in *Finnegans Wake* in the mythic cycle of HCE's resurrection through sexual reproduction. This is not to suggest that the revaluation of the sexual in the cycles of *Finnegans Wake* depicts relationships of sexual equality; on the contrary, sexual values relate to the reproduction of HCE and in general correspond with traditional roles.

ALP's contribution to cultural development rests with her procreative ability which passes to the future the genetic pattern of HCE, 'Ouhr Former who erred in having down to gibbous disdag our darling breed' (*FW* 530.36-531.1), which is the all-important male message Shaun posts to the future, of which the narrator comments: 'praises be to thee,

our pattern sent' (FW 472.24-25). Moreover, HCE's oscillating reincarnation can be differentiated from the rebirth of ALP, which is a continuous flow, with no spectacular achievement expected. The 'annadominant' ascendance of ALP described in the *Wake's* time scheme is dependent upon HCE's decline, during which time cultural and genetic relics are preserved in anticipation of an apocalyptic future ascendancy. The genetic aspect of the entombed HCE is as real, or more so, than his material remains, for history may belong to the Four Historians, but there is always the possibility of his descendants unearthing him from the genetic and cultural treasures contained in ALP womb/sack: 'The quad gossellers may own the targum but any of the Zingari shooleerim may pick a peck of kindlings yet from the sack of auld hensyne' (FW 112.6-8).

### The HCE Deity as Spiritual Father

The identification of HCE with a deity, particularly the Christian god generally described as 'Father', goes some way to explain the frequent references to the characters of the *Wake* as being fostered. Certainly ALP's status as a foundling, or without parents, ties in with the *Wake's* parallel with the story of Genesis and ALP's equation with the fatherless Eve:

at a side issue, [ . . . ] the outletsized consort, foundling filly of fortyshilling fostertailor. (FW 255.28-30)

Braham Baruch he married his cook to Massach McKraw her uncle-in-law who wedded his widow to Hjalmar Kjaer who adapted his daughter to Braham the Bear. (FW 284.N4)

The transcendent family of HCE and ALP, existing beneath the surface of the tangible and subtly informing both genetic and literary reproduction, provides a second family following any given fall of HCE and his subsequent deification:

soontobe second parents (sukand see whybe!). (FW 52.35)<sup>9</sup>

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<sup>9</sup> German, *suchen Sie das Weib*: find the lady; Roland McHugh, *Annotations to Finnegans Wake* (London: Routledge & Kegan Paul, 1980), p. 52; or *suchen Sie Weiber*, look for women.

And sure he was the quare old buntz too, Dear Dirty Dumpling, foostherfather of fingalls and dotthergills. Gammer and gaffer we're all their gangsters. (*FW* 215.13-15)

Other religions are also incorporated into the Wakean theme of adoption, such as St Patrick's refusal to participate in the pagan Irish ritual of adoption which would involve sucking upon male nipples: 'He had buckgoat paps on him, soft ones for orphans. Ho, Lord! Twins of his bosom' (*FW* 215.27-28). Following Stephen's literary prize, he considers himself isolated from his family, describing himself as 'hardly of the one blood with them but stood to them rather in the mystical kinship of fosterage, fosterchild and fosterbrother' (*P* 90). Such transcendence finds expression in *Finnegans Wake* where the artist Shem is a 'half brother' (*FW* 489.28) and St Kevin, an ascetic version of Shaun, is described as 'Coemghem, the fostard' (*FW* 603.34). The reference to adoption also ties in with the theme of the consubstantial father in *Ulysses*, where Stephen and Bloom parallel the relationship between Christ and god the father. Thus the mystical fosterage, and reference to recurrence in 'Coemghem' or 'come again', echoes Christ's own sojourn on earth. Moreover, Colin MacCabe notes that Stephen's fantasy of himself as adopted 'holds out the constant promise of the production of a mythical father who will embody the name of Dedalus'; yet, on the other hand,

This figure of the omnipotent father, who will fix an identity on his son, is in conflict with the text's deconstruction of the mechanisms of identification [ . . . ] In so far as the text refuses narrative and the father, it can investigate the world of the mother that lies buried in a patriarchal society, but in so far as the text figures an omnipotent father, in so far as it still tells a story then women will figure as bagatelles, mere means of exchange between men.<sup>10</sup>

MacCabe suggests that the refusal of the father is made absolute in *Finnegans Wake*, where 'the father becomes the simple permutation of a set of letters'.<sup>11</sup> ALP, however, is a similarly reductive permutation, and to the extent that the father is refused, so too is the mother.

As Joyce subverts catholic theology by centring the miracle of sexual reproduction, thus resurrecting the significance of the female to Western culture, it is not surprising

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<sup>10</sup> Colin MacCabe, *James Joyce and the Revolution of the Word* (London: MacMillan, 1979), p. 66.

<sup>11</sup> MacCabe, *James Joyce and the Revolution of the Word*, p. 142.

that the narcissism of imagined adoption is extended to the females of *Finnegans Wake*, so that the relationship between ALP and Issy becomes that of foster sisters:

fastra sastra. (*FW* 61.20)

*annias*, Mark Erse's Dar, the adopted child. (*FW* 575.24-25)

Crying, me, grownup sister! Are me not truly? (*FW* 621.16-17)

In a biblical parallel empowering a sexual Eve who like Christ is made not begotten, the concept of Issy/ALP transcends humanity in the same manner as her male counterparts. However, her deification as 'holy mother' rests, like that of many of the female deities which precede her, upon aspects relating to biological reproduction. The promise which to the male viewer lingers in feminine 'virgin' beauty, and the indulgence in and satisfaction of sexual pleasure or the fecundity of a fertility deity, equates Issy/ALP with the Virgin Mary who simultaneously satisfies both these requirements for the masculine ideology of the Christian church. Moreover, being the sexual reciprocal of the holy mother the Virgin Mary, and the object of the deity's desire and cause of the second coming, in one sense makes Issy/ALP both mother and sister to her children (see also, p. 214).

## HCE as Sacrament

Almost identical to the principle of the real presence in the eucharist and holy wine of Christian theology, allusions to eating the fallen or murdered king abound in *Finnegans Wake*, as for instance in the quotation: 'We could ate you, par Buccas, and imbabe through you, reassuranced in the wild lac of gotliness' (*FW* 378.2-4). The suggestion of ritual cannibalism occurs in the list of descriptions which define HCE in Chapter I.6: 'is Breakfates, Lunger, Diener and Souper' (*FW* 131.4); and Shaun enjoys 'boiled protestants (allinoilia allinoilia!)' (*FW* 456.3-4). Joyce's incorporation of Freud's Oedipus complex into the *Wake* is evident in the phrase 'eatupus complex' (*FW* 128.36) which also emphasises the parallel between Christian communion and the ritual

cannibalism of earlier religions. Patrick McCarthy similarly states concerning HCE that 'both in the social and in the Eucharistic sense he is the Host'.<sup>12</sup>

Given that HCE is a publican, it is not surprising that he is associated with the holy wine as well, and there are many references in *Finnegans Wake* which correlate HCE with an alcoholic substance. Alcohol is a resting place for the fallen HCE, and as a publican the owner of the tavern resembles a priest in his distribution of the sacred substance. When Kersse the Tailor prays to an Osiris/HCE figure, he states 'O, lord of the barrels, comer forth from Anow' (*FW* 311.11-12). HCE is also associated with the Bass beer and O'Connell ale which Kersse and the Norwegian Captain drink in a re-enactment of ritual cannibalism: 'We rescue you, O Baass, from the damp earth and honour thee. O'Connibell, with mouth burial!' (*FW* 311.17-19). Sheldon Brivic also notes HCE's existence in the form of alcohol, and, moreover, that he is drunk in a cannibalistic ritual of reverence similar to the Christian practice of drinking wine as Christ's 'blood': HCE 'serves the people a communion of his own substance. The "host of a bottlefilled" (*FW* 310.26) says, "trink me dregs!" (*FW* 321.29)'.<sup>13</sup> HCE's sons are described as containers of HCE in alcoholic form in their role as Napoleonic revolutionaries in Kate's museum: 'the corkedagains upstored' (*FW* 333.11-12) or the Corsican 'upstart'. In the Night Lessons chapter, HCE is described as 'Ainsoph', the Kabbalist supreme god, against which Issy's footnote reads, 'Groupname for grapejuice' (*FW* 261.23, N3). The Cad moreover is depicted as having a fondness for shooting bottles of stout, 'executing with Anny Oakley deadliness [ . . . ] empties which had not very long before contained Reid's family (you ruad that before, soaky, but all the bottles in sodemd histry will not soften your bloodathirst!) stout' (*FW* 52.1-6). Swept out to sea to both death and rebirth, in Book III.2 Shaun becomes an export stout as messenger of HCE: 'Wethen, now, may the good people speed you, rural Haun, export stout fellow

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<sup>12</sup> Patrick McCarthy, *The Riddles of Finnegans Wake* (London: Associated University Presses, 1980), p. 23.

<sup>13</sup> Sheldon Brivic, *Joyce between Freud and Jung* (Port Washington: Kennikat Press, 1980), p. 210.

that you are' (*FW* 471.35-36). Shaun also calls on the deity as alcohol in the phrase: 'Grog help me' (*FW* 449.5) and the importance of alcohol in terms of HCE's resurrection is clear in the song 'Finnegan's Wake', where Tim Finnegan is revived after whiskey is splashed upon him.

In addition to the fact that Shem's writing challenges dominant religious and social perceptions, he is also cast as the underdog by Shaun because he 'went to Winehouse' to do it. In a number of confrontations between the twins, Shem is cast as an immoderate drinker, as in the role of the Gripes, or 'grapes', in the Mookse and Gripes episode, where he is 'a pickle' (*FW* 153.19), and 'his whine having gone to his palpruy head' (*FW* 154.14-15). Shem, as the Gripes, almost falls out of his tree in his confrontation with the Mookse: 'my spetial inexshellsis is the belowing things ab ove. But I will never be abler to tell Your Honourousness (here he near lost his limb) though my corked father was bott a pseudowaiter, whose o'clock you ware' (*FW* 154.35-155.2). Here HCE is entombed as a bottled drink, whose time, cloak and cloaca in a reproductive sense, Shaun borrows in the age of heroes. In Book I.5 Shem is described by Shaun as 'badly the worse for boosegas' (*FW* 176.31) and 'drinking heavily of spirits to that interlocutor *a latere*' (*FW* 177.18-19). In the Ondt and Gracehoper episode, Shem, again dissolute, is described in terms of Joyce himself, as having 'jingled through a jungle of love and debts and jangled through a jumble of life in doubts afterworse, wetting with the bimblebeaks, drikking with nautonecks, bilking with durrzydunglecks and horing after ladybirdies' (*FW* 416.8-12).

Moreover, after Jarl van Hooter completes his creative contribution to on-going civilisation, a fecal deposit that attracts, or itself resounds with, a rumble of thunder, 'they all drank free' (*FW* 23.7-8). This freedom of distribution of alcoholic beverage, the sacrament of HCE, and if 'free' is read as 'tea', the enjoyment of free love, is curtailed by Shaun, who as an Ondt character, accumulates both wealth and women for his own private enjoyment. It appears that Shaun may have broken the original agreement of 'drinking for free' negotiated by the Prankquean and occasioned by the fall of HCE, and moreover he does so by invoking the names of the fallen HCE. With reverberations of

the biblical fall of Satan, Adam and Eve, and Babel, Yawn explains to the Four Historians that Shem, a 'treemanangel', is cast down by 'the Muster of the hoose', a Shaun character described appropriately as 'Knockout, the knickknaver' (FW 505.34), to prevent his profligate desire to disperse three barrels of stout:

the climber clomb aloft, doing the midhill of the park, flattering his bitter hoolft with her conconundrums. He would let us have the three barrels. Such was a bitte too thikke for the Muster of the hoose so as he called down on the Grand Precusor who coiled him a crawler of the dupest dye and thundered at him to flatch down off that erection and be aslimed of himself for the bellance of hissch leif. (FW 506.27-28)

Similarly, Shem's writing and the difference of *Finnegans Wake* disseminates a theory of HCE contrary to the unifying dogma of Christianity. Reading and writing parallel drinking and the Christian eucharist, as forms of disseminating and partaking of the essence of the deified ancestor.

### The Material World as HCE's Tomb

Ultimately, HCE is entombed in all things, stored as archaeological, cultural and genetic remnants in the surrounding environment, and his omnipresence, if not omnipotence, echoes that of the Judeo-Christian god. The multiplication of HCE's signifiers, however, reciprocally leads to his fragmentation and dissipation. The creative omnipotence of the Judeo-Christian god as a singularity is dispersed into a plethora of fallen creator males, each entombed in the present in their creations. Genetically, HCE is similarly omniscient but by the same token his identity is dispersed throughout his descendants.

The primal scene of the sin and fall can be perceived in many areas of the text, and similarly reflects the omnipresence of HCE. The all-encompassing picture is a generic container of HCE and his family, frozen in time and yet pervasive in the present, and in the episode of the Norwegian Captain he rises like a Norwegian *Gengangere* or revenant, a ghostly photo of the very first man: 'gen and gang, dane and dare, like the

dud spuk of his first foetotype' (FW 323.36-324.01).<sup>14</sup> Elsewhere HCE is described as a succession of different, yet similar, reproductions himself, and here extends to 'all men' the John Peel hunting scene usually associated with the picture of HCE:

another like that alter but not quite such anander and stillandbut one not all the selfsame and butstillone just the maim and encore emmerhim may always, with a little difference, till the latest up to date so early in the morning, have evertheless been allmade amenable?  
Yet he begottom. (FW 581.32-582.01)

The tomb of HCE can be any of his material creations, a mountain, the sea, the genetic repository of ALP's womb/sack, and his living descendants themselves. In the following, which follows Edgar Quinet's passage concerning the transience of human endeavour,<sup>15</sup> the 'adomic structure' of HCE is the one element which remains constant in the human landscape:

since the days of Plooney and Columcellas when Giacinta, Pervenche and Margaret swayed over the all-too-ghoulis and illyrical and innumantic in our mutter nation, all, anastomosingly assimilated and preteridentified paraidiotically, in fact, the sameold gamebold adomic structure of our Finnius the old One. (FW 615.2-7)

The omnipresence of HCE, so like that of the Judeo-Christian god, is evident throughout the text of the *Wake*. Yet that omnipresence, of the 'more mob than man' HCE, is such that in his fragmented picture he incorporates not only all men but, dissimilar to the mutually exclusive nature of Judeo-Christian and Eastern religions, all other deities as well. This inclusiveness and embracing unity as HCE is nevertheless undone by the disintegration of identity and the signified which is characteristic of the *Wake*'s language of difference. The uncertain conclusion to the *Wake* moreover not only potentially denies HCE but correspondingly the return and/or cultural deification of all distant memories of founder ancestors.

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<sup>14</sup> Tysdahl, in *Joyce and Ibsen*, glosses 'gen and gang' as *Gengangere*, the Norwegian title of Ibsen's play *Ghosts*, p. 157.

<sup>15</sup> From Edgar Quinet, *Introduction à la philosophie de l'histoire de l'humanité*, cited in McHugh, *Allusions*, pp. 281, 615.

# 5

## TREE/STONE

*Finnegans Wake* scholars have long observed the recurring duality of the tree and stone motifs.<sup>1</sup> The current discussion does not propose to revisit this material in any great detail, nor discuss the associated theme of time versus space which has been dealt with at length elsewhere and is also touched upon in the Kaleidoscope chapter below (see p. 195). The tree and stone motifs are used here instead to underpin a discussion of the conflict between Shem and Shaun, to place this conflict in terms of the overall metaphysical paradigm of *Finnegans Wake*, and to examine the synthesis of its outcome in terms of sexual politics. This chapter additionally explores the implications and context of a number of examples of the tree/stone duality with the intention of furthering the analysis of Joyce's portrayal of acts of creativity, in particular the dialectic of social power associated with these motifs and its resolution, to the extent such a resolution can be said to occur in *Finnegans Wake*.

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<sup>1</sup> For instance, Roland McHugh, *The Sigla of Finnegans Wake* (London: Edward Arnold, 1976), p. 31; and Adaline Glasheen, *Third Census of Finnegans Wake: An Index of the Characters and Their Roles* (Berkeley: University of California Press, 1977), p. 288.

## Life and Death

As has been suggested, creativity is generally undertaken by males for females, paralleling the creation and climbing of the tower by Bygmester Solness. On one level the motivating factor behind such creativity is sexual, or indeed genetic. HCE creates a city for Issy/ALP, and Shem similarly writes 'o peace a farce' (*FW* 14.14) on behalf of ALP/Kate: 'Letter, carried of Shaun, son of Hek, written of Shem, brother of Shaun, uttered for Alp, mother of Shem, for Hek, father of Shaun' (*FW* 420.17-19). The importance of ALP to Shem eclipses the significance of HCE, where at the outset of Book I.5 she takes her husband's place in a 'Lord's Prayer' which celebrates her production of difference: 'In the name of Annah the Allmaziful, the Everliving, the Bringer of Plurabilities, haloed be her eve, her singtime sung, her rill be run, unhemmed as it is uneven' (*FW* 104.1-3). Sexual creativity, on the other hand, is undertaken by the female for the male, and *Finnegans Wake* celebrates ALP's reproductive capacity. The 'Everliving' she is also the 'Bringer of Plurabilities', and facilitates (if inadvertently) the dissipation of HCE. Nonetheless, ALP reproduces and carries forward the genes of HCE, potentially allowing both his rise following the *Wake* and his return to stone implicit at its outset: 'back to Howth Castle and Environs' (*FW* 3.2-3). While, the enduring relics of past HCE figures, the monuments of stone, are in effect tombs which encapsulate him, sexual creativity sends a living genetic message forward in time as a future generation, and this sexual creativity is closely aligned with the tree motif: 'to all his foretellers he reared a stone and for his comethers he planted a tree' (*FW* 135.4-5). The tree and stone are two aspects of HCE in time: the tree representing new evolutions of HCE, and the stone the slumbering remnants, or container, of the fallen HCE. Adaline Glasheen aptly remarks that: 'it is fair to say that in *FW* the ultimate meaning of tree and stone is life and death'.<sup>2</sup>

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<sup>2</sup> Glasheen, *Third Census*, p. 288.

In 'The Dead' Joyce uses the word *heliotrope* to describe the colour of an envelope in which a love letter is concealed, prefiguring its use in the Nightless chapter.<sup>3</sup> In *Finnegans Wake*, the letter evolves into HCE himself, and the envelope or container, ALP/Issy's reproductive organs. It is access to this container for which the twins compete. Similarly foreshadowing the use of motif in *Finnegans Wake*, the narrator of 'The Dead' alludes to a tree and wall as Michael Furey risks his life in the snow for the love of the younger Mrs Conroy. Gretta informs her husband Gabriel that his long dead competitor 'said he did not want to live. I can see his eyes as well! He was standing at the end of a wall where there was a tree' (*D* 199). Desiring both love and death, Furey is associated with both tree and stone. The tree motif is echoed later by Gabriel: 'he imagined he saw the form of a young man standing under a dripping tree' (*D* 200). The introduction of 'dripping' in this love scene may be a prelude to the descriptions of the precipitation associated with Nuvoletta and the Flora Girls. The stone motif is also linked with the characters of the semi-autobiographical *Exiles* who are loosely the equivalents of Shaun and ALP: Robert and Bertha. Both find the stone beautiful, and indeed Robert, a character reminiscent in many ways of Joyce's brother Stanislaus, kisses it as 'an act of homage' equating its beauty with the beauty of a woman (*E* 48-9). In *Ulysses*, not having his keys, Bloom gains entry to his house where Molly is sleeping by jumping the railings of the front fence. As though hurdling the celibacy/impotence he has laboured under since the death of his son Rudy, he thereafter regains a 'new stable equilibrium' (*U* 17.101) by allowing a 'consubstantial' son Stephen to enter his house. Both the fence-cum-wall and Rudy's death are impediments to Bloom's functioning within the family, and the pseudo-adoption of Stephen allows him to circumvent both obstacles to the potentiality of Molly cooking him 'eggs' in the morning. The adoption mirrors the metamorphoses of the Judaic monotheism into the Christian family myth of father, son, holy spirit and Mary, and just as Stephen accuses the 'cunning Italian intellect' of flinging

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<sup>3</sup> Margot Norris, 'Joyce's Heliotrope', *Coping With Joyce: Essays from the Copenhagen Symposium*, ed. by Morris Beja and Shari Benstock (Columbus: Ohio State University Press, 1989), pp. 3-24 (p. 14).

the myth of the Madonna to the 'mob of Europe' (*U* 9.840), Bloom correspondingly desires Stephen to assist with Molly's 'acquisition of correct Italian pronunciation' (*U* 17.939). In *Finnegans Wake* the association of the stone with the dead, or the past, is frequently made in connection with characters who preserve the authority of HCE figures, or who present a barrier or wall to new creativity, whether material, artistic or biological. Shaun believes in the Christian deity, as Stanislaus did, and is accordingly associated with the substance of the monuments which commemorate the great males of history. On the other hand, as the creator of new culture, the consciousness of the future, promoter of free love and specifically the writer of the letter, Shem is associated with the tree.

ALP, like all Joyce's major female characters, also believes in the deity. When 'facing the wall', ALP insists that the 'truth' be told about HCE, and as Kate can be associated with the stone. Conversely, when portrayed as an Issy figure, the creator of the biological future, ALP is represented by the tree motif. Thus the two washerwomen in the Anna Livia Plurabelle chapter, one older, one younger, with the onset of night are transformed, one into a stone, the other a tree. Earlier, in the Mookse and Gripes episode of Book I.6, Shem and Shaun are gathered in at dusk by two women and themselves become 'an only elmtree and but a stone' (*FW* 159.4). Both sons, tree and stone, remind ALP of HCE, for either one 'tis you all over'. Moreover, in the cyclic universe of *Finnegans Wake* the tree becomes the stone over time in an evolutionary process of the avant-garde entering and dominating the mainstream, before becoming itself an element of the past; concerning Hosty's ballad the narrator informs the reader 'may the treeth we tale of live in stoney' (*FW* 44.9). This evolutionary process extends to the evolution of both human beings and civilisations: 'Till tree from tree, tree among trees, tree over tree become stone to stone, stone between stones, stone under stone for ever' (*FW* 259.1-2). Even at the end of man, new growth springs forth in the Wakean cycle of regeneration and revolution: 'Lo, improving ages await ye! In the orchard of the bones' (*FW* 453.29). In the description of the 'overlisting eshtree' (*FW* 503.30) the stone motif occurs in a reference to Old Joe and Kate, where the defenders of the past use milestones to

knockdown the next generation, in a cannibalistic halt to Darwinian natural selection: ‘the killmaimthem pensioners chucking overthrown milestones up to her to fall her cranberries and her pommes annettes for their unnatural refection’ (*FW* 504.31-33).

As the creator who brings in the new, and the creator who is remembered by succeeding generations, HCE is reflected simultaneously in both tree and stone motifs, the ‘monument of the shouldhavebeen legislator (Eleutheriodendron! Spare, woodmann, spare!)’ (*FW* 42.19-20). In the recurring formula of growth, death and renewal, he is ultimately eternal: ‘fuit, isst and herit and though he’s mildewstaned he’s mouldystoned; is a quercuss in the forest by plane member for Megalopolis’ (*FW* 128.1-3).<sup>4</sup> As the tree represents new life, or new creativity, the tree motif element of the tree/stone duality which composes HCE can be associated with the sin itself, the stone motif and associated picture with his fall. Thus in one sense, the stone motif can be equated to the archaeological picture and document number one, and the tree motif with the textual letter and document number two (see below, p. 116). Accordingly, at the site of the sin in Phoenix Park it is often possible to perceive not only the Wellington Monument, but simultaneously the tree of new creativity:

Lo behold! *La arboro, lo petrusu*. The augustan peacebetothem oaks, the monolith rising stark from the moonlit pinebarren. In all fortitudinous ajaxious rowdinoisy tenuacity. The angelus hour with ditchers bent upon their farm usetensiles, the soft belling of the fallow deers [ . . . ] advertising their milky approach as midnight was striking the hours. (*FW* 53.14-20)

As a version of the fall, the passage quoted is a variation upon the encounter with the Cad, where the HCE character provides largess, here in the form of powerful Havana tobacco, to ‘boyo, my son’ (*FW* 53.25). That it is the occasion of the fall is indicated by the fact that the midnight hour is striking, and the ‘ditchers’ leaning upon their farm utensils at this hour provide a textual reverberation of the fusiliers in the Park (who also

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<sup>4</sup> Latin, *fuit*: he was; German, *isst*: is; Latin, *herit*: he will be; Roland McHugh, *Annotations to Finnegans Wake* (London: Routledge & Kegan Paul, 1991), p. 128.

provide the 'pictures' of the fall) and possibly of grave digging. Sightseers of the consequent fall perceive both HCE and ALP as part of a tree:

as their convoy wheeled encirclingly about the gigantig's lifetree, our fireleaved loverlucky blomsterbohm, phoenix in our woodlessness, haughty, cacuminal, erubescant (repetition!) whose roots they be ashes with lustres of peins. (*FW* 55.26-30)

The four/fire leaved tree is a phoenix rising from the ashes of the barren park. The ashes it rises from is linked with ALP, and she is also represented here as an ash tree. New life is impossible without her and the scene or sin of the fall incorporates both HCE and ALP: 'The scene, refreshed, reroused, was never to be forgotten, the hen and the crusader everintermutuomergent' (*FW* 55.10-12). Moreover, the story of the original sin of creativity is a 'tree story', which blends the sexual union essential to evolution, with the biblical story of the creation of Eve: "'Tis a tree story. How olave, that firile, was aplanted in her liveside' (*FW* 564.21-22). The inclusion of ALP in monuments celebrating HCE's achievements, or even textually representing HCE himself, acknowledges her contribution to civilisation, yet the acknowledgment is limited to her reproductive capacity. The sin of sexual reproduction is generally couched in narrow terms, such as in the 'non-excretory, anti-sexuous, misoxenetic, gaasy pure, flesh and blood games' (*FW* 175.31-32) which summarise the events of *Finnegans Wake* (and which Shem refuses to play): '*Handmarried but once in my Life and I'll never commit such a Sin agin, Zip Cooney Candy, Turkey in the Straw, This is the Way we sow the Seed of a long and lusty Morning*' (*FW* 176.13-15).

## The Tree of Religion

Another of the *Finnegans Wake* games listed above is described as '*Appletree Bearstone*' (*FW* 176.8). Phoenix Park is in a number of instances portrayed as the *Wake*'s equivalent of the Garden of Eden. In the following passage, however, the biblical scenario of Eve tempting Adam with the fruit of the tree of knowledge is reversed, for HCE (speaking as Oscar Wilde) instead gives ALP the apple, so that Adam and the serpent are one. Rather than the knowledge attained through eating the biblical fruit, the

fruits of their act are their descendants: 'I askt you, dear lady, to judge on my tree by our fruits. I gave you of the tree. I gave two smells, three eats. My freeandies, my celeberrimates: my happy bossoms, my allfalling fruits of my boom. Pity poor Haveth Childers Everywhere with Mudder!' (FW 535.31-35). In another instance, the Garden of Eden is the Buddha's bamboo wood in which there are flora girls who in the 'nip of a napple' can 'sloughchange' like snake skins their loyalties to the dominant male left standing - or perhaps erect:

Teomeo! Daurdour! We feel unspeechably thoughtless over it all here in Gizzygarzelle Tark's bimboowood so pleasekindly communicate with the original sinse we are only yearning as yet how to burgeon. It's meant milliems of centiments deadlost or mislaid on them but, master of snakes, we can sloughchange in the nip of a napple solongas we can allsee for deedsetton your quick. (FW 238.35-329.5)

The Christian sacrament of communion is replaced with the acts of letter writing and sexual reproduction. This communication incorporates both the 'urogynal pan of cakes' (FW 619.2) of the letter and the sexual original 'sinse'. ALP/Issy in the *Wake's* garden of Eden is both the pregnant Virgin Mary, as well as the seductress Eve, and the sin is specifically one of reproduction:

Eat early earthapples. Coax Cobra to chatters. Hail, Heva, we hear! This is the glider that gladdened the girl that list to the wind that lifted the leaves that folded the fruit that hung on the tree that grew in the garden Gough gave. Wide hiss, we're wizening. Hoots fromm, we're globing. Why hidest thou hinder thy husband his name? Leda, Lada, aflutter-afraida, so does your girdle grow! (FW 271.24-272.3)

Moreover, the religion and law that the deity of *Wake's* family romance passes to his descendants includes 'scotching' the snake: 'as we gang along to gigglehouse, talking of molniacs' manias and missions for makes to scotch the schlang and leathercoats for murty maggies' (FW 289.17-20).

Allusions to the tree in *Finnegans Wake* also incorporate the Yggdrasil ash tree in Norse myth, which resembles the Tree of Knowledge of Genesis in that a serpent is found at its base. The 'overlisting eshtree' (FW 503.30) of the *Wake* also features a serpent: 'her downslyder in that snakedst-tu-naughsy whimmering' (FW 505.7).<sup>5</sup>

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<sup>5</sup> Danish, *snakke du norske*: do you speak Norwegian; McHugh, *Annotations*, p. 505.

However, the snake at the base of this tree in the Garden of Eden of *Finnegans Wake* is also identified as HCE: ‘the fanest of our truefalluses. Bapbaps Bomslinger!’ (FW 506.17-18).<sup>6</sup> With some irony Joyce exchanges the word ‘true’ for ‘tree’ and links it with the ‘snakke’ of this garden, which in Norse is also the word for talk: ‘Only snakkest me truesome! I stone us I’m hable’ (FW 560.35-36); and, ‘Telleth that eke the treeth?’ (FW 505.19).

In a question to Yawn concerning ‘our sovereign beingstalk’ (FW 504.18-19) Yawn describes ‘Oakley Ashe’s elm’ (FW 503.32) in terms of both HCE and ALP, the sexes unified in the sin of creativity, and the fruit of the tree again their descendants:

woody babies growing upon her. (FW 504.22)

Tyburn fenians snoring in his quickenbole. (FW 504.24-25)

cock robins muchmore hatching most out of his missado eggdrazzles for him. (FW 504.34-36)

her trilateral roots and his acorns and pinecorns shooting wide all sides of him. (FW 505.4-5)

and her leaves, my darling dearest, sinsinning since the night of time and each and all of their branches meeting and shaking twisty hands all over again in their new world through the germination of its germination from Ond’s outset till Odd’s end. (FW 505. 9-13)

The tree is a family tree in a pictorial sense, the branches showing the genetic evolution of HCE and ALP’s descendants, with the leaves continuing to sin in a process of new growth. The tree provides for all needs, and indeed its leaves are the pages of the letter handed down from one generation to another in the *Wake* cycle of regeneration: ‘For we are fed of its forest, clad in its wood, burqued by its bark and our lecture is its leave’ (FW 503.36-504.1). Such leaves are equally the children of HCE and ALP who not only bear cultural tidings down through the ages, but the genetic message of the HCE originator. Earlier, the Four Historians comment that the leaves, or pages of history, are borne in a woman’s womb, ‘Hystorical leavesdroppings’ (FW 564.31), and the classical

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<sup>6</sup> Hindu, *bap*, Italian, *babbo*: father, Africaans, *bomslanger*: tree snake. McHugh, *Annotations*, p. 506.

is combined with the biblical in the following, where ‘leaven’ indicates ‘leaves’, ‘departure’ and the ‘rise’ of yeast bread-making: ‘She’s threwed her pippin’s thereabouts and they’ve cropped up tooth oneyedge with hates to leaven this socried isle’ (*FW* 506.24-26).

### The Biblical Snake as a Fallen HCE

If the sin of eating the fruit of the tree of knowledge and its Wakean reciprocal of fornication are associated with the tree motif, the fallen HCE after the sin, and imagery of the snake as fallen angel, are associated with the stone. In the ‘*Appletree Bearstone*’ (*FW* 176.8) game quoted above, the reference to ‘bearstone’ also echoes the garden of Eden, albeit less directly. The Gaelic word for ‘bear’ is ‘mahon’, and references to ‘Mahon’, ‘Mahun’ and ‘Meehan’ occur regularly in the *Wake*, usually associated with a sometimes ‘evil’ but certainly older, fallen, servile version of HCE called ‘old Joe’. The British Library MSS has the siglum **S** against the description of Old Joe in the questions chapter I.6, which McHugh in *The Sigla of Finnegans Wake*, referring to the Buffalo Notebooks, identifies as Joyce’s symbolic identifier for a fallen ‘Snake’ character.<sup>7</sup> The following quotation, suggests that the ‘mob’ of HCE’s descendants have laid claim to his former ‘possession’ of ALP/Issy, and names the fallen HCE as ‘Meehan’ who, in his fallen state, no longer has any ‘green’ in him, but groans from within a stone:

The tower is precluded, the mob’s in her petticoats; Mr R. E. Meehan is in misery with his billyboots. Begob, there’s not so much green in his Ireland’s eye! Sweet fellow ovocal, he stones out of stune. (*FW* 466.32-36)

In a similar discussion of HCE describing him as a buried king, HCE is again referred to as both Old Joe and Mahun:

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<sup>7</sup> McHugh, *Sigla*, at p. 122 also notes that Buffalo Notebook IV.B.15.118 has ‘s is [HCE] beggar’ and VI.B.28.47 ‘s cannot create’; and at 130, ‘VI.B.13.49 has “[ serpent by †”, VI.B.13.173 “serpent [” and VI.B.17.73 “serpent Λ”’.

it's old Joe, the Jave Jane, older even than Odam Costollo, and we are recurrently meeting em, par Mahun Mesme, in cycloannalism, from space to space, time after time, in various phases of scripture as in various poses of sepulture. (*FW* 254.24-28)

The bear is additionally linked to the name 'Sigurdsen', who is a fallen version of HCE. At the outset of Book III.2, 'butterblond' constable Sigurdsen is buried upright, a monument of sorts, asleep on duty embracing a 'bottle' (*FW* 429.36), a container of the entombed HCE in the form of an alcoholic beverage. Nearby are 29 Flora girls, under the tree of an Irish Hedge School who are 'attracted to the rarerust sight of the first human yellowstone landmark (the bear, the boer, the king of all boors, sir Humphrey his knave we met on the moors!)' (*FW* 430.5-8) which establishes a connection between the stone motif, Sigurdsen, the fallen HCE and the bear. Sigurdsen is in fact a fallen tree, for the girls are 'repelled by the snores of the log who looked stuck to the sod as ever and oft, when liquefied, (vil!) he murmoaned abasourdy in his Dutchener's native' (*FW* 430.12-14). He is later also described as the son of a bear: 'Sickerson, that borne of bjoerne, *la garde auxiliaire*' (*FW* 471.30). Stephen also mentions a Sackerson as 'The bear Sackerson growls in the pit' (*U* 9.155-56) in his discussion of Shakespeare in Scylla and Charybdis. While the bear as well as the horse are depicted as fallen or enslaved in *Ulysses*, these animals are specifically fallen reincarnations of HCE in *Finnegans Wake*.

One of the litany of descriptions of HCE in Book I.6 ambiguously describes the victorious HCE as either having hissed a 'charming' snake off ALP's stays/stage, or as a snake himself hissing off the snake charmer: HCE 'led the upplaws at the Creation and hissed a snake charmer off her stays' (*FW* 132.15-16). The snake is also associated with Shem, who is variously depicted as a Satan-figure by Shaun, but the siglum can also be on occasion identified with Shaun. In addition to Shem being the snake of the Garden, the repressive Shaun contributes significantly to the role assigned to the siglum S. The identity of the fallen HCE as 'pollysigh patrolman Seekersenn' (*FW* 586.28) can also be merged with that of Shaun who consistently playing the role of policeman/soldier in *Finnegans Wake*: 'It is polisignstunter. The Sockerson boy. To pump the fire of the lewd into those soulths of bauchees' (*FW* 370.30-31).

Grace Fredkin notes that one of S's dominant functions in *Finnegans Wake* is repression, 'the watchful repressive looking-on of constituted authority'.<sup>8</sup> Sheldon Brivic suggests that Magrath is the 'evil' or negative side of HCE, but a duality of consciousness, a split identity.<sup>9</sup> Younger males challenging the dominant HCE male and his creativity also appear under the pseudonym Magrath, and accordingly may be associated with the snake: 'Sneakers in the grass, keep off! If we were to tick off all that cafflers head, whisperers for his accomodation, the me craws' (*FW* 615.28-30). The letter of Book IV suggests that Shem's vitriolic letter, and the Cad's seemingly innocent question concerning the time, are the act of 'Muckrats which bring up about uhrweckers they will come to know good' (*FW* 615.16-17). Magrath is also described as a policeman: 'I'd risk a policeman passing by, Magrath or even that beggar of a boots at the Post' (*FW* 145.22-23). Dependent upon the Wakean age, S can be any of the *Wake*'s male character types, just as the washerwomen wonder who of HCE, Shem or Shaun, was ALP's first lover: 'Someone he was, whuebra they were, in a tactic attack or in single combat. Tinker, tilar, souldrer, salor, Pieman Peace or Polistaman' (*FW* 202.13-15). Whoever he was, ALP 'sid herself she hardly knows', except that, among other things, he was 'as tough as the oaktrees' (*FW* 202.23-30).

## Shaun and Violence

Consistent with his association with the military and the police, Shaun represses Shem with violence, both threatened and actual, throughout the *Wake*. For instance, in one response to the Gripes, the Mookse makes use of language that rings with a sadistic anticipation of physical harm occurring to his opposite: '(what a crammer for the shapewrucked Gripes!). And I regret to proclaim that it is out of my temporal to help

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<sup>8</sup> 's in *Finnegans Wake*', *James Joyce Quarterly* 23 (1986), 189-99 (p. 197).

<sup>9</sup> Sheldon Brivic, 'The Terror and the Pity of Love: ALP's Soliloquy', *James Joyce Quarterly*, 29 (1991), 145-71 (p. 148).

you from being killed by inchies, (what a thrust!), as we first met each other newwhere so airy. (Poor little sowsieved subsquashed Gripes! I begin to feel contempt for him!)’ (FW 155.9-14). One of Shaun’s interpretations of the letter as the professor of Book I.5 includes a suggestion that the ‘beautiful presence of waiting kates will until life’s (!) be more than enough to make any milkmike in the language of sweet tarts punch hell’s hate into his twin nicky’ (FW 116.21-24). In the Nightlessons chapter of Book II.2, Shaun responds to the content of the letter that Shem writes which shows ‘All the charictures in the drame!’ (FW 302.31-32) by providing a violent ‘Prouf!’ (FW 303.14) and ‘by mercystroke he measured his earth’ (FW 303.27-28). Accusing Shem of inciting ALP to rebellion, or alternately sexual arousal, Shaun promises to ‘commission to the flames any incendiariest whosoever or ahriman howsoclever who would endeavour to set ever annyma roner mooter of mine on fire’ (FW 426.2-4). Before his death/rebirth at the conclusion of Book III.2, Shaun perceives Shem as his main rival for, and potential adulterer with, Issy once he is away, and precedes a litany of threats to Issy with characteristically violent threats to Shem:

show him what the Shaun way is like how we’ll go a long way toward breaking his outsider’s face for him. (FW 442.22-23)

Pretty knocks, I promise him with plenty burkes for his shins. (FW 443.15-16)

I’ll not be complete in fighting lust until I contrive to half kill your Charley you’re my darling for you and send him to Home Surgeon Hume. (FW 443.17-18)

And as he’s boiling with water I’ll light your pyre. (FW 466.8-9)

A correlation between the policeman-soldier Shaun and the repressive agencies of various totalitarian states is also made in this chapter. For example, the OGPU and CheKa, and the Irish DORA and Diehards,<sup>10</sup> are incorporated into Shaun’s declaration of repressive authority:

I, with my sleuts of hogpew and cheekas [ . . . ]. We are all eyes. I have his quoram of images all on my retinue [ . . . ]. Giving the brotherkeeper into custody to the first police

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<sup>10</sup> ‘DORA: Defence of the Realm Act 1914’; ‘Diehards: Anti-Treaty forces of I.R.B. in 1920s’: McHugh, *Annotations*, p. 443.

bubby cunstableness of Dora's Diehards [ . . . ]. In the buckets of my wrath I mightn't even take it into my programme, as sweet course, to do a rash act and pitch in and swing for your perfect stranger. (*FW* 442.34-443.9)

Note too that the Maggies normally associated with HCE's fall are cited as accomplices in Shaun's repressive machinery; in addition to 'sleuths', implied by the word 'sleuts', they are also described as 'sluts', and as 'bubby cunstablenesses' where there is an aural suggestion of both 'child' and 'cunt'. Shaun is similarly associated at the conclusion of the Norwegian Captain episode with the Gestapo who repress his brother's irreverence: 'anruly person creeked a jest. Gestapose to parry off cheekars or frankfurters on the odor' (*FW* 332.7-8).

As the dominant partner in the age of heroes, and in an attempt to maintain spiritual power over Issy and Shem after his departure, before Jaunty Jaun precedes his postman's journey down the Liffey and out to sea in his rebirth/death with a long monologue to Issy on the violent consequences of any unfaithfulness on her part:

if you've got some brainy notion to raise cancan and rouse commotion I'll be apt to flail that tail for you till it's borning. (*FW* 436.35-437.1)

So let it be a knuckle or an elbow, I hereby admonish you! (*FW* 444.6)

I'll smack your fruitflavoured jujube lips well for you, so I will well for you, if you don't keep a civil tongue in your pigeonhouse. (*FW* 444.22-24)

You'll give up your ask unbrohdel ways when I make you reely smart. (*FW* 445.6-7)

For you own good, you understand, for the man who lifts his pud to a woman is saving the way for kindness. (*FW* 445.11-13)

Lights out now (bouf!), tight and sleep on it. And that's how I'll bottle your greedypuss beautibus for ye, me bullin heifer, for 'tis I that have the peer of arrams that carry a wallop. (*FW* 445.22-25)

Shaun tells Issy he will make her yelp 'papapardon' and 'I am, I do and I suffer' (*FW* 445.16-17), which is the conquereds' inverse expression of Caesar's dictum, 'I came, I saw, I conquered'. The use of violence which underpins traditional masculine sexual possession of women is also apparent in Shaun's threats. Issy is not overly perturbed by Shaun's offensive diatribe, although at the outset of her reply she finds need to 'tactilifully *graped* her male corrispondee' (*FW* 457.28) [my italics]. She admits, however, that she has left her letter for Shaun 'allathome' (*FW* 457.35), and ambiguously

indicates that she may or may not betray Shaun in an adulterous relationship after his departure:

I will long to betruer you along with one who will so betruer you that not once while I betruer him not once well he be betray himself. Can't you understand? O, bother, I must tell the truth! My latest lad's lovelilletter I am sore I done something with. I like him lots coss he never cusses. Pity bonhom. Pip pet. I shouldn't say he's pretty but I'm cocksure sure he's shy. Why I love taking him out when I unletched his cordon gate. Ope, Jack and atem! Obealbe myodorers and he dote so. He fell for my lips, for my lisp, for my lewd speaker. I felt for his strength, his manhood, his do you mind? There can be no candle to hold to it, can there? (*FW* 459.20-30)

your name of Shane will come forth between my shamefaced whesen with other liph I nakest open my thigh when just woken by his toccatootletoo my first morning. (*FW* 461.25-28)<sup>11</sup>

While Shaun's threats of violence are ethically unacceptable, the logic of the Wakean cycle suggests that historically this has not always been the case. As early as the Nightlessons chapter, the child Shaun is described as 'really the rapier of the two though thother brother can hold his own' (*FW* 224.32-33). The reference to Shaun's weapon also indicates his role in the biological reproduction of HCE, whereas Shem's apparent recourse to masturbation indicates both his removal from Issy/ALP and also his role in the textual reproduction of HCE (see also, pp. 33, 128). Shaun's violent nature accords with the behaviour of a herd male, which involves overthrowing the dominant male, ensuring the sexual repression of other males and sexually accessing females, if necessary by force. Moreover, the narrator salutes Shaun warmly as he departs down the Liffey towards death, and the soldier-policeman-postman character plays an important role in the *Wake*'s cyclic family romance of violent succession. The demise, or vanishing, of the dominant male in circumstances involving violence is an unavoidable consequence of participation in the cyclic historical process, except in the transition between the age of heroes and the age of humanity where the downtrodden civilian Shem/HCE simply inherits power from his martial twin. Thus Shaun departs out to sea through the mouth of the Liffey, the narrator generously states that he was:

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<sup>11</sup> The rooster's crow of Book III.4.

Good by nature and natural by design, had you but been spared to us, Hauneen lad [ . . . ]. My long farewell I send to you, fair dream of sport and game and always something new. Gone is Haun! My grief, my ruin! Our Joss-el-Jovan! Our Chris-na-Murty! [ . . . ]. For you had - may I, in our, your and their names, dare to say it? - the nucleus of a glow of a zeal of soul of service such as rarely, if ever, have I met with single men [ . . . ]. Brave footsore Haun! Work your progress! Hold to! Now! Win out, ye divil ye! (FW 472.10-473.21)

There is perhaps more than a hint of good riddance in the dual meaning of one parting phrase: ‘*Va faotre!*’ (FW 473.17) which McHugh suggests contains the Breton phrase *va paotr*, ‘my son’, and the French, *va te faire foutre!*, or ‘get fucked’.<sup>12</sup> Overall, however, the parting of Shaun elicits a sentimental response from the narrator who, as the ‘father’ of Shaun, congratulates him on his implementation of the law of the father. While Shaun assumes HCE-like stature in the age of heroes, it is in guises of religious leaders, such as Christ, Mohammed (‘Mohomadhawn Mike’ (FW 443.2)) and the Pope, each of whom can be perceived as the postmen of even earlier founder deities. Yet, as postman, Shaun does not create, and instead his work is to realise of the vision of the creators and founders who precede him, with his tools comprised of his willingness to recourse to repressive violence.

### Shaun’s Virgin/Whore Perception of Women

Following Issy’s response to his litany of threats in Book III.2 Shaun entirely reverses his position regarding her fidelity after his death. After initially insisting Issy remain celibate, he proceeds to insist she become a whore, a reaction anticipating later studies of the dichotomy of traditional male perceptions of women. The ambiguity of Shaun’s attitude toward women is apparent in the following mixture of voyeurism and Christian ritual: ‘I’d give three shillings a pullet to the canon for the conjugation to shadow you kissing her from me leberally all over as if she was a crucifix. It’s good for her bilabials, you understand’ (FW 465.23-26). In Book IV, ALP considers whether the conflict between the two brothers flows from the dual nature of the women of *Finnegans Wake*, whose

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<sup>12</sup> McHugh, *Annotations*, p. 473.

participation in sexual reproduction, and in particular HCE's fall, is in general portrayed in terms of a whore-virgin dichotomy:

Time after time. The sehm asnuh. Two bredder as doffered as nors in soun. When one of him sighs or one of him cries 'tis you all over. No peace at all. Maybe it's those two old crony aunts held them out to the water front. Queer Mrs Quickenough and odd Miss Doddpebble. (*FW* 620.15-20)

This duality springs from the depiction of Joyce's major female characters as on one hand worshipping a masculine force of the past, a force of death repressing sexuality (Miss Doddpebble), and on the other, the agent of new creativity in the form of sexual reproduction (Mrs Quickenough). Claudine Raynaud also discusses 'the traditional virgin/whore dichotomy that invariably divides female characters' in her article 'Woman the Letter Writer; Man, the Writing Master',<sup>13</sup> noting Shari Benstock's view that it 'may not be Issy who is "split", but rather her father's image of her which divides itself',<sup>14</sup> and points out that this dichotomy in *Dubliners* has also been explored by Suzette Henke.<sup>15</sup> Richard Brown similarly observes that Joyce deliberately instilled Stephen Dedalus with a virgin/whore perception of women,<sup>16</sup> and Talia Schaffer discusses the presentation of Issy and her mirror image in terms of an angel/whore duality in 'Letters to Biddy: About that Original Hen'.<sup>17</sup>

ALP's suggestion that the dialectic between the brother may be sourced in the duality of the *Wake*'s females also indicates that the feminine identity in the *Wake* is split between: a) the textual reproduction of a deified ancestor (which under the control of the

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<sup>13</sup> *James Joyce Quarterly* 23 (1986), 299-324 (p. 303),

<sup>14</sup> 'The Genuine Christine: Psychodynamics of Issy', in *Women in Joyce*, ed. Suzette Henke and Elaine Unkeless (Urbana: Univ. of Illinois Press, 1982), pp. 169-96.

<sup>15</sup> 'Feminist Perspectives on Joyce', *Canadian Journal of Irish Studies*, 6 (1960), 14-22.

<sup>16</sup> *James Joyce and Sexuality* (London: Cambridge University Press, 1985), p. 99.

<sup>17</sup> *James Joyce Quarterly*, 29 (1992), 623-42 (pp. 633-34).

Christian bureaucracy, as Michel Foucault points out, legislates sexual activity as evil<sup>18</sup>), and; b) the biological and textual production of the deity which in its cultural appropriation of sexuality overrides pre-existing power-based controls over sexuality. The latter position in some ways precedes Foucault's observation of a proliferation of sexuality, particularly in forms of discourse, as a form of social control over sexuality.<sup>19</sup> Joyce's dual portrayal of the feminine anticipates the virgin/whore categories elaborated by later feminist writers. His depiction of the female as both container and preserver of the phallus and a gateway to an apocalyptic future, makes ALP both integral and simultaneously extraneous to the patriarchal logos:

From a phallogocentric point of view, women will then come to represent the necessary frontier between man and chaos; but because of their very marginality they will also always seem to recede into and merge with the chaos of the outside. Women seen as the limit of the symbolic order will in other words share the disconcerting properties of *all* frontiers: they will be neither inside nor outside, neither known nor unknown. It is this position that has enabled male culture sometime to vilify women as representing darkness and chaos, to view them as Lilith or the Whore of Babylon, and sometimes to elevate them as Virgins and Mothers of God.<sup>20</sup>

Nevertheless, in his descriptions of female desire, and thus the eventual incorporation of it into the mainstream, Joyce undermines those traditional portrayals of women which precluded or marginalised female sexuality and desire, and erodes the dichotomous extremes of the virgin/whore perception through positive 'earthy' female characters such as Molly Bloom and ALP. Through an emphasis in these characters upon free love, that is, desire unencumbered by the value-systems of Church, State or capitalism, Joyce's works unites textually-depicted sexuality with the reality of biological reproduction, and

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<sup>18</sup> Michel Foucault, *The History of Sexuality: The Care of the Self, Volume 3*, trans. by Robert Hurley (first published as *Le Souci de soi* by Editions Gallimard, 1984; Harmondsworth: Penguin, 1990), p. 235.

<sup>19</sup> See, for instance, 'We "Other Victorians"' in *The History of Sexuality, Volume 1: An Introduction*, trans. by Robert Hurley (first published as *La Volonté Savoir*, 1976; Harmondsworth: Penguin, 1990), pp. 1-14.

<sup>20</sup> Toril Moi, *Sexual/Textual Politics: Feminist Literary Theory* (London: Methuen, 1985), p. 167.

thus undermines the virgin/whore dichotomy. This is done on both the textual and sexual spheres: on the one hand by portraying female desire positively, and on the other by seeking to break down the alignment of sexual values with patriarchal socio-economic value systems (see below, pp. 204, 222).

## Shem and Peace

In *Ulysses*, the three main characters, Bloom, Molly and Stephen share one major ethical perspective: each states that he or she is opposed to violence. Molly considers that the world should be governed by women as ‘you wouldnt see women going and killing one another and slaughtering’ (*U* 18.1435-36). Similarly, Bloom and Stephen express scepticism regarding the motivation behind the use of violence and emphasise its futility:

I resent violence and intolerance in any shape or form. It never reaches anything or stops anything. A revolution must come on the due instalments plan. It’s a patent absurdity on the face of it to hate people because they live round the corner and speak another vernacular, in the next house so to speak.

— Memorable bloody bridge battle and seven minutes’ war, Stephen assented, between Skinner’s alley and Ormond markets. (*U* 16.1099-1105)

The letter Shem writes, his book ‘o peace a farce’, in one sense refers to *Ulysses*. While both HCE’s sons at the conclusion of the Prankquean episode, and Jarl van Hoother’s creative defecation, were assigned the role of keeping the peace, ‘the jimminies was to keep the peacewave’ (*FW* 23.13), Shaun’s acquisitive practices and repressive function as the soldier/policeman rather maintains the unequal social structure he overthrew with violence. Given its cyclic structure, *Finnegans Wake* in general is fatalistic concerning both inequality and violent human conflict. Rather than entering the fray of human conflict to seek a more just society, the narrator instead seeks to temper existence with self-knowledge: ‘Loud, heap miseries upon us yet entwine our arts with laughters low’ (*FW* 259.7-8). In Book IV, the narrator asserts that where there is ‘no runcure’ there is also ‘no rank heat, sir’ (*FW* 613.25). The meek only inherit the earth temporarily in a process of raising consciousness, when Shaun’s ‘wage-of-battle bother’ (*FW* 469.26) becomes a battle-of-wages period in Book III.4. This final age of humanity is attained in

*Finnegans Wake* through social and intellectual evolution away from the repression associated with Shaun in the age of heroes. Despite the falling away of the pre-eminence of the military in this period, the Wakean age of humanity is nevertheless characterised by a parasitic economic domination of the mass of society by the few who have inherited power.

Viewed over time, a higher state of civilisation is unlikely to be permanent, and the imminent Viconian ricorso is summarised as simultaneously a round of beers and vale of tears at the conclusion to Book III.4: ‘Tiers, tiers and tiers. Rounds’ (FW 590.30). Following the confrontation between Patrick and Balkelly in Book IV, where the arch druid appears to ‘shuck his thumping fore features’ up Patrick’s ‘Ards’ (FW 612.34-35), Patrick is subsequently mounted upon a ‘skyfold’ and bid ‘Adie’ (FW 613.2-3), and the reader is informed that ‘Only the order is othered. Nought is nulled. *Fuitfiat!*’ (FW 613.13-14), or in other words, ‘Let it be’. This phlegmatic understanding of history metamorphoses into amusement at the violent fate awaiting future HCE characters, and writers such as Shem who explicate their work at their own risk to the Shaun characters of society, as ALP’s letter suggests: ‘Conan Boyles will pudge the daylives out through him, if they are correctly informed. Music, me ouldstrow, please! We’ll have brand rehearsal. Fing! One must simply laugh. Fing him aging!’ (FW 617.14-17).

In Joyce’s Freudian family romance, built into an eternal Viconian cycle of Brunolian dialectic, no alternative program of action is immediately apparent that is not subsumed into the vicious evolutionary blur of Wakean history. In addition to alcohol, the misery of life can be assuaged by the illusion of a heaven, although as might be expected in the sexually charged *Finnegans Wake*, Shaun’s conception of the afterlife is closer to a Muslim paradise complete with houris than the asexual Christian reward for obedience: ‘A tear or two in time is all there’s toot. And then in a click of the clock, toot toot, and doff doff we pop with sinnerettes in silkettes lining longroutes for His Diligence Majesty, our longdistance laird that likes creation’ (FW 457.21-24). Other than escapism, there does not seem to be any proposed avenue ‘out’, as Joyce has refrained from providing a utopian vision for the future. Nor is any form of cooperative long-range planning for the

future seriously considered, as all power relationships, and even those of the proletarian Doyles, are portrayed as strategies of action which are in competition for domination, and thus perpetuate the cycle. Moreover, the higher consciousness achieved by Shem/HCE through the evolution of civilisation is of limited utility in terms of a just society. The age of humanity (which in *Ulysses* sees Odysseus become Bloom) in *Finnegans Wake* is likewise a period of bourgeois millionaires and extreme class inequality, and the process of social change is an organic process similar to the flowers in Quinet's field whose lifecycle parallels the rise and fall of civilisations.

That the development of the artistic and mass-man consciousness of peace is evolutionary rather than an effort of individual will in the *Wake*'s cycles is indicated by the fact that Shem never mounts an overt attack upon his brother. As he repeatedly points out, it is time which cannot be beaten. Rather, the repression of Shem is generally the norm in *Finnegans Wake*, as when he is described as 'wringing his handcuffs for peace, the blind blighter, praying Dieuf and Domb Nostrums foh thomethinks to eath' (*FW* 149.2-3). As the owner of the tavern in Book III.4 in the age of humanity, he is engaged in the key activity of fornication, the sin of reproduction, and in a genetic sense, writing a letter. Shem/HCE's act of fornication, however, is the sexual parallel of the textual letter, in that while so evocative of life, and, in this instance, the reproduction of life, his creative efforts do not result in offspring. As he is wearing a condom, he does not 'wet the tea' (*FW* 585.31) and thus represents a halt to evolutionary time (see below, p. 108). Both Shem's letter and his use of a contraceptive intercourse are acts of rebellion against the Church and Irish State, and while only the latter act of creativity involves the use of a condom, neither 'wets the tea'. The Shaun-like professor of Book I.7 notes that 'Lefty takes the cherubcake while Rights cloves his hoof' (*FW* 175.29-30), and commenting on the games of *Finnegans Wake* which Shem refuses to play, also alludes derisively to Shem's use of a condom: '(none of your honeys and rubbers!)' (*FW* 175.34). Moreover, as a work of literature which focuses explicitly upon the act of fornication in Book III.4, it is in every sense a mimicking of biological reproduction, although it never can be a 'prologue to the swelling act' (*U* 9.259). That time cannot be

beaten is a persistent theme in the *Wake*, yet the halt to time that Shem's contraceptive sexual and artistic practice implies is intended to provide no purchase for the repressive tendencies of a future Shaun. The achievement of lasting peace thus ultimately requires the unthinkable: the halt of biological time. Yet Shem's rebellion is subsumed into the cycle of the *Wake* for the new potent HCE who ALP so fervently hopes will rise with the sun is a reunified combination of the violent 'rapier' (FW 224.32) Shaun, and the creative textuality of the 'thother' (FW 224.33) Shem, for while Shaun as Father Michael provides the biological letter of HCE, Shem provides the textuality of the future.

### Class in the *Wake*

Despite the persistent but blurred cultural memory of a solitary originator, a 'Dunnahoo' (FW 439.20) deity, murdered, buried, and awaiting genetic resurrection, no individual human is represented in *Finnegans Wake* in total isolation from a plethora of other like individuals. Humanity in its entirety is encapsulated by the handful of *Wake* character types, each of whom are engaged in an eternal and generally savage competition for power. The loss of individual identity even extends across character types. For instance, Old Joe as discussed above can at times be perceived as any of the male character types, albeit in a fallen condition. Shaun, protecting Issy's chastity against Shem, at least subconsciously acknowledges the interconnected identity of himself with his twin: 'We'll he'll burst our his mouth like Leary to the Leinsterface and reduce he'll we'll ournhis liniments to a poolp' (FW 442.29-31). Yet, as a particular male character type dominates each age, society and social change are described in terms of class rather than individualism. Despite the presence of evolutionary social dialectic, it is not a Hegelian or Marxist class-based analysis, as Joyce's classes are defined as much by Freudian family romance as socio-economic position. Where for Marx historical evolution is inexorably linear, in the *Wake* the enslaved worker is himself a fallen HCE and, envious of the ascendant HCE he serves, may replace him over time through social mobility. The twelve jurors or twelve hours in the clock of the *Wake*'s fall-scheme are represented by the

siglum O, and are described like Kate and Joe as servants. The ‘component partners of our societate’ (FW 142.8) they fill roles such as ‘the doorboy, the cleaner, the sojer, the crook, the squeezer, the lounge, the curman, the tourabout, the mussroomsniffer’ (FW 142.8-10). They are the ‘porters of the passions’ (FW 142.17) of the age of humanity, and also the 12 members of the jury. When armed, however, they form the military: ‘doyles when they deliberate but sullivans when they are swordsed’ (FW 142.26-27). As both the jurors and warriors who judge and dispossess HCE, they are his reciprocal, the fallen but vengeful caste which judges Shem/HCE in the age of humanity. The Doyles as jurors are hostile toward the latter, who is described as ‘still extremely offensive to a score and four nostrils’ dilatation’ (FW 558.5-6). The offensive smell Shem/HCE emits in Book III.4 recalls Shaun’s comments concerning Shem, ‘the evilsmeller’ (FW 182.17), in Book I.7, specifically that ‘no-one, hound or scrublady, not even the Turk, ungreekable in purscent of the armenable, dared whiff the polecat at close range’ (FW 181.22-24). Nor does the violent cycle of *Finnegans Wake* allow for the evolution of the 12 warrior/jurors into Marxian commune participants sharing equally productive output. Rather, unenlightened, they are closer to Irish catholics, waiting for the manifestation of the deity in the second coming:

Numerous are those who, nay, there are a dozen of folks still unclaimed by the death angel in this country of ours today, humble indivisibles in this grand continuum, overlorded by fate and interlarded with accidence, who, while there are hours and days, will fervently pray to the spirit above that they may never depart this earth of theirs till in his long run from that place where the day begins, ere he retourneys postexilic. (FW 472.28-34)

The incitement to the Finnegans to rise suggested in one reading of the title is not so much directed to the mass-man as to a mass of enlightened or creative individuals in an anarchy of creative difference. Such an event, however, requires that the Doyle’s first learn the lesson of disobedience Celine asks of us at the conclusion of *Voyage au bout de la nuit*.

## Sex and Power

While power shifts from father, then one twin to the other, the female characters of the *Wake* never accede directly to power. If in the Prankquean episode ‘one man in his armour was a fat match always for any girls under shurts’ the bargain struck with Jarl van Hoother was that the Prankquean ‘shut up shop’ and ‘was to hold her dummyship’ (FW 23.5-13): namely contain both her tongue and her children. The enslavement of women, as well as their intellectual subordination, appears to have been the outcome of HCE’s original creative act: ‘Duddy shut the shopper op and Mutti, poor Mutti! brought us our poor suppy’ (FW 161.23-25). Moreover, if women are liberated to some extent in the age of humanity, it is via the agency of the Shem/HCE figure, as opposed to the women of *Finnegans Wake* themselves engaging in emancipatory social action: ‘Two pretty mistletots, ribboned to a tree, up rose liberator and, fancy, they were free!’ (FW 588.35-36). As ‘treegrown girls’ (FW 252.18) they are the mistletoe which in Norse legend Balder unwittingly threw at Siegfried causing his death. Similarly it is Shem’s pen which liberates ALP’s self-expression, the converse of HCE’s penis which enslaves her to her reproductive capacity, when he ‘lifts the lifewand and the dumb speak’ (FW 195.5). In the *Wake*, women from past ages are portrayed as being born into a type of sexual serfdom: for instance, ALP as ‘absolete turfwoman’ (FW 575.5) proposes a marriage/business relationship in the age of humanity based on ‘pardonership with the permanent suing fond trustee, Monsignore Pepigi, under the new style of Will Breakfast and Sparrem’ (FW 575.28-30). This is denied her by ‘Judge Jeremy Doyler’ (FW 575.32) because:

the woman they gave as free was born into contractual incapacity (the Calif of Man v the Eaudelusk Company) when, how and where many’s mancipium act did not apply and therefore held supremely that, as no property law can exist in a corpse, (Hal Kilbride v Una Bellina) Pepigi’s pact was pure piffle. (FW 576.2-6)

Like their male counterparts, Issy, ALP and Kate exchange identities in the cycle of time, and as a river can be perceived as a cycle of renewal through the process of precipitation: ‘the one substance of a streamsbecoming’ (FW 597.7-8). There is no cross-over of

identity between male and female characters, however, particularly where power is concerned.<sup>21</sup> Male and female merge only in the sin of reproduction. Women only exercise power to the extent allowed by their role as child-bearers, as indicated in the Prankquean episode, and by their sexual attraction in the eyes of the males who compete for sexual possession of Issy. The ‘dummyship’ conferred upon the Prankquean means that the letter ALP writes (herself or through Shem) is overtly simplistic; it is a picture of life rather than an intellectual treatise, much like the Christian gospels which describe the life of Christ, rather than a philosophical treatise or codification of his teachings. The major class divide in *Finnegans Wake*, therefore, is between male and female, with males predestined in the *Wake* to maintain power over females in an ineluctable, socially organic cycle. The roles of ALP and Issy are overtly limited to the sexual and reproductive, as borne out by the answer to the narrator’s question whether they were ‘only two disappointed solicitresses on the job of the unfortunate class on Saturn’s mountain fort? That was about it, jah!’ (*FW* 90.16-18). Similarly, ALP’s discourse is constrained to being at most co-author and signifier of the genetic message of an entombed/wombed HCE: ‘life wends and the dombs spake!’ (*FW* 595.2).

### Subverting the Cyclic Reproduction of HCE

With the rise of Nazism in Germany and various forms of fascism dominant in other European countries following the economic collapse that sparked the Great Depression, Joyce would have appreciated the potential of a fall of the mass-man democracy in Europe, whether through a Hitler, Mussolini, Stalin or other totalitarian dictator of both humble origin and grand design. After the economic collapse of Shem/HCE in Book III.4, Book IV similarly posits the potential reincarnation of a new HCE. Taken at face

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<sup>21</sup> While the washerwomen of Book I.8 are transformed into tree and stone at the conclusion of the chapter, from my perspective this reflects the divided nature of the female in the *Wake*, particularly in their relationships to the males, rather than a metamorphoses into Shem and Shaun.

value, there appears little scope in the cyclic nature of the *Wake* for planning the future intelligently. Rather, human development in the *Wake* is a process of dialectic between opposites, a movement between unity and difference, represented by motifs such as the tree and stone, and the synthesis consists of individual HCE figures who are consistently random in form: 'Willed without witting, whorled without aimed' (*FW* 272.4-5).

While HCE is often characterised as an omnipotent warrior-dictator, and as a consequence even a deity, all cooperative decision-making bodies of authority, such as the Doyles noted above, are suspect. This is not peculiar to *Finnegans Wake*, as Stephen Dedalus, at the outset of *Ulysses*, enunciates his 'masters' as the 'imperial British state' and the 'holy Roman and apostolic catholic church', and a third, who wants him only for 'odd jobs', is constituted by the Irish (*U* 1.638-44).<sup>22</sup> He is suspicious of the nationalist fervour of the Irish republican movement, and similarly of the idealism of AE (George Russell), which in Stephen's mind condemned humanity to be 'the sacrificial butter' (*U* 9.64) of a realm of ideas. Rather, Stephen's answer to nationalism in the Circe chapter is individualist: 'But I say: Let my country die for me. Up to the present it has done so. I didn't want it to die. Damn death. Long live life!' (*U* 15.4473-74). The ideology of *Ulysses* refutes the demand of the state upon the individual to die in its wars. Yet, socialism's failure to unite the workers to prevent World War I may well have suggested to Joyce (writing during the lead up to World War II) that faith in pacifism alone was unlikely to prevent war. Indeed, Christ's pacifism has historically been raised as a rationale for war and genocide rather than a converse toleration. The principle of 'turning the other cheek' has never been accepted in Christian society,<sup>23</sup> and to illustrate the point it is the Christian Shaun who derides Shem in Book I.7 for avoiding, like Joyce himself, World War I: 'our low waster never had the common baalamb's pluck to stir out

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<sup>22</sup> Stephen's inability to work as an artist in Ireland is discussed further below, p. 207.

<sup>23</sup> Bertrand Russell in a 1922 essay noted that it was illegal to express disbelief in the Christian religion, but also 'illegal to teach what Christ taught on the subject of non-resistance', *Sceptical Essays* (1935; London: Unwin Books, 1961), p. 102.

and about the compound while everyone else of the torchlit throng, slashers and sliced alike, mobbu on massa, waaded and baaded around' (*FW* 178.12-15).

In the age of the deity, HCE is described as, 'Loud, hear us! | Loud, graciously hear us!' (*FW* 258.25-26), and consistently the ricorso of Book IV begins with a blessing in preparation for the awaking of the HCE deity following the economic ruin of Shem/HCE. The dawn is heralded by a cock crowing, the phrasing of which simultaneously alludes to the fornication with, or destruction of, an Osiris or Iron Duke in the age of humanity: 'Conk a dook he'll doo' (*FW* 595.30). Ultimately, however, neither the sun nor HCE rise. While the identity of HCE is ambiguous, indeed kaleidoscopic, should he rise, he most likely would be a warrior, and quite bloodthirsty at that. Shem describes HCE as 'Terror of the noonstruck by day, crytogam of each nightly bridable' (*FW* 261.26-27), and of the many allusions to deities and other 'great males' in Book IV, there are numerous warlike characters, both mythological and historical:

Osseania. (*FW* 593.5)

Foyn MacHooligan. The leader, the leader. (*FW* 593.12-13)

genghis is ghoon for you. (*FW* 593.17-18)

Arcthuris is comeing! (*FW* 594.2)

Arans Duhkha. (*FW* 595.22)

nolly. (*FW* 621.18)

The anti-violence of Stephen Dedalus is parodied in the character of the peace-loving Shem, and the theoretical notion of a lasting peace is consistently portrayed as a 'farce'. *Finnegans Wake* acknowledges the destruction implicit in human conflict, and suggests that it is all but inevitable. As the Four Historians rise following the fall of HCE in Book II.3, on the eve of HCE's resurrection in Book IV they and their desire for knowledge are again laid to rest: 'Mildew, murk, leak and yarn now want the bad that they lied on' (*FW* 598.22-23). The possibility that the rising HCE will be a victorious Hitler may be surmised from the Nazi slogan 'Strength through Joy' contained in the following phrase of Book IV: 'And your last words todote in camparative accoustomology are going to

tell stretch of a fancy though strength towards joyance, adyatants, where he gets up' (*FW* 598.23-25). As an alternative, however, the implicit anti-authoritarian, anarchist tolerance of 'strength through Joyce' can also be derived from the above quotation.

Joyce's attitude toward HCE appears ambivalent. At the outset of the *Wake*, the Four Historians are described as persuading HCE to remain in his coffin, 'Hold him here, Ezekiel Irons, and may God strengthen you' (*FW* 27.23-24). The story of HCE is 'the tale [ . . . ] of a Mons held by tent pegs' (*FW* 113.18-19). In Book IV Joyce is perhaps reluctant to portray a risen HCE, and indeed it would be incompatible with the textuality of the *Wake*, for such a unified political state, as the twentieth century can amply demonstrate, is antithetical to the subversive difference of art. The rise of an HCE is the end of one civilisation and the beginning of another. What has passed, and its memory, will be destroyed, and 'the pitcher go to aftoms on the wall' (*FW* 598.21-22), but this is no matter in the philosophy of the *Wake*, for in the dump, genes, literature and civilisation, all resurface:

What has gone? How it ends?

Begin to forget it. It will remember itself from every sides, with all gestures, in each our word. Today's truth, tomorrow's trend.

Forget! Remember! (*FW* 614.19-22)

Similar to the idealism of AE which Stephen notes in *Ulysses*, the cycle of violence in *Finnegans Wake* itself becomes unreal in Joyce's idealised literary model of historical development. Commenting upon the overt cycles of Wakean history but without reference to the subversive implications of Shem's non-participation, Sheldon Brivic suggests that in the *Wake* 'Violence is transformed into a puppet show or comedy routine, seen from a distance, recounted by a scholar, isolated from feeling or associated with mythological rebirth: "Phall if you but will, rise you must" (*FW* 4.15-16). No one really gets hurt; and the painful aspect of sex is censored, as the benign harmlessness of father H.C.E. indicates'.<sup>24</sup> Yet, there is a danger in taking the *Wake*'s representations of the violent cycles of masculine reproduction at face value. Whether HCE will rise in

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<sup>24</sup> Sheldon Brivic, *Joyce between Freud and Jung* (Port Washington: Kennikat Press, 1980), p. 212.

Book IV, despite ALP's calls for him to do so, is open to question. Despite the narrator's demands that 'Health, chalice, endnessnecessity! Arrive [ . . . ]. You yet must get up to kill (nonparticular)' (*FW* 613.27-33), HCE's reincarnation is left as a potentiality. ALP changes her attitude toward her living husband, who she decides is 'but a puny' (*FW* 627.24), as she drifts away out into the massive arms of her spiritual father, the ocean. Yet, the terrible omnipotence of the sea-deity leads the reader to suspect that HCE is ultimately a fantasy of potency sustained by his widowed wife. This perception of HCE is in turn nurtured by ALP within their descendants and thus, in the heart of culture, can manifest itself as the omnipotent warrior. The potential return of the deified singularity is less obvious in the final monologue of *Ulysses* with its promise of a reinvigorated and masculine Bloom, but it is explicit in *Finnegans Wake*. The irrational terror of death is inculcated by the ferocious enormity of ALP's approaching father, and Joyce indicates what the apocalyptic return, or judgement day, of a true HCE might entail. With Nazism's prelude of genocide, propaganda, manipulation of sexuality and racial, cultural and political 'cleansing' - had Hitler won World War II, Joyce's fears for Western civilisation might well have been realised.

## 6

# THE LETTER

The various examples of the letter, and particularly the *Wake*'s narrative descriptions of it, are diverse, as indicated for instance in the manifold list of titles of ALP's 'mamafesta' at the outset of Book I.5. A discussion of the letter's function in the *Wake* must to some extent account for such a profuse variety. In attempting such a discussion (or at least adding to the wider literary discussion of the letter motif by *Finnegans Wake* critical works), this chapter explores the dichotomy of the letter in the context of male and female creativity, and in particular the duality between the genetic letter sent via sexual reproduction and the creative literary letter. That Joyce intended the letter to function on these two levels is indicated in the Buffalo Notebooks, as Roland McHugh shows in *The Sigla of Finnegans Wake*, where the letter Shaun delivers to the age of humanity is himself, yet Shem's letter is his fiction:

But VI.B.5.139 gives '▲ his † is himself' and 431.21 matches this with 'Jaun delivered himself'. Against this we must set 192.18-19 where ['s letter is 'the cross of your own cruel fiction'.<sup>1</sup>

Shaun preserves the culture of the fallen HCE, and as a repressive acolyte of HCE, he establishes his father's religion, as indicated by the Buffalo Notebook's reference to the delivery of the cross (†). Moreover, the letter Shaun delivers, while genetically

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<sup>1</sup> Roland McHugh, *The Sigla of Finnegans Wake* (London: Edward Arnold, 1976), p. 41.

comprised of ‘himself’, includes the biological pattern or message of the deified primal HCE. Accordingly the letter Shaun delivers to Issy is described as his sperm:

may his hundred thousand welcome stewed letters, relayed wand postchased, multiply, ay faith, and plultiply! (*FW* 404.36-405.1)

— I see. Very good now. It is in your orangery, I take it, you have your letters. Can you hear here me, you sir?

— Throsends. For my darling. Typette!

— So long aforetime? Can you hear better?

— Millions. For godsend. For my darling dearling one. (*FW* 478.1-5)

Shem’s letter, on the other hand, is purely textual. The accuracy of both messages, however, both spermatic and cultural, is questioned in the *Wake* and their diversity forms part of the fragmentation of HCE’s picture over time. Shem’s message is similarly a reconstruction of HCE, which as a literary fiction is also represented by the cultural icon of the ‘cross’ and can be perceived as the seed of a new ‘religion’. While Shem’s writing asserts the differences emanating from the sin, Shaun’s retrospectively focuses upon enforcing the original unity of HCE (see below p. 184). Paradoxically, Shem’s art concerns the new ‘nobodies’ descended from HCE, ‘perhaps an artsaccord (hoot’s hoot) might sing ums tumtim abutt the Little Newbuddies that ring his panch’ (*FW* 415.17-19), and his emphasis upon difference subtly seeks to inhibit both the perception and resurrection of a unified HCE.

The duality of reproduction is bound up in paradoxical relationships between all the members of the Wakean family, and the dichotomy between the genetic message and cultural/linguistic artifact cannot be related solely to the social conflict between Shaun and Shem. Where Issy as temptress and Shaun as Buckley are directly associated with HCE’s fall, they are similarly responsible for his genetic rebirth. Where Shaun lectures upon the deity’s law against free love to the sexual Issy, in his manifestation as Father Michael he is nevertheless responsible for ravaging her. Both ALP and Shem focus upon the cultural aspect of HCE, yet ALP ‘faces the wall’ in her desire to vindicate HCE, while Shem undermines HCE through his literary production. Shem is opposed to the deity, and yet his writing in its unearthing and scrutiny of HCE nevertheless provides a rejuvenated, albeit differentiated, vision of the deity for a new cycle of history. Both

Shaun and ALP can be associated with the stone motif, and its identification with an encapsulation of a past HCE. Conversely, Shem and Issy look forward in time, freeing themselves from the prohibitions of the fallen deity. The following diagram shows both the complementary and contradictory relationships between the family members in their conservation of an old and sexual/textual production of a new HCE:

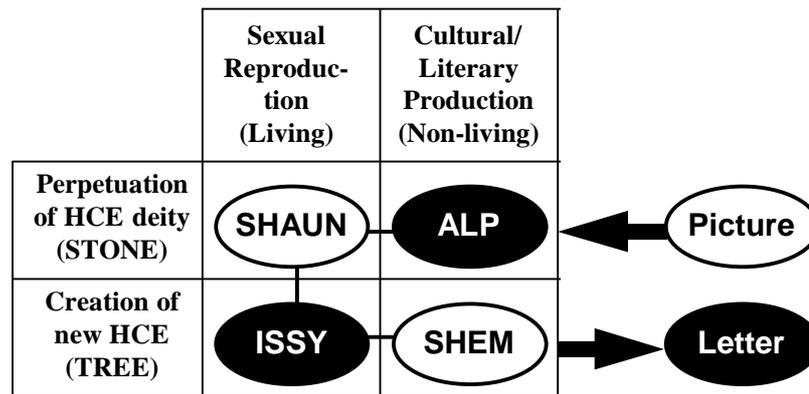


Diagram 1: Relationship of the biological and cultural letters

The resolution of the dichotomies involved, however, rests in the cyclic reproduction of the fictive persona of HCE, an outcome which marginalises the female in the myth of the male deity.

### The Letter as Condom

Expressed in terms of the tree/stone motifs, despite Shaun’s reactionary perspective, he clearly delivers the ‘tree’ of life which allows HCE to move through time. Shem’s avant-garde artifact composed using fecal matter, and later to be discovered in a midden, is conversely a ‘stone’ occupying space and freezing HCE in time. For this reason the Shem/HCE of the Book III.4 is depicted during love-making as wearing a contraceptive: that is, the letter Shem/HCE writes is not new life but is a literary depiction of such. Similarly, the letter is in one sense described in terms of a used condom, for Shaun carries ‘them bagges of trash which the mother and Mr Unmentionable (O breed not his same!) has reduced to writing’ (FW 420.3-5). HCE himself is ‘a dud letter, a sing a song

a sylble; a byword, a sentence with surcease' (*FW* 129.7-8). The letter is portrayed as the used condom of Book III.4 which figures in the court case concerning contraception:

Since then the cheque, a good washable pink, embossed D you D No 11 hundred and thirty 2, good for the figure and face, had been circulating in the country for over thirtynine years [ . . . ] though not one demonetised farthing had ever spun or fluctuated across the counter in the semblance of hard coin or liquid cash. (*FW* 574.25-30)

Claudine Raynaud opens her discussion of the letter in 'Women, the Letter Writer; Man the Writing Master' with Shem's statement that:

All the world's in want and is writing a letters.<sup>5</sup> A letters from a person to a place about a thing. And all the world's on wish to be carrying a letters. A letters to a king about a treasure from a cat.<sup>6</sup>

<sup>5</sup> To be slipped on, to be slept by, to be conned to, to be kept up. And when you're done push the chain. (*FW* 278.13-17,N5)

Raynaud glosses Issy's footnote in the above quotation as referring to the fecal deposit of the Russian General.<sup>2</sup> An additional reading, however, is that the letter referred to is a French letter (or condom); fecal matter can of course be 'slipped on' and 'slept by', though 'conned' includes a reference to the French *con*, or 'cunt', and 'kept up' likewise indicates a desire to minimise either spillage or impotence. Moreover, fecal and biological creativity are analogous activities in the *Wake*. The letter described by Shem is similarly genetic, for the treasure referred to is derived from the female genitalia. There are numerous references in the *Wake* equating 'pussy' with the vulva, and a similar association of the word 'cat' in the above quotation is consistent with the *Wake*'s frequent descriptions of ALP's vagina. Note six, not quoted by Raynaud, is Issy's comment upon the word 'cat', specifically 'With her modesties office' (*FW* 278.N6), which also adds weight to the implication of vulva.

The non-reproductive message Shem creates is also referred to as a condom in Book IV. At the outset of the conflict between Patrick and Balkelly, Muta, or 'change' asks

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<sup>2</sup> Claudine Raynaud 'Woman the Letter Writer; Man, the Writing Master', in *James Joyce Quarterly* 23 (1986), 299-324 (p. 299).

Juva, 'youth',<sup>3</sup> to borrow 'that hordwanderbaffle from you, old rubberskin'. Juva replies: 'Here it is and I hope it's your wormingpen, Erinmonker!' (*FW* 610.30-32). As a 'wormingpen' it is both bed warmer and a penis container that will ensure that Shaun's exhortation to Issy/ALP is fulfilled: 'O breed not his same!'. The 'bagses of trash' that Shaun carries as post, or at least an empty sack, is handed back to a youthful version of Earwicker, or here 'Erinmonker' in anticipation of the continuation of the *Wake* cycle. When Shem/HCE is making love to ALP in Book III.4 (with condom fitted) she also describes him as 'Ye hek, ye hok, ye hucky hiremonger' (*FW* 584.5), with 'iron monger' an echo of Cain's descendant, Jubal Cain, the 'artificer in brass and iron',<sup>4</sup> and by extension to the Grecian artificer Dedalus.

### Wetting the Tea

Patrick McCarthy points out that the final version of the letter is written on eggshells (*FW* 615.10) which he suggests is significant both because of the food themes in the final version of the letter, and the close association of the Humpty Dumpty nursery rhyme with the fall of HCE.<sup>5</sup> The egg theme of the final letter should also include cognisance of the human 'egg'. If the letter is read on broken eggs shells, it was written on an unbroken egg, and is the fragmented and scattered remains or 'report' of an HCE figure. This fallen HCE is the Shem/HCE of the previous age of humanity, for as McCarthy notes 'the tea stain specified at *FW* 111.20 (and alluded to elsewhere - 28.28-29, 112.30,

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<sup>3</sup> Danis Rose and John O'Hanlon, *Understanding Finnegans Wake: A Guide to the Narrative of James Joyce's Masterpiece* (New York: Garland Publishing, 1982), p. 302.

<sup>4</sup> Adaline Glasheen, *Third Census of Finnegans Wake: An Index of the Characters and Their Roles* (Berkeley: University of California Press, 1977), p. 150, quotes Genesis 4.

<sup>5</sup> Patrick McCarthy, 'The Last Epistle of *Finnegans Wake*', *James Joyce Quarterly*, 27 (1990), 725-34 (p. 732).

369.32) is missing in Book IV'.<sup>6</sup> While he suggests this maybe the consequence of the text not providing a statement of the condition of the letter manuscript, the lack of a tea stain could also be a consequence of Shem/HCE's use of a condom in Book III.4. The letter in Book IV describes the commercial HCE of the previous chapter when it acknowledges that his 'cheek is a compleet bleenk' (*FW* 617.1) and whether referring to a blank cheque, shooting blanks, an unsigned or blank letter, or his innocence with respect to the 'domestic service' (*FW* 616.36), ALP understands that ultimately the outcome is identical to the fate Patrick/Shem suffered at the hand of Balkelly/Shاون: 'one two four. Finckers. Up the hind hose of hizzars' (*FW* 617.2-3). A similar action occurs in the Story of How Buckley Shot the Russian General when Butt overcomes Taff's hesitancy when he '*shouts his thump and feeh fauh foul finngures up the heighhohs of their ahs!*' (*FW* 352.28-29). Yet the Shem/HCE of Book III.4 is not the only Wakean creator to fall as a result of not signing his letter. King Mark of the Tristan and Isolde chapter is persecuted because of literary and sexual impotence, and a flatulence (as opposed to solid creativity) reminiscent of HCE's confession in Book II.3 (see above, p. 45):

poor Mark or Marcus Bowandcoat, [ . . . ] the poor old chronometer, all persecuted with ally croaker by everybody, [ . . . ] because he forgot himself, making wind and water, and made a Neptune's mess of all of himself, [ . . . ] and because he forgot to sign an old morning proxy paper, a writing in request to hersute herself. (*FW* 391.14-20)

Like King Mark in the above, Shem is also depicted as 'broking wind' (*FW* 149.8-9) and additionally ALP describes him as 'windblasted tree of the knowledge of beautiful andevil' (*FW* 194.14-15), both phrases alluding to Stephen's parody of the Last Supper in the Oxen of the Sun chapter of *Ulysses*: 'Desire's wind blasts the thorn tree but after it becomes from a bramblebush to be a rose upon the rood of time' (*U* 14.290-92).

The union of male and female is a 'sham' when the letter is not an act of conception but either fornication which does not lead to reproduction of HCE or a sterile literary creation which must be content to describe in graphic detail the sexual activity of the

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<sup>6</sup> Patrick McCarthy, 'The Last Epistle of *Finnegans Wake*', p. 727.

genetic letter. Schaffer suggests that Shem/HCE's sexual act of Book III.4 is a failure as HCE does not come. The phrase 'never wet the tea' (*FW* 585.31) is equally applicable to not coming or wearing a condom, or indeed perhaps both, and there are many sightings of a condom in this chapter:

man's gummy article, pink. (*FW* 559.15-16)

a pinky on the point. (*FW* 567.7)

a good washable pink. (*FW* 574.25)<sup>7</sup>

burst his dunlops. (*FW* 584.13)

auricular of Malthus. (*FW* 585.11)

That HCE did come (in amongst the various crowings of the cock) might well be indicated by the comment which apparently requests secrecy (and thus a silence surrounding the delivery of the letter) concerning the sexual act: 'mercy, good shot! only please don't mention it!' (*FW* 585.13-14). Following his failure to 'wet the tea', however, the narrator insists HCE 'go rightoway back to your Aunty Dilluvia, Humphrey, after that' (*FW* 585.32-33), emphasising the 'river of life' in its censure of HCE's breach of catholic law. This phrase also refers to the 'antediluvian' (*FW* 14.16-17) period of the time scale set out in Book I.1. One clue as to why Shem/HCE is wearing a condom, and why this crime is as significant in Wakean mythology as it is in the catholic, might be gleaned from the subsequent instruction to Shem/HCE: 'Retire to rest without first misturbing your nighboor, mankind of baffling descriptions. Others are as tired of themselves as you are' (*FW* 585.34-36). There is a similar divergence in attitude between Shaun and Shem to the wasting of seed in Shaun's depreciating

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<sup>7</sup> Mary Lowe-Evans suggests that 'a good washable pink' (*FW* 574.25), 'is undoubtedly a diaphragm because it is "washable" and "good for the figure"', in "'The Commonest of All Cases": Birth Control on Trial in the *Wake*', in the *James Joyce Quarterly* 27 (1990), 803-14 (p. 808). Washable condoms, however, were used far more extensively before the disposable versions became widely and legally available, and condoms are equally a preventative to the ravages of pregnancy upon the female figure.

references to Shem's literature as masturbation (see also, pp. 33, 91, 128) and both forms of Shem's 'deviance', sexual and textual, are related to his non-participation in the reproduction of a patriarchal *logos* of violence.

### Halting the Genetic Message

Mary Lowe-Evans suggests the Umbrella Case of Book III.4 reflects the numerous court cases concerning birth control in the 1920s, and that the chapter 'reproduces all sides of the birth control case [but] finally seems to assert that the urge to reproduce will generally prevail over the desire for "pure" sex'.<sup>8</sup> Shem as Taff in the Story of How Buckley Shot the Russian General is also described as using an umbrella as a solution to a riddle in his head: *'a smart boy, of the peat freers, thirty two eleven, looking through the roof towards a relevention of the karmalife order privious to his hoisting of an emergency umberolum in byway of paraguastical solation to the rhyttel in his hedd'* (FW 338.5-8). McHugh glosses '*rhyttel*' as the Welsh *rhyfel* meaning 'war'; thus, using a condom to prevent the genetic passage of HCE from the past to the future, Shem attempts to prevent HCE's reincarnation and the consequent social upheaval and/or war. The final title of the letter given in the list of 'mamafesta' titles in Book I.5 concerns the fall of HCE in Book III.4 and similarly alludes to the use of a 'raincoat':

*First and Last Only True Account all about the Honorary Mirsu Earwicker, L.S.D., and the Snake (Nuggets!) by a Woman of the World who only can Tell Naked Truths about a Dear Man and all his Conspirators how they all Tried to Fall him Putting it all around Lucalizod about Privates Earwicker and a Pair of Sloppy Sluts plainly Showing all the Unmentionability falsely Accusing about the Raincoats. (FW 107.1-7)*

Shem's non-participation in the genetic competition for existence, 'the strangle for love and the sowiveall of the prettiest' (FW 145.26-27), suggests that the use of the condom/umbrella is a counterpart to his non-reproductive literary letter: an act or message of peace. As such, Shem/HCE's use of a condom parallels the 'sham' of his literary letter, and as an act of resistance is a symbolic preventative to the recurrence of

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<sup>8</sup> Lowe-Evans, "'The Commonest of All Cases'", pp. 803-04.

the deity HCE whom ALP anticipates in Book IV. Moreover, the use of a condom was a crime against a church whose sexual ethics were based on the one hand upon classical models of sexual self-conservation<sup>9</sup> and on the other Judaic laws which anticipated a second coming. It was a transgression too against the militarist state of Joyce's day, as Mary Lowe-Evans points out, citing Margaret Sanger's account of the 1920s:

The world War and the eventual triumph of militarism were finally to effect a *volte-face*, and the nation which had [taught] 'conscious procreation' was by the irony of circumstance to give prizes to the parents of large families and later to enact new and drastic laws against the practice of contraception.<sup>10</sup>

Given the various states' needs for additional bodies to throw upon the pyre of war and fulfil the mechanical needs of industry, the use of a condom might indeed be perceived as a war 'preventative', or perhaps reproduction 'strike'. While the warlike Shaun delivers his biological letter as the 'mailman of peace' (*FW* 408.10), hastening time and the upward cycle of civilisation, at the end of time Shem attempts to halt biological time and prevent the renewal of its cycle.

## A Parcel of Cakes

The references to a Christmas parcel of cakes in the interpolated letters equates elements of the physical birth of Christ with the ritual of eating his body. The inconsistencies between the various archaeological letters mirrors the fragmentation and distortion of the picture of HCE and his presence in the letter. The language of the *Wake* stresses the differences in the remnants of HCE, emphasising the resultant post-fall plurality and undermining the potency of the deity contrary to the perception of a unified HCE held to by Shaun and the Four Historians (see below, p. 184). Nevertheless, it is possible to

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<sup>9</sup> See Michel Foucault, *The History of Sexuality*, three volumes., trans. by Robert Hurley (Harmondsworth: Penguin, 1990-92)

<sup>10</sup> Margaret Sanger, *My Fight for Birth Control* (New York: Farrar and Rinehart, 1931), p. 68, cited in Lowe-Evans, "The Commonest of All Cases", p. 806.

perceive amid the fragmentation of the interpolated letters the consistent theme of rebirth which it shares with the elusive content of *Finnegans Wake* itself. The theme of a Christmas parcel, or parcel of cakes, indicates the rebirth of a deity and can be perceived in all of the letters:

a muddy kissmans [ . . . ] and there's going to be a gorgeups truce for happinest childher everwere [ . . . ] foder allmichael and a lugly parson of cates. (*FW* 11.14-24)

born gentleman with a beautiful present of wedding cakes for dear thankyou Chriesty and a grand funferall of poor Father Michael. (*FW* 111.13-15)

I and we (tender condolences for happy funeral, one if) so sorry to (mention person suppressed for the moment, F.M.). [ . . . ] A lovely (introduce to domestic circles) pershan of cates. [ . . . ] With best from cinder Christinette if prints chumming. (*FW* 280.10-22)

gentlemine born, milady bread [ . . . ] If you could me lendtill my pascol's kondyl, sahib, and the price of a plate of poultice. Punked. With best apolojigs and merrymoney thanks to self for all the clerricals and again begs guerdon for bistrispissing on your bunificence. (*FW* 301.11-302.7)

for further oil mircles upon all herwayferer gods and reanouncing my deviltries as was I a locally person of caves until I got my purchase on her firmforhold. (*FW* 365.1-3)

To hear that lovelade parson, of case, of a bawl gentlemale, pour forther moracles. (*FW* 617.24-25)

While for whoever likes that urogynal pan of cakes one apiece it is thanks, beloved, to Adam, our former first Finnlatter and our grocerest churcher, as per Grippith's varuations, for his beautiful crossmess parzel. (*FW* 619.2-5).

The refreshment at HCE's wake describes a parallel between the sacrament of the eucharist in the Christian mass and his genetic reconstitution. On the one hand, Father Michael's name indicates an association with Shaun and his biological reproductive function, and Shem's entreaty to 'gentlemine born' (*FW* 301.11) cited above for a 'lentill' of money similarly indicates the Stanislaus/Shawn character. On the other, the parcel of cakes, as 'crossmess parzel' is related to the textual letter, and as a 'lugly parson', 'pershan of cates' and 'person of caves', the archaeological remains of HCE is indicated. The address of one letter to be delivered to HCE begins 'Gee. Gone' (*FW* 420.19) and is annotated upon its (non-)delivery as 'Noon sick parson' (*FW* 420.24). HCE expires at noon, the time of both the original sin and the writing of the letter, and as 'no such person', he is the parcel of cakes or 'parson' referred to in the letter. Father

Michael on one level is Shaun in his incarnation as HCE, a pastor/Ondt/postman surrounded by adoring females, unsuccessfully denying his sexuality: 'jingaling his jellybags for, though he looked a young chapplie of sixtine, they could frole by his manhood that he was just the killingest ladykiller' (FW 430.30-33). Shaun's predilection for using violence against Issy has been discussed above (p. 88), and Issy's footnote to the letter reproduced in the Nightlessons chapter suggests that Father Michael uses his genitals/HCE cakes to betroth, betray, strangle or orally rape young girls, and she concludes her note with an 'amen' linking motherhood and feminine silence with the cycles of the *Wake*:

The good fother with the twingling in his eye will always have cakes in his pocket to bethroat us with for our allmichael good. Amum. Amum. And Amum again. (FW 279.N1.35-37)

Implicit in the Viconian repetition of the word 'Amum' is that the cycles of the *Wake* are predicated upon the silencing of the female through motherhood.

## Documents Number One and Two

That there are two types or two different perceptions of the letter in the *Wake* is confirmed by the recurring references to 'document number one' and 'document number two'. These apparently separate documents describe versions of the letter in terms of the stone and the tree motif; the first is handed down as a fragmented relic, whether archaeological, literary or genetic, whereas document number two concerns new creation. Document number one, the voice or evidence of authority from the past, is accordingly a picture of the deified HCE. It is investigated, much like the original letter discovered by the hen, by an archaeological dig:

in the matters off ducomans nonbar one [ . . . ] disassembling and taking him apart, the slammocks, with discrimination for his maypole and a rub in passing over his hump, drogueries inaddendance, frons, fesces and frithstool. (FW 358.29-36)

Various deductive assumptions concerning it are made which focus upon a past sin of creativity, fall and subsequent reconstruction of an HCE figure, such as '1) he hade to die it, the beetle, 2) he didhithim self, hod's fush, 3) all ever the pelican huntered' (FW

358.36-359.1). Moreover, document number one corresponds with the picture motif of *Finnegans Wake*, for rather than read, it is seen. References to it throughout the *Wake* emphasise its unreadability and its composition of cultural or biological artifacts relating to HCE:

The original document was in what is known as Hanno O'Nonhanno's unbrookable script. (FW 123.31-33)

to shellalit on the darkumen (scene as signed, Slobabogue). (FW 350.29-30)

the auctioneer there dormont, in front of the place near O'Clery's, at the darkumound numbur wan, beside that ancient Dame street. (FW 386.19-21)

dogumen number one [ . . . ] an illegible downfumbed by an unelgible? (FW 482.20-21)

With the tyke's named moke. Doggymens' nimmer win! You last led the first when we last but we'll first trump your last with a lasting. (FW 528.32-34)

Consistent with the discussion of the picture and wall motifs above, document number one also corresponds to the various references to an initial creation of poetry/pottery overtly associated with the male excreta motif:

And he clopped his rude hand to his eacy hitch and he ordurd [ . . . ]. And that was the first peace of illiterative porthery in all the flamend floody flatuous world. (FW 23.3-10)

The stain, and that a teastain (the overcautelousness of the masterbilker here, as usual, signing the page away), marked it off on the spout of the moment as a genuine relique of ancient Irish pleasant pottery. (FW 111.20-23)

More poestries from Chickspeer's with gleechoreal music or a jaculation from the garden of the soul. (FW 145.24-26)

he downadowns his pantoloogions and made a piece of first perpersonal poetry that staystale remains to be. Cleaned. (FW 509.34-36)

I have been reciping om ominous letters and widelysigned petitions full of pieces of pottery about my monumentalness as a thingabolls. (FW 543.6-8)

While document number one focuses upon a material, often specifically excreta-related, creativity, document number two is oriented toward new productions, incorporating both literary creation and the biological reproduction of HCE facilitated by his descendants. Document number two is differentiated from the former in that it is centred upon the female and her importance to new life and creativity, and thus ALP describes Issy as her 'deckhuman amber too' (FW 619.19) in the postscript to the final

letter of Book IV. Further, document number two includes reference to all the members of the Wakean family romance:

decumans numbered too, (a) well, that the secretary bird, better known as Pandoria Paullabucca, [ . . . ] indiscriminatingly made belief mid authorsagastions from Schelm the Pelman to write somewords to Senders about her chilikin puck, laughing that Poulebec would be the death of her, (b) that, well, that Madges Tighe, the postulate auditressee, [ . . . ] hoping to Michal for the latter to turn up with a cupital tea [ . . . ] so that the loiter end of that leader may twaddle out after a cubital lull with a hopes soon to ear, comprong? (FW 369.24-370.1)

In the above, Shem provides the authorial pen and inspiration for ALP's 'belief', and Shaun as 'Michal' provides the sperm or 'tea' of the biological letter. While central to document number two, the *Wake's* women are portrayed as the means of production in the reincarnation of HCE. A duality of male and female subject matter associated with the respective documents is also evident in the following where the first letter described emphasises female sexuality, 'apurr a puss' and 'brid', while the 'others' describe the trade and warfare of the 'antediluvian' period of the *Wake*:

One's apurr apuss a story about brid and breakfedes and parricombating and couchcouch but others is of tholes and oubworn buyings, dolings and chafferings in heat, contest and enmity. (FW 597.16-19)

The dichotomy between documents one and two also relates to the duality of the Old and New Testaments. When Shem prompts ALP to resurrect the deity/letter from her womb/tip he is referring to himself, paralleling the birth of Christ by Mary at the instigation of the deity and Christ's subsequent identity as the deity reborn. Shem's literature imitates the biological creativity of the original sin, but he is Christ-like in that he does not participate in sexual reproduction. Excluded from sexual access to females, and as such an outcast, Shem, similar to Stephen's depiction of Shakespeare and the deity as 'a wife unto himself' (U 9.1052), and must instead seek his escape through time via a textual reproduction of life. It is Father Michael, the Shaun/HCE figure, who 'wets the tea', and allows the ancient HCE to biologically reassert himself in an identity defined by the textual letter. Shaun progresses the cyclic history of HCE, whereas Shem conversely seeks understanding of HCE through comprehension of the cycles of the past: 'Hams, circuitise! Shemites, retrace' (FW 552.8-9). Both letters however may be

identical, with time causing them to be perceived as separate documents; one is a blurred remnant of the past, the other promises a new religion in the future, but the cyclic time scheme of the *Wake* allows them to be one and the same phenomenon. In effect, the fragmentation imposed by time, and the barrier to knowledge posed by the silence may make the picture/letter of the previous Wakean cycle appear different to the letter composed in the new cycle. Thus the biological letter produced by Issy for Father Michael also forms part of the picture when she asks Shaun to ‘scene’ or sign it:

It was heavily bulledicted for young Fr MI, my pettest parriage priest, and you know who between us by your friend the pope, forty ways in forty nights, that’s the beauty of it, look, scene it, ratty. Too perfectly priceless for words. (*FW* 458.3-7)

Signing with a signature containing the genetic picture of HCE, Shaun’s signature is a ‘scene’ which Issy considers too ‘priceless for words’. This connection between the picture and letter, the scene as genetic/textual signature, suggests that all new creativity represented by document number two is reduced with time to an archaeological relic forming part of the picture of HCE encapsulated in document number one.

### Non-Delivery of the Letter

As HCE does not rise in Book IV, there is the possibility that Joyce did not expect such a revenant to arise at all, reducing HCE’s resurrection to a cock and bull story, a description which in the *Wake* is read in a sexual sense: ‘your cock and a biddy story’ (*FW* 519.8). Nonetheless, ALP states that she wrote her hopes in her letter then buried it to await genetic rebirth: ‘I wrote me hopes and buried the page when I heard Thy voice, ruddery dunner, so loud but, and left it to lie till a kissmiss coming’ (*FW* 624.4-6). The emphasis placed upon the genetic rebirth of HCE amplifies Shem/HCE’s use of the condom in Book III.4 into a crime against the values of phallogocentric culture underpinned as it is by the *logos* of the male deity. The challenge that the *Wake* implicitly poses to this culture is expressed rather in its non-participation in the reproduction of that culture, particularly in the use of a language which dissipates its authority into difference, its sceptical metaphysics which displaces both the competitive masculine

ideology of the herd and its textual counterpart of artistic creativity, each of which facilitate the resurrection of an omnipotent, masculine singularity.

The loathing in general incorporated into descriptions of Shem/Joyce in *Finnegans Wake*, and the reciprocal favour endowed upon descriptions of Shaun and HCE, resonate with a false humility, and is an indication that HCE's return is not envisioned with enthusiasm. Along similar lines, Taff panders to Butt's ideology in the Story of How Buckley Shot the Russian General: Shem, although '*too wellbred not to ignore the unzemlianness of his rifal's preceedings, in an effort towards autosotorisation, effaces himself in favour of the idiology alwise behounding his lumpy hump*'; his motivation is partly safety and partly to '*pops lilly a young one to his herth*', and yet his stated allegiance to Butt/Shاون and his cult of food, '*Oholy rasher, Im believer!*' (FW 352.17-23), is false. The deity is treated as a cultural rather than spiritual phenomenon, and the rewriting of the central texts of religion deconstructs the phallogocentric position from which Joyce himself writes. Yet Joyce cannot write entirely outside of the culture that ultimately informs his language, despite his challenges to it materially, linguistically and metaphysically, and this dichotomy is portrayed by the *Wake*'s simultaneous movement both toward and away from the HCE singularity.

### Female Sexuality/Textuality

If Shaun is himself the letter he posts, Issy, as 'Nuvoletta' (FW 157.8), is similarly a biological version of the letter. Both male and female are required for the discovery of the historical letter and the production of the genetic letter. Talia Schaffer notes that 'both Kevin and Bidy are necessary to make the letter emerge from the dump; but Bidy does the material, physical labor, while Kevin produces the intellectual recognition of the letter's significance'.<sup>11</sup> The 'labor' referred to should also allude to the death-

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<sup>11</sup> Talia Schaffer, 'Letters to Bidy: About that Original Hen', *James Joyce Quarterly*, 29 (1992), 623-42 (p. 626).

defying labour of birth, although the *Wake* does not explicitly portray childbirth with the exception of the symbolic journey of Shaun the Post. ALP is portrayed as the river of life, and her role as such is comprehended quite graphically in the sexual congress in Book III.4, but *Finnegans Wake* is removed from the true miracle of birth, or perhaps excluded, as most men were of Joyce's generation. The miracle of female creativity, in particular the agony of childbirth, disappears with the silence of the female resulting from the dominant textual mythology of the male. Schaffer points out that while the wielder of the pen is Shem, the female is the 'allaphbed, the letter - but also the alluvial riverbed, the body of ALP - the marital bed', and Issy is similarly characterised in sexual-alphabetic terms as 'Typette, my tactile O' (*FW* 478.27).<sup>12</sup> Characteristic of the cycles of masculine return, the miracle of life in the *Wake* is constrained to that aspect of reproduction in which the male participates, namely sexual union.

Joyce does not provide his historical cycles with female intelligentsia, and the destiny of the female would appear eternally constrained to that of signifier. Both Suzette Henke and Shari Benstock suggest that text and female desire in *Finnegans Wake* are inextricably linked:

It is clear from the body of this epistolary teaser that sex and text are one: ALP has inscribed a feminine fiction into the fragmented rhetoric of her letter, and it is only by examining the text's deltoid holes that one begins to penetrate the mystery of female sexual/textual desire. As Shari Benstock notes, the 'letter/dream of desire starts and ends in the woman's body - in the River Liffey - the keys to which are given by Anna Livia through her 'Lps.' located at the mouth of the river, in the labia of the vaginal canal.<sup>13</sup>

Yet in Book IV, ALP signs the final letter herself, as Shem/HCE becomes redundant following his use of contraception in Book III.4. McCarthy notes that the discoverer of the final letter, the 'original hen', in Book IV metamorphoses into the 'coerogenal hun', and suggests that the chicken has switched sexes, changing from a hen to a *Hahn*, which

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<sup>12</sup> Schaffer, 'Letters to Bidy: About that Original Hen', pp. 625-27.

<sup>13</sup> Shari Benstock, 'Night Letters: Woman's Writing in the Wake', in *Critical Essays on James Joyce*, ed. Bernard Benstock, pp. 229-30, quoted in Henke, *James Joyce, and the Politics of Desire* (New York and London: Routledge, 1990), p. 188.

is German for rooster.<sup>14</sup> If at the beginning of time, the male creator is ‘wife unto himself’, at the end of time, the female is correspondingly without a male partner. This expression of the ‘annadominant’ may be short-lived, given that ALP drifts away to her death to be submerged in an ocean of masculine terror, and that ALP desires to be subordinated to the masculine deity. She states that she would gladly exchange her newly discovered voice for the silence of HCE’s tomb, the ‘dumbness’ imposed upon the Prankquean: ‘I wisht I wast be that dumb tyke and he’d wish it was me yonther heel’ (*FW* 617.31-32). It is perhaps female desire for the male at the end of time which restarts the cycle of the *Wake*, just as masculine desire results in the biological second coming. Her final word ‘the’, as Suzette Henke points out, is akin to the French *thé* meaning ‘tea’.<sup>15</sup> Tea is consistently used as a motif of marriage and sexual union in the *Wake*, and in this respect the final word is reminiscent of Molly’s final affirmation of sexual reproduction in *Ulysses*. Moreover, ALP’s consciousness overtly associates herself, like Molly’s faith in the Christian deity in the Penelope chapter of *Ulysses*, with an infinite and omnipotent masculine deity.

While Joyce implies the deity may never rise, the women of the *Wake* are portrayed as consistently focused upon male power, and Raynaud considers that the letters of *Finnegans Wake* are inescapably centred upon the male:

Ultimately, the letters are a product of male desires, fears, and guilts: the writing master Shem/Jerry makes Issy write them: ‘he would pen for her, he would pine for her’ (*FW* 301.11-12) (*pine* is slang for penis in French). Bypassing her, or rather through her, since woman is man’s mirror, the penman writes letters to himself emulating Swift and his correspondence with Stella.<sup>16</sup>

As alphabet, and womb, the female is used as the medium of creation by the male creator, and Raynaud goes on to suggest that the cultural process of teaching letter writing to women serves only to allow men to recreate themselves: ‘man’s enterprise to

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<sup>14</sup> McCarthy, ‘The Last Epistle of *Finnegans Wake*’, p. 730.

<sup>15</sup> Henke, *James Joyce, and the Politics of Desire*, p. 203-4.

<sup>16</sup> Raynaud, ‘Woman the Letter Writer’ p. 315.

teach woman how to write his desire is also an acknowledgment of her exile from language'.<sup>17</sup> In the *Wake*, the female is alienated from her own creativity, her consciousness reflecting the masculine values of social domination and is geared toward reproducing HCE figures. Mirroring a traditional feature of many cultures, the Wakean religion of HCE's second coming is also the source of ALP's desire for male children, and to this effect he 'cleared out three hundred sixty five idles to set up one all khalassal for henwives hoping to have males' (FW 128.31-33).

Sexual access is affected by textual or ideological belief. Accordingly, the younger Shem, his access to females determined by having the 'correct' answer, does not provide the answer 'heliotrope' in the Colours game of Book II.1. Shem's position is a development of Stephen's confusion in *A Portrait* where he is enticed by female sexuality, yet warned off by his religion. Shem realises that the issues of sexuality and textuality are interconnected and, in the absence of free love, by rejecting the deity he consequently rejects sexual reproduction. The bifurcation between masculine and feminine roles in the reproduction of culture in the *Wake* is also apparent in *Ulysses*. The reality of childbirth as portrayed in the Oxen of the Sun chapter of *Ulysses* is separate from and largely ignored by the riotous male history-oriented consciousness, with the exception of the 'effeminate' Bloom.<sup>18</sup> The stylistic device of paralleling the childbirth with the development of literature in culture, portraying a ritual meal intended as an equivalent to the Last Supper, anticipates the female/male dichotomy of the sexual/textual letter in the *Wake*. Despite Bloom's protests and thoughts of his dead son

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<sup>17</sup> Raynaud, 'Woman the Letter Writer', p. 315.

<sup>18</sup> Bloom's effeminacy has been discussed elsewhere extensively; for instance: Michael Zimmerman, 'Leopold Paula Bloom: the New Womanly Man', *Literature and Psychology*, 29 (1979), 176-84; R. Barries Walkley 'The Bloom of Motherhood: Couvade as a Structural Device in *Ulysses*', *James Joyce Quarterly*, 18 (1980), 55-67; Marilyn French, *The Book as World: James Joyce's Ulysses* (London: Abacus, 1982), p. 275; and, Joseph Allen Boone, 'A New Approach to Bloom as "Womanly Man": The Mixed Middling's Progress in *Ulysses*', *James Joyce Quarterly*, 20 (1982), 67-85.

Rudy, the extreme agony of the childbirth is perceived by the male participants as a less important counterpart to the intensely joyful, intellectual nature of non-biological masculine creativity. Their heavy drinking and repeated disregard for calls for quiet suggest a blissful haze of unconsciousness or unconcern regarding women in the development of patriarchal Western civilisation, the latter represented as a historical procession of literary styles. It is doubtless with irony that Stephen is depicted as elevating the artist's creativity above that of female reproduction, and similarly his statements concerning the spirituality of paternal succession as opposed to the materiality of maternal succession. Sexual reproduction is thus subordinated to the cultural process of the patriarchal *logos* reproducing itself, the recognition of which causes Shem/HCE to reject his own biological reproduction and thus prevent the re-emergence of such a forebear through the use of contraception. If Shaun is the postman of an all-pervasive HCE, Shem halts the latter by both reworking difference into the major cultural documents underpinning Western society, and overturning ancient tribal religious laws concerning reproduction. Paradoxically, however, his subversion of the biological with the textual provides a cultural basis for a new historical (and biologically-based) cycle of HCE: the letter.

### The Writer's Feminine Language

Discussing the *Wake*'s sin of unity, namely both sexual and Irish political union, Kathryn Conrad and Darryl Wadsworth note that 'By embracing this construction of the sin, the Irish define themselves as unable to break out of the cycle of violence and unleash themselves from colonial rule'. With reference to sexual unity, they further suggest that Joyce perceived an assimilation of gender identity, as a 'hope for an end to the cycle of violence, oppression, and repression in Ireland'.<sup>19</sup> This position is reasonable in their

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<sup>19</sup> Kathryn Conrad and Darryl Wadsworth, 'Joyce and the Irish Body Politic: Sexuality and Colonization in *Finnegans Wake*', *James Joyce Quarterly*, 31 (1994), 301-13 (p. 310-12).

emphasis upon the non-demonisation of the feminine. The converse of Bloom/Stephen/Shem's femininity, however, such as the transformation of Bella into Bello in *Ulysses*, does not offer a solution to violence. The exaggerated masculine behaviour of Bello, evoked quintessentially by the forceful entry of his fist 'elbowdeep in Bloom's vulva' (*U* 15.3089), indicates that simple gender identity cross-over simply reverses the sex without diminishing the problem. Moreover, the inversion of stereotypical gender roles in the Bloom-Bello scene, while critically exposing traditional male and female role playing, nonetheless points the celibate/impotent Bloom toward a more masculine 'eggs for breakfast' role at home. Nor does a merging of sexual roles necessarily reverse violent tendencies, for as Conrad and Wadsworth themselves note, the traditional females of the *Wake* do participate in the male confrontation for sexual dominance by overtly encouraging the combatants.<sup>20</sup> The sin of unity, even sexual unity, is depicted with a degree of scepticism, where difference is instead opposed to the social inclination toward unity. While sexual union and the instances of male homosexual rape in *Finnegans Wake* are associated with a temporary peace, it is in general as a consummation to the outcome of violent male competition: 'The war is o'er. Wimwim wimwim!' (*FW* 101.7-8). (This point is discussed further below, p. 166.) In *Ulysses*, masculine androgyny, in its unifying omission of the feminine, is similarly portrayed as dysfunctional, and either as the outcome of death (for instance, the deity), a detestation or fear of women (Shakespeare), a sexual inertia stemming from psychic problems with an implied impotence (Bloom) or an inability to form (or an exclusion from) satisfactory sexual relationships (Stephen). The peacefulness of androgyny is the peace of the literary text.

In general the critical partnership of male and female in sexual reproduction is not reciprocated in the creation of the literary letter. The 'all in all in all of us' (*U* 9.1049-50) androgyny of the deified original creator is apparent in Shem's combination of masculine content with the feminine language of difference. Shem's androgyny of creativity,

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<sup>20</sup> Conrad and Wadsworth, 'Joyce and the Irish Body Politic', p. 310.

however, serves to exclude the female from artistic creativity in the *Wake*. On the other hand it is the feminine side of Shem, with its textual desire, which precludes him in the competition of genetic reproduction. Accordingly, Shem 'that fenemine Parish Poser' (*FW* 93.14) is explicitly excluded from sexual union with the 28 Flora girls: 'all the twofromthirty advocatesses within echo, pulling up their briefs at the krigkry: Shun the Punman!' (*FW* 93.11-13). Consistent with his androgyny, Shem manufactures ink in Book I.7 from his own feces and urine, substances which are consistently used as gender-related motifs of creativity. Combining imitations of his father's feces and his mother's urine, he writes over his own skin in a ritual of letter-writing, displacing the female body as 'allaphbed', suggesting that along with Shaun and Issy he too is a manifestation of the letter, albeit non-biological. In contrast to the reproductive strategies of the original HCE, Shem does not use Issy/ALP as the biological page for his creation, but from an 'all in all' onanistic creativity, he instead uses 'every square inch of the only foolscap available, his own body' (*FW* 185.35-36). This is an artistic replication of *ex nihilo* fecal creation by the Wakean deity, which itself transposes the Judeo-Christian creation myth. The process of manufacturing ink from his own urine and feces in a symbolic ritual intoned in Latin on one hand emulates the religious substitutions of the Christian Churches, and on the other mimics the original sin of sexual reproduction through the combination of its most significant creative motifs. With his pungent ink, Shem creates a powerful intellectual artifact, the 'continuous present tense integument slowly unfolded all marryvoising moodmoulded cyclewheeling history' (*FW* 186.1-2) of the *Wake* itself. Yet, as he points out, it is itself 'life unlivable' (*FW* 186.3). The sin of sexual reproduction 'beats' time in *Finnegans Wake* in the sense of marking time, because such creativity via, and inclusive of, ALP produces new life and thus biological time; it is ALP's maternal letter, her 'mamafesta' as opposed to 'manifesto', that can generate time and resurrect an HCE deity - if only he will rise. Conversely, Shem as an artist, like Stephen's description of the deity, is 'a wife unto himself' (*U* 9.1052) and at the conclusion of the letter he writes in the Nightless chapter, his signature or 'Blott' (*FW* 302.10) is an ejaculation resulting from masturbation:

watch him, having caught at the bifurking calamum in his bolsillos, the onelike underworp he had ever funnet without difficultads, the aboleshqvick, signing away in happinext complete. (*FW* 302.15-19)<sup>21</sup>

The ascendant Shem as the HCE of Book III.4 produces a ‘litteringture’ rather than ‘a litter’, and the opposite of a patriarchal family head such as the biblical Abraham he carries his ‘kidlings’ under his apron: ‘Is rich Mr Pornter, a squire, not always in his such strong health? [ . . . ] One would say him to hold whole a litteringture of kidlings under his aproham’ (*FW* 570.15-19). He is thus a participant in the triumph of life, but a discerning participant who declines to engage in the use of violence or sexual reproduction. Yet the concept of time central to the taunts of the Gracehoper relies upon biological change. Shem/HCE raises false hopes amongst the Four Historian narrators for the possibility for genetic change and a consequential change in the frozen picture of the hunting scene of Book I.2. As Shem/HCE makes love, the narrator describes him as a penis with both sons Shaun and Shem present as testes, and moreover assures the reader that he will ‘come’:

A progress shall be made in walk, ney? I trow it well, and uge by uge. He shall come, sidesmen accostant, by aryan jubilarian and on brigadier-general Nolan or and buccaneer-admiral Browne, with — who can doubt it? — his golden beagles and his white elkox terriers for a hunting on our littlego illcome faxes. In blue and buff of Beaufort the hunt shall make. [ . . . ] Quick time! Beware of waiting! (*FW* 567.20-29)

The failure of Shem/HCE to ‘wet the tea’, however, means that his genetic development remains frozen after all, and the fox hunters of the picture remain still.

## Motherhood and the Letter

As has been suggested above, the mother figure of the *Wake* desires the domineering, creative force of an HCE figure, and as the textual/sexual alphabet she wills into action his pen(is), just as the Prankquean wills from Jarl Van Hooother his ‘ordurd’ (*FW* 23.4). The sexuality of Issy is also portrayed as inviting the predatory sin of HCE, and she is

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<sup>21</sup> Latin, *calamus*: reed, cane, pen; Spanish, *bolsillo*: pocket; Dutch, *onderwerp*: subject, in Roland McHugh, *Annotations to Finnegans Wake* (London: Routledge & Kegan Paul, 1991), p. 302.

frequently cast as a coquette or even whore. The woman who brings in the Gripes at nightfall is angry with him over his perceived failure of desire, and Issy as Nuvoletta is disappointed in both Shaun and Shem for their indifference to her sexual charms. Similarly, the dying ALP wills the resurrection of a potent masculine deity, the very same essence she will greet upon her death. In contrast to Shem, who writes the text of the literary creation and remains apart from the (main)stream of life, the women of the cycle of *Finnegans Wake* are not able to remain separate from the genetic struggle for continuity. Nor is Issy's 'knowingness', as evidenced in the subversive footnotes to the Nightlessons chapter, enough to overturn the compunction of sexual reproduction. Rather, Nuvoletta, after her suicidal 'leap-tear' (*FW* 159.16) into the river of life, and consequent transformation into ALP, protests her fate using language reminiscent of the American Negro slave: 'Why, why, why! Weh, O weh! I'se so silly to be flowing but I no canna stay!' (*FW* 159.17-18). Emphasising the participation of the female in the biological process of reproduction in a letter to Budgen, Joyce describes Molly in *Ulysses* as 'der Fleisch der stehts bejaht' (*SL* 285), or 'the flesh which continually affirms'. Molly Bloom's final affirmation of life is based on biological impulse, and while she transcends the spiritual or textual check upon sexuality imposed by the Church, her consciousness is nevertheless founded upon a belief in an omnipotent male deity. In the *Wake*, ALP is similarly cast as unable to resist the genetic reproduction of the deity:

How bootifull and how truetowife of her, when strengly forebiddin, to steal our historic presents from the past postpropheticals so as to will make us all lordy heirs and laymaidesses of a pretty nice kettle of fruit. She is livving in our midst of debt and laffing through all plores for us (her birth is uncontrollable). (*FW* 11.29-33)

Alluding to Freud's statement 'Anatomy is destiny', Bonnie Kime Scott comments upon genetic theory as 'male theory - biology as destiny'.<sup>22</sup> Both Colin MacCabe and Kimberly Devlin note, however, that Joyce and Freud developed aspects of their

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<sup>22</sup> Bonnie Kime Scott, *James Joyce* (Atlantic Highlands: Humanities Press International, 1987), p. 43.

theoretical understanding of archetypal family structures contemporaneously.<sup>23</sup> The phrase ‘anatomy is destiny’ is particularly applicable to the historic cycles Joyce portrays in the *Wake* and central to the patriarchal values associated with Shaun. Attributing status to the female in the cycles of the *Wake* follows traditional lines, specifically the twin roles of sexual attraction and motherhood. The Prankquean’s power over Jarl Van Hooter singularly involves his children and the urination motif of sexual reproduction, and in terms of the letter, ALP’s role is not dissimilar to that of Mary of the Christian religion, who is the passive receptacle of the deity’s seed, with her status predicated entirely upon her motherhood. In *Ulysses*, Stephen describes the Virgin Mary as having a powerful hold over the deity based on her role as mother of Christ:

No question but her name is puissant who aventried the dear corse of our Agenbuyer, Healer and Herd, our mighty mother and mother most venerable and Bernardus saith aptly that She hath an *omnipotentiam deiparae supplicem*, that is to wit, an almightiness of petition because she is the second Eve and she won us, saith Augustine too, whereas that other, our granddam, which we are linked up with by successive anastomosis of navelcords sold us all, seed, breed and generation, for a penny pippin. (*U* 14.294-301)

Stephen’s account of Eve likewise stresses her genetic connection with the present. She is linked through a ‘successive anastomosis of navelcords’ to the present population, who are the ‘seed, breed and generation’ of an original pair. The role of the female in the dichotomous letter of *Finnegans Wake* is a development of Stephen’s understanding of the contribution of Mary to the formation of the Christian religion. Stephen comments that either Mary had sexual intercourse with the deity and was a ‘creature of her creature’ regarding his conception, or like the apostle Peter did not ‘know’ him, had sexual intercourse with someone other than Joseph and was part of a conspiracy of words which founded the Church:

Mark me now. In woman’s womb word is made flesh but in the spirit of the maker all flesh that passes becomes the word that shall not pass away. [ . . . ] But here is the matter now. Or she knew him, that second I say, and was but creature of her creature, *vergine madre*,

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<sup>23</sup> Colin MacCabe, *James Joyce and the Revolution of the Word* (London: MacMillan, 1979), p. 142; Kimberly Devlin, *Wandering and Return in Finnegans Wake: An Intergrative Approach to Joyce’s Fiction* (Princeton: Princeton University Press, 1991), p. 98.

*figlia di tuo figlio*, or she knew him not and then stands she in the one denial or ignorancy with Peter Piscator who lives in the house that Jack built and with Joseph the joiner patron of the happy demise of all unhappy marriages, *parceque M. Léo Taxil nous a dit que qui l'avait mise dans cette fichue position c'était le sacré pigeon, ventre de Dieu!* (U 14.292-307)

Given his ironic scepticism, Stephen's own view may well be expressed by an Italian in the Eumaeus chapter of *Ulysses*, whose use of the common Italian oath, 'Puttana madonna' (U 16.314), provides a succinct echo of one side of this argument. The duality Stephen perceives in Mary's position, however, is unified in *Finnegans Wake* within the heterogeneous nature of the letter. The *Wake* on one level replaces the Bible, and as HCE is clearly mortal there is no doubt surrounding the sexual involvement of ALP in his description of the genetic message. Shem's urging of ALP to unearth the letter mirrors Mary's relationship with the deity in the New Testament, who urges her (through the intermediary of an angel) to manifest himself as man and is thus 'creature of her creature'. In ALP the dichotomy between female reproduction and the 'immaculate conception' of the male word is reconciled. *Finnegans Wake* replaces Christianity with a narrative which does not attempt to exclude the sexual act from the reproduction of the deified ancestor. On the contrary, as a replacement of the myth of the Virgin Mary it celebrates the motherhood which, from Julia Kristeva's perspective, is repressed in patriarchal society.<sup>24</sup>

Ellen Carol Jones's perspective on Stephen's understanding of the maternal in *Ulysses* is convincing, specifically that

Amor matris may be the only true thing in life, but Stephen's proclamations about creation, whether of art or of life, either ignore - or incorporate into paternity itself - the necessary maternal matrix.<sup>25</sup>

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<sup>24</sup> *La Révolution du langage poétique*, p. 435, paraphrased in Toril Moi, *Sexual/Textual Politics: Feminist Literary Theory* (London: Methuen, 1985) p. 167.

<sup>25</sup> Ellen Carol Jones, 'Letter Selfpenned to One's Other', *Coping With Joyce: Essays from the Copenhagen Symposium*, ed. by Morris Beja and Shari Benstock (Columbus: Ohio State University Press, 1989), pp. 180-94 (p. 186).

Joyce's works, however, challenge this position in a number of ways. More obviously, in both *Ulysses* and *Finnegans Wake* traditional sexual representations are abandoned in the depiction of female sexuality as wholesome. In this respect he is not dissimilar to other modernist male writers, such as D.H. Lawrence (who additionally perceived female sexuality as threatening). The praises sung of women's biological gift of life were timely given that the importance of the role of women is repressed by patriarchal religion and culture:

The classic realist text had not yet developed a way of signifying women's sexuality except in a metaphoric or symbolic mode whose presence disrupts the realist surface. Joyce and Lawrence were beginning to experiment at this time with modes of sexual signification but in order to do so they largely abandoned the codes of realism.<sup>26</sup>

Joyce surpasses traditional literary representations through presenting positively an exuberant female sexual desire, albeit in traditional biological/reproductive contexts (that is, the repressive codes of sexual behaviour espoused by Christianity which have also underpinned the legal systems of Western states for a number of centuries), and unites the dichotomous male perception of virgin/whore by eliminating the extremes of each in forming wholesome, earthy female characters such as Molly Bloom and ALP. While the model of life and culture described in the cycles of *Finnegans Wake* is based upon traditional social behaviour, Shem does not participate in its violence or reproduction, either sexual or cultural, and implicitly advocates an intellectual independence from its mores. A sexual ALP replaces the Virgin Mary in Shem's vision of the reproduction of the *logos* and while Shaun's patriarchal perspective comprehends ALP and her textuality as both the sacred container and preserver of a bygone HCE, Joyce on the contrary celebrates her ability to generate the differences which diffuse the identity and power of the patriarchal deity. The use of contraception moreover frees the female from automatic subjection to the biological demands of reproducing the *logos*, and the fact that the

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<sup>26</sup> Catherine Belsey, 'Constructing the subject: deconstructing the text', in *Feminist Criticism and Social Change: Sex, Class and Race in Literature and Culture*, ed. by Judith Newton and Deborah Rosenfelt (London: Methuen, 1985) pp. 45-63 (p. 62).

*Wake*'s suspended conclusion does not provide a vision of the future indicates the potential not only for the resurrection of HCE, but also his absence and a decisive undermining of his historic cycles.

## The Genetic Source

In Shem's search for origins, the connection between biological materiality and the associated feces motif is stressed in his depiction of the *vesica piscis* diagram, where for ink he uses the mud that comes from man/mother:

First mull a mugfull of mud, son. [ . . . ] Now, sknow royl road to Puddlin, take your mut for a first beginning, big to bog, back to bach. Anny liffle mud which cometh out of Mam will doob, I guess. A.1. *Amnium instar*. (FW 286.31-287.8)

Just as Euclid pointed out that 'There is no royal road to Geometry',<sup>27</sup> Shem suggests to Shaun that there is similarly no easy road in retracing humanity or Dublin to its source. Joyce's consistent representation of the mother in his art, his own mother in *May Dedalus* and Nora's motherhood in *Molly* and the more general figure of ALP, is part of his interest in a genetic source of the deity. Stephen, in the Proteus chapter of *Ulysses*, for instance, notes that 'The cords all link back, strandentwining cable of all flesh. That is why mystic monks. Will you be as gods? Gaze in your *omphalos*. Hello! Kinch here. Put me onto Edenville. Aleph, alpha: nought, nought, one' (*U* 3.37-40). Stephen's thoughts on biological origins are to some extent mirrored in a passage from the *Wake* on the origin of Dublin:

And that was how framm Sin fromm Son, acity arose, finfin, funfun, a sitting arrows. Now tell me, tell me, tell me then!

What was it?

A . . . . . !

? . . . . . O! (FW 94.18-22)

ALP appears as both origin and conclusion, and the city HCE builds rises specifically through the medium of an 'O', the vaginal orifice. Yet its omega, the 'O', is also the **⊙** sigla of the 12 Doyles or the multiplicity of the mass-man. As the first problem, or the

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<sup>27</sup> McHugh, *Annotations*, p. 287.

problem of origin, ALP is a central figure in Shem's instruction of Shaun in the Nightlessons chapter; in the construction of the *vesica piscis* Shem also constructs a new male trinity, a tri-letter and a city, which rather than a shamrock he depicts as the delta of the female pubis, and founds his church upon female sexual reproduction:

Problem ye ferst, construct ann aquilittoral dryankle Probe loom! With his primal handstoe in his sole salivarium. Concoct an equoangular trillitter.<sup>1</sup> On the name of the tizzer and off the tongs and off the mythametical tripods. Beatsoon.

<sup>1</sup> As Rhombulus and Rhebus went building rhomes one day. (FW 286.19-24, F1)

The mother, for Shem as well as Joyce, is the first point of a problem of origin which must be 'probed'. From the above quotation it is clear that solving the problem may also provide answers concerning the nature of the Christian and/or Joycean trinities, and the birth of the city, for *Finnegans Wake* consistently reiterates the fact that ALP's basket/womb contains the treasures of history, genetic, lingual and material.

Over time, Issy evolves from the overtly sexual nymph into the ALP mother figure, and then the living relic Kate. As the latter, her offspring in turn consult her for wisdom and knowledge, as Suzette Henke points out:

Once a 'pearl of great price,' ALP has now become an 'oysterface' matron equipped with a peasant mealiebag that evokes resonances of both womb and wordsack - a catch-all, carry-all that protects the word of female gossip and the sacred *logos* of future incarnations. This embryonic sac(k) recalls the 'virgin womb of the imagination,' essential to the delivery of mail/art/word/life.<sup>28</sup>

As Kate, however, ALP has already delivered her genetic message; hers is no longer the 'virgin womb' referred to, and in terms of genetic reproduction she is overlooked by the dominant male in preference for her daughter. The intellectual writer Shem instead seeks her out to assimilate what information he can about a 'spiritual father' from the pregnant cultural repository of her mind. Stephen is similarly portrayed as obsessed by his mother, and for the same reason he questions the hallucinogenic apparition of her in Circe concerning 'The word known to all men' (*U* 15.4192-93), which is identified by Stephen with the echo of Shakespeare's love of his wife in the latter's regard for his grandchild:

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<sup>28</sup> Henke, *James Joyce and the Politics of Desire*, p. 181.

'Love, yes. Word known to all men' (*U* 9.429-30). His mother answers him instead by elucidating love as an emotional hold upon Stephen's conscience to accept the deity: 'Who saved you the night you jumped into the train at Dalkey with Paddy Lee? Who had pity for you when you were sad among the strangers? Prayer is all powerful. [ . . . ] Repent, Stephen (*U* 15.4195-98). The trinity of 'love, grief and agony' here reflects the deity's identity as 'love', as both the narrator of *Circe* and the Citizen consider:

And this person loves that other person because everybody loves somebody but God loves everybody. (*U* 12.1500-01)

What about sanctimonious Cromwell and his ironsides that put the women and children of Drogheda to the sword with the bible text *God is love* pasted round the mouth of his cannon? The bible! (*U* 12.1507-09)

The Bible is described as the 'secret of England's greatness' (*U* 12.1524), and Haines, associated with England and the 'black panther' in Stephen mind, is similarly elevated in *Circe* to 'reverend' and provided with the additional surname of 'Love': '*The Reverend Mr Hugh C Haines Love M. A.*' (*U* 15.4695). Moreover, in *Finnegans Wake* HCE is repeatedly associated with Cromwell. In *Scylla and Charybdis* Stephen's analysis of the spiritual infers that the 'love' of an androgynous god displaced the relationship between male and female and *amor matris* alike. Contrary to the love of the deity emphasised in the Bible Stephen asks, 'Who is the father of any son that any son should love him or he any son?' (*U* 9.844-45). Rather than the matriarchal 'love', a concept which has been appropriated by the Church for the deity, Stephen suggests that the masculine deity's true appeal is based upon the succession to power, with its underlying nature the violent masculine competition Bloom claims to be the opposite of the love in *Cyclops*. The concept of love is accordingly attached throughout *Ulysses* to the feminine, as Gerty points out regarding romantic love: 'He would not believe in love, a woman's birthright' (*U* 13.200). Bloom similarly considers love as part of sexual desire relating to the biological separation and reunion of the sexes in a passage which is echoed in the *Wake* in association with ALP/Kate's womb/tip: 'Tipping her tepping her tapping her topping her. Tup. Pores to dilate dilating. Tup. The joy the feel the warm the. Tup. To pour o'er sluices pouring gushes. Flood, gush, flow, joygush, tupthrob. Now! Language of love'

(*U* 11.706-9). While Bloom is haunted by the song title *Love's Old Sweet Song*, in Stephen's imagination the refrain 'Love's bitter mystery' from Yeats's poem 'Who goes with Fergus' recurs in association with a different separation, namely his mother's death.

Stephen's perception of death and its relationship with love is transposed into the *Wake* as Shem's preoccupation with his mother, and Shaun describes Shem as having 'the smell of old woman off him' (*FW* 423.19-20). While the letter is described as ALP's 'mamafesta', Shem the letter writer is the 'child of Maam, Festy King' (*FW* 85.22-23) who as a textual thief known as 'Crowbar [. . .] rubbed some pixes of any luvial peatsmoor o'er his face, plucks and pussas' (*FW* 86.8-10). The love of the deity that Shem discovers matches that described in *Ulysses*, and in one title of the 'untitled mamafesta' which identifies HCE as 'Love' is similarly founded upon death, belief and biological reproduction: '*i big U to Beleaves from Love and Mother*' (*FW* 106.25). The love of the father is identified as an appropriation of the *amor matris*, an appropriation of the feminine, by 'the cunning Italian intellect' (*U* 9.840) which founded the church. Yet, the knowledge Shem derives of the origin of HCE is turned upon its head, for he undermines the patriarchal system he elucidates, exposing rather than reinforcing the relationship between the cultural and biological reproductions of the patriarchal *logos*.

### The Masculine Deity as Content of Letter

Joyce's interest in origins does not form part of an outright refutation of the deity, but rather provides a broader perception of the masculine spirit which includes references to the deities of numerous religions (see above, p. 63), and his interest in the heretic in *Ulysses* is used to provide a precedence for his own alternative interpretation. The reality of the deity lingers omnipresent and omnipotent in the cultural fabric of Joyce's Ireland, and thus Stephen in the Scylla and Charybdis chapter of *Ulysses* needs to pray for scepticism rather than faith, 'I believe, O Lord, help my unbelief' (*U* 9.1078). Shem's intellectual understanding of the deity and the hold that religion exercises over the conscience, comprehends religion as the lingering social impact of a primal family

romance. Writing the letter, Shem nonetheless has noon terrors of the phantom he perceives in what Stephen described as the 'ineluctable modality of the visible' (*U* 3.1):

Tumult, son of Thunder, self exiled in upon his ego, a nightlong a shaking betwixtween white or reddr hawrers, noondayterrorised to skin and bone by an ineluctable phantom (may the Shaper have mercery on him!) writing the mystery of himsel in furniture. (*FW* 184.6-10)

In the Scylla and Charybdis chapter of *Ulysses*, Stephen bases much of his theory of Shakespeare's plays upon a psychological/metaphysical understanding of the permutations of Shakespeare's sexual and family life, and he extends the implications of his theory to include the deity's creativity. In *Finnegans Wake*, in a reversal of this method, Joyce teleologically invents a sexual and family history of the deity based upon a synthetic understanding of the world's histories, languages and religions.

As the *Wakean* cycles progress through the 'annadominant' period the doubtful Shem shares Bertrand Russell's reservation concerning the veracity of any religion when so many mutually exclusive religions are in existence<sup>29</sup>: 'Theo Dunnahoo's warning from Daddy O'Dowd. Whoo?' (*FW* 439.19-20). James S. Atherton alternately suggests that 'What he seems to have been attempting was some kind of blend of all religions - whether as equally true or untrue is not so certain, but I incline to the belief that the former was his view',<sup>30</sup> a perspective which, given that they each deny the others, nonetheless cancels out them all. The *Wake* builds a picture of an ancestor based upon all religions, and the differences consequent to the fragmentation of HCE's picture contribute to his diminished cultural potency. With the diffusing of the textual signified, however, the desire for the phallogentric *logos* reasserts itself. The feminine signifier desiring the phallic signified is implicit in ALP's desire for HCE's resurrection and her willingness to submit to his authority:

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<sup>29</sup> *Sceptical Essays* (1935; London: Unwin Books, 1961), p. 102

<sup>30</sup> *The Books at the Wake: A Study of Literary Allusions in James Joyce's Finnegans Wake* (London: Faber and Faber, 1959), p. 211.

*For the putty affair I have is wore out, so it is, sitting, yaping and waiting for my old Dane hodder dodderer, my life in death companion, my frugal key of our larder, my much-altered camel's hump, my jointspoiler, my maymoon's honey, my fool to the last Decemberer, to wake himself out of his winter's doze and bore me down like he used to.*  
(FW 201.7-12)

Accordingly the final letter signed by ALP is, as McCarthy notes, 'addressed to God or at least to a divinely appointed king'.<sup>31</sup>

Regarding Shem's writing, Shaun points out that every 'dimmed letter in it is a copy and not a few of the silbils and wholly words I can show you in my Kingdom of Heaven' (FW 424.32-34). Throughout the *Wake*, Shaun describes Shem's vision as a fake, an imitation and as stolen, and as the Gracehoper, Shem is 'Flunkey Footle furloughed foul, writing off his phoney' (FW 418.2-3). Moreover, the writer of the new letter, for refusing to participate in the old order, or 'failing to furrow theogonies of the dommed' (FW 353.1), is judged like the Gripes as 'wrong; for that is always how a Gripes is, always was and always will be' (FW 159.1-2). Joyce ironises the concept of the male deity and associated religions by rewriting them, much as he rewrote the *Odyssey* and the New Testament in *Ulysses*, into a meta-mythic preoccupation with a single masculine forebear, a fascination which pervades all laws and mores, sexual and ethical, forbidding the use of contraception to maximise the chance of his genetic resurrection. The symbiotic relationship between the Judeo-Christian deity and the specific sacred texts which perpetuate it is also mirrored by Joyce in the reciprocity of the letter and sexual reproduction. In the *Wake*, the literary record or myth of HCE is necessary to validate biological reproduction of HCE: there can be no second coming without the scripture which identifies.

In *Finnegans Wake* the persistence of the myths of a male deity suggests an underlying cultural or archaeological origin and this is depicted as a fragmented picture. The plurality of HCE characters represent the dominant male of all religions, all myths, and on the one hand its riotous celebration of difference paradoxically unites them in a blur of HCE, and on the other diffuses them to the point of invisibility. There are so

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<sup>31</sup> McCarthy, 'The Last Epistle of *Finnegans Wake*', p. 720.

many positivist accounts of HCE that he is transformed into an image lingering beneath the plethora of suggestive fragments which compose *Finnegans Wake*. As a cultural phenomenon, the *Wake*'s picture, or document number one, contains the ambiguous, nameless HCE within the materiality of ALP, that is, until the literary letter and letter of sexual reproduction releases HCE once again.

## Immortality

The function of the letter in the *Wake* also confronts the fear of death, or more specifically it is a strategy of avoiding death through immortality, involving both genetic and cultural reincarnation. Taken at one extreme, individualism is abandoned in the notion that we are *all* divided (and diverse) reincarnations of the original family. HCE's immortality is also reflected in the maintenance of the values of the dead amongst the living via the literary letter. The requirement to believe in and to conform to traditional modes of morality (in particular, the sexual morals imposed by Christianity), and the corresponding demand for punishment of any transgressions, originates in competitive male behaviour where an HCE figure socially dominates other males, or alternatively destroys them where they will not submit. This 'all or nothing' nihilist ethos is explored in Albert Camus' *The Rebel* regarding modern history's nihilists, but is anticipated by Stephen's comment upon the cultural insistence upon intellectual conformity in Circe: 'With me all or not at all' (*U* 15.4227-28). Similarly, the social consideration of women as sexual possessions, won and retained, and the vigorous mental barrier to free love is also given as its genesis the law of a dominant herd male. The acolytes who compete for succession to the dominant male deify him following his death and are the postmen of his taboos. They in turn spawn new servants of the dead deity in a process described in Scylla and Charybdis as 'an apostolic succession' (*U* 9.838). Shaun the Post adequately fulfills the role of such an acolyte. Not only does he succeed HCE through violence, but both deifies him and perpetuates his inequitable social system. His admonishments to Issy

to remain faithful after his death are the product of his desire to prevent the access of his competitors to females.

The dormant HCE resides in a heaven, but as discussed above that heaven is the womb/tip of the female body (see p. 53). As document number one, HCE is described as whiling away in the feminine hole in the wall: ‘whaling away the whole of the while (hypnos chilia eonion!) lethelulled between explosion and reexplosion (Donnaurwattreur! Hunderthunder!) from grosskopp to megapod, embalmed, of grand age, rich in death anticipated’ (*FW* 78.3-6). The letter placed in the archaeological tomb with HCE in Book I.4 is HCE himself, as the leader/lover and the love letter, are consigned to the biological mound of historical debris for safekeeping: ‘What subtler timeplace of the weald [ . . . ] will hide a leabhar [ . . . ] or a loveletter, lostfully hers, that would be lust on Ma, than then when ructions ended, than here where race began’ (*FW* 80.12-16). Again, ALP’s participation in the letter is involuntary, with her contribution to HCE’s existence a product of desire, and it is the male artist who supplies the intellectual or textual framework of understanding. As a representative of difference, ALP’s desire for the male singularity, and conversely HCE’s desire to create difference, are consistent with the sexual behaviour of the polygamous herd. Like Mary, however, ALP is the ‘creature of her creature’:

the pixillated doodler, is on his last with illegible clergimanths boasting always of his ruddy complexious! She, the mammy far, was put up to it by him, the iniquity that ought to be deprived of his libertins to be silenced, sackclothed and suspended, and placed in irons into some drapyery institution. (*FW* 421.33-422.1)

Shaun describes Shem’s writing as funereal, as well as a funeral, in which he is ‘striking up funny funereels with Besterfarther Zeuts, the Aged One’ (*FW* 414.35-36). This aspect of *Finnegans Wake*, as a celebration of death, or at least of the memory of the dead, is also stressed by Shaun in a passage which again associates Shem with the writing of the *Wake* itself (circling the square) and with the ark/rainbow arch that collapses with the fall of Shem/HCE: ‘So perhaps, agglaggagglomeratively asaspensing, after all and arklast fore arklyst on his last public misappearance, circling the square, for the deathfête of Saint Ignaceous Poisonivy’ (*FW* 186.10-13). Shaun’s mock reverence

for Shem's heretic literature of death or rebirth conversely betrays a potential for transformation into a cult of ideas and from thence into a religion in a new cycle of the *Wake*'s history: 'Grunt unto us, I pray, your foreboden article in our own deas dockandoilish introducing the death of Nelson with coloraturas!' (FW 466.22-24). Rather than preserving the living, the letter, like the Bible, institutionalises the dead and the values of the dead in the present, particularly in the hands of its deliverer, Shaun. The message or letter Shaun delivers to all deviants from the law of the father can be summarised as 'death'. Similarly, the biological letter, when it arrives in the form of the violent HCE singularity upon judgement day, will also result in the desolation of difference and the diminution of the signifier both implicit in the process of establishing the domination of an undisputed signified. The plurality of Finnegans urged to awake in the title *Finnegans Wake*, however, provides an indication that the peace that Joyce writes about is conversely sourced in diversity.

## 7

# THE RAINBOW

The rainbow motif appears upon the first page of *Finnegans Wake* in a paragraph which summarises a number of the events yet to come: ‘Rot a peck of pa’s malt had Jhem or Shen brewed by arlight and rory end to the regginbrow was to be seen ringsome on the aquaface’ (FW 3.12-14). The rainbow also appears where a peace, reconciliation or victory/defeat occurs, such as the capitulation of Jarl van Hooter to the Prankquean, where he is described as ‘like a rudd yellan gruebleen orangeman in his violet indigonation’ (FW 23.1-2) or the ‘rayingbogeys rings’ (FW 304.9) Shem perceives after he is hit by Shaun in the Nightlessons chapter. As a symbol of peace, the rainbow can correspond to sexual union and thus signify success in the masculine struggle for power. Shem’s literary endeavours are also related to peace (see above, p. 95) and an identical sexual/textual duality exists in the ‘peacefulness’ of *Finnegans Wake* as can be found in the manufacture of the biological and literary letters. Just what peace is in *Finnegans Wake* is not straightforward, and its significance as an absence of violence is undermined by the frequently violent process by which such a state is achieved. This chapter proposes to explore the nature of the peace associated with the rainbow girls and biological letter, and to contrast that with the peace sought by the male letter-writer Shem.

## The Wakean Female as Biblical Rainbow

According to Genesis the rainbow is the physical manifestation of a covenant between Noah and the deity following a flood which all but exterminated life on earth. This covenant signalled that there would be no more floods devised 'to destroy all flesh'.<sup>1</sup> In the *Wake*, however, the rainbow is generally associated with the rainbow-hued flower girls, who are both a reciprocal of Issy, and her playmates. Issy as Nuvoletta, or in Italian the 'little cloud', is also associated with the rainbow girls through biblical allusion, namely the deity's statement that 'when I bring a cloud over the earth, that the bow shall be seen in the cloud'.<sup>2</sup> In Joyce's rewriting of the Bible, a sexual interpretation of biblical mythology is brought to the fore, and the flood can be understood metaphorically as the swelling tide of humanity consequent to the sin of sexual reproduction. The rainbow, correspondingly associated with young females, is seen in the clouds that are the ultimate source of the river Liffey, the Wakean river of life. Similar to the biblical event, the flood of life is also an act of vengeance, a conscious act by ALP to avenge HCE. Thus, following the confrontation with the Cad, the 'young reine came down' and the Liffey floods 'as mud as she cud be' (*FW* 64.16-18), and on one level, ALP's flood is an attempt biologically to reproduce HCE, so that like Horus of Egyptian mythology he might take revenge upon Osiris's usurpers. Paradoxically, in the *Wake* this vengeance occurs with the full cooperation of the intended victims, and indeed the desire to participate in the sexual reproduction of HCE even anticipates his demise. The Cad has a sexual motivation when he shoots HCE, as he is 'jealous over, Lotta Crabtree or Pomona Evlyn' (*FW* 62.33-34). Moreover, he declares he would sexually 'shoot her, the aunt, by pistol' (*FW* 63.3-4) or alternatively, 'bash in Patch's blank face' (*FW* 63.5).<sup>3</sup> In

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<sup>1</sup> Genesis 9.15.

<sup>2</sup> Genesis 9.14.

<sup>3</sup> The aunt is ALP based upon the supposition that while the Cad is HCE's son, HCE's wife is his own sister in an incestuous Shem-HCE/Issy-ALP configuration.

this instance, HCE was apparently enjoying the peace associated with the rainbow girls, for he was there ‘in connection with a girls, Myramy Huey or Colores Archer, under Flagggy Bridge (for ann there is but one liv and hir newbridge is her old)’ (FW 63.12-14). The flood and associated rainbow of *Finnegans Wake* thus also accords with the deity’s invocation to Noah to ‘Be fruitful, and multiply, and replenish the earth’.<sup>4</sup> Sexual union and its associated rainbow also marks a reconciliation between mortal and deity in the *Wake*, as in the following where the ‘peace’ associated with the biblical rainbow is reiterated in the Wakean sexual ‘sinsin’ format: ‘*Not yet his Arcobaleine forespoken Peacepeace upon Oath*’ (FW 175.16). In the latter, ‘Oath’ recalls the earth of ALP and the recurring duality of literature and sexual reproduction Joyce explores by punning upon ‘piss’ and the ‘Irish oath’ (P 203) *toth*.

### The Female as a Suit of Male Clothing

Both Finn MacCool and Balkelly, the sage of Book IV, are described as wearing suits coloured with the rainbow spectrum:

His sevenscoloured’s soot (Ochone! Ochonal!) and his imponence one heap lumpblock (Mogoul!). (FW 277.1-3)

his heptachromatic sevenhued septicoloured roranyellgreenlindigan mantle. (FW 611.5-7)

On one hand, the rainbow hued suit can indicate impotence or celibacy, just as the catholic priesthood are portrayed as feminine in *A Portrait* on the basis of their clothing (see below, p. 154). On the other, the feminine suit can indicate marriage, or function as the conjugal container of an HCE figure. The acquisition of the suit the Norwegian Captain commissions from Kersse the Tailor parallels his marriage to Kersse’s daughter, an ALP figure. In the following references to the suit, some of which echo the Prankquean’s question, the word ‘skin’ is associated with its creation, and in one

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<sup>4</sup> Genesis 9.1.

instance the Norwegian Captain is described as being enveloped in a suit of clouds, which in the *Wake* doubles as a reference to Issy:

Hwere can a ketch or hook alive a suit and sowterkins? (*FW* 311.22-23)

Nohow did he kersse or hoot alike the suit and solder skins. (*FW* 317.22)

And ere he could catch or hook or line to suit their saussyskins. (*FW* 324.12)

umwalloped in an unusuable suite of clouds. (*FW* 324.29-30)

would he be wholesalesolde daadooped by Priest Gudfodren of the sacredhaunt suit. (*FW* 326.23-24)

The female as a 'suit', ordered to size from the creator deity, replaces the myth of the creation of Eve from Adam's rib in Genesis. Appropriately, the Norwegian Captain is described as a 'sutor' (*FW* 326.27) and a rainbow marks the occasion of their union, 'an enfysis to bring down the rain of Tarar' (*FW* 329.34-35).<sup>5</sup> The rainbow signals not only a peace between the trinity of Kersse, Pukkelsen and the Ship's Agent, but also, as the allusion to a rain/reign of terror suggests, peace between male and female, and an oncoming flood of humanity.

## The Female as Peace

ALP is both the material and the spiritual alpha and omega of life, the womb and tomb in HCE's cycle of resurrection. Stressing ALP's status as mythic source of both life and words, Suzette Henke points out that ALP's

origins are mythically associated with the vaporous ether that produces rainclouds and thunderstorms, fertility and blood. Just as in hysterical discourse vagina and mouth are one, so Anna's womb/delta is rife with words and with children.<sup>6</sup>

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<sup>5</sup> Welsh, *enfys*: rainbow, McHugh, *Annotations to Finnegans Wake* (London: Routledge & Kegan Paul, 1991), p. 329.

<sup>6</sup> Suzette A. Henke, *James Joyce and the Politics of Desire* (New York and London: Routledge, 1990), p. 209.

The Wakean deluge confuses the ‘we’ of humanity with the ‘wee’ of ALP’s urine, and describes the rainbow peace of the female half of humanity as complemented by the warring of its males in a combined hue and cry of history: ‘*We’re all up to the years in hues and cribies. | That’s what she’s done for wee!*’ (FW 103.5-6). While the twins are perpetually in a state of contention, ‘Knock knock. War’s where! Which war? The Twwinns. Knock knock. Woos without! Without what? An apple. Knock knock’ (FW 330.30-32), conversely Issy can sleep in peace: ‘The datter, io, io, sleeps in peace, in peace’ (FW 583.10). The 29 flower girls or ‘pacifettes’, as they are described in the following, are named using words from various languages meaning ‘peace’:

the pacifettes made their armpacts widdershins (Frida! Freda! Paza! Paisy! Irine! Areinette! Bridomay! Bentamai! Sososopky! Bebebekka! Bababadkessy! Ghugugoothoyou! Dama! Damadomina! Takiya! Tokaya! Scioccara! Siuccherillina! Peocchia! Peucchia! Ho Mi Hoping! Ha Me Happinice! Mirra! Myrha! Solyma! Salemita! Santa! Sianta! O Peace!). (FW 470.36-471.5)

Represented as the seven colours of the rainbow, the flower girls also appear as the pubic hairs upon Issy’s genitalia, as ‘every crutch has its seven hues’ (FW 215.16-17), indicating that the female pudendum is itself a form of the Wakean rainbow. ALP’s womb sack also gleams with the colours of the rainbow, containing the ‘peepees’ of Issy and the ‘powwows’ of the twins and, as the repository of the genetic message of HCE, she is described as a ‘peacefugle’, or bird of paradise, with a ‘plunderpussey’ actively seeking the historical message of HCE figures:

a peacefugle, a parody’s bird [ . . . ] with peepee and powwows in beggybaggy on her bickybacky and a flick flask fleckflinging its pixy-lighting pacts’ huemeramybows, picking here, pecking there, pussypussy plunderpussey. (FW 11.9-13)

A sexual protagonist collecting HCE’s genetic message, ALP/Issy scintillates with the colours of the rainbow; yet departing into the sexual stream of life she questions her sexual role, expostulating about her preordained fate in similar terms to Nuvoletta, who likewise wonders ‘*Weh, O weh!*’ (FW 159.17):

Michael Arklow was his riverend name, [ . . . ] the kindling curves you simply can’t stop feeling, he plunged both of his newly anointed hands, the core of his cushlas, in her singimari saffron strumans of hair, parting them and soothing her and mingling it, that was the deepdark and ample like this red bog at sundown. By that Vale Vowclose’s lucydlac, the reignbeau’s heavenarches arranged orranged her. Afrothdizzying galbs, her enamelled

eyes indergoading him on to the vierge violetian. Wish a wish! Why a why? (FW 203.18-29)

Father Michael and Issy together in their sexual union form a rainbow. However, just how far ALP's consequent flood of children and words will facilitate peace is made clear in Shaun's account of Shem's writing: 'a philtred love, trysting by tantrums, small peace in ppenmark' (FW 189.5-6).

## Heaven

The rainbow can signify a pact of peace between male and female based upon sexual union. For the *Wake's* males, entering the female sex is often a substitute for the Christian heaven, even for the religious Shaun who informs Issy that 'Sevenheavens, O heaven! Iy waount yiou' (FW 446.1-2). In Book III.4, as Shem/HCE and ALP/Issy begin their lovemaking the sexual act is defined as both 'peace' and 'heaven':

I, pipette, I must also quicklingly to tryst myself softly into this littleeasechapel. I would rather than Ireland! But I pray, make! Do your easiness! O, peace, this is heaven! (FW 571.17-20)

Sheldon Brivic suggests that references to a chapel in *Finnegans Wake* can also connote the vagina, as in the Tristan and Isolde chapter where following sexual congress Tristan is discovered 'plipping out of her chapelleddeesy' (FW 396.31-32).<sup>7</sup> In addition to heaven, ALP/Issy's pubic patch is described as the site of the Garden of Eden:

*while Thurstin II and The Other Girl (Mrs 'Boss' Waters, Leavybrink) too early spring dabbles, are showing a clean paiofhids to Immensipater. Sinkathinks to open here! To this virgin's tuft, on this golden of evens! (FW 342.24-27)*

As male heaven and the Garden of Eden, the source of life, the female sexual organs contain the peace which both exists prior to HCE's fall, and informs the confrontation associated with the fall: 'Hag Chivychas Eve, in prefall paradise peace' (FW 30.14-15). The notion of sexual union as peace develops Stephen's ideas relating Shakespeare's art to the latter's relationship with Ann Hathaway: 'Where there is a reconciliation, [ . . . ]

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<sup>7</sup> Sheldon Brivic, 'The Terror and Pity of Love: ALP's Soliloquy', *James Joyce Quarterly*, 29 (1991), 145-71 (p. 166).

there must have been first a sundering' (*U* 9.334-35). Stephen's perceptions of Shakespeare's creativity are also applicable to the deity, and where in Judeo-Christian theology the sundered relationship between the deity and humankind is reconciled in heaven, in the *Wake* it occurs in a sacrament of sexual union, for HCE is contained within the female:

the Liffey that's in Heaven! (*FW* 26.8)

Before he fell hill he filled heaven: a stream, alplapping streamlet, coyley coiled um, cool of her curls: We were but thermites then, wee, wee. (*FW* 57.10-13)

Split the hvide and aye seize heaven! He knows for he's seen it in black and white through his eyetrompit trained upon jenny's and all that sort of thing which is dandymount to a clearobscure. (*FW* 247.31-34)

I'd likelong, by Araxes, to mack a capital Pee for Pride down there on the batom where Hoddum and Heave, our monsterbilker, balked his bawd of parodies (*FW* 296.4-7)

paradismic perimutter (*FW* 298.28-29)

(ALP as a biological container and as both spiritual and sexual heaven is also discussed above, p. 53.)

## The Language of Flowers

The Four Historians view Issy as she sleeps in the Porter's inn in terms of sexual pleasure and child-bearing. In the following, they focus upon her reproductive organs, with the names Cunina, Statulina and Edulia alluding to Roman goddesses associated with childbearing,<sup>8</sup> and the flowers that appear to be in her bed constitute her new pubic hair:

Who sleeps in now number one, for example? A pussy, purr esimple. Cunina, Statulina and Edulia, but how sweet of her! Has your pussy a pessname? [ . . . ] Loreas with lillias flocaflake arrosas! Here's newyearspray, the posquiflor, a windaborne and heliotrope; there miriamsweet and amaranth and marygold to crown. (*FW* 561.8-21)

Margot Norris suggests a continuity between *Ulysses* and *Finnegans Wake* in both the use of flowers and the rainbow motif to express female sexuality:

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<sup>8</sup> Roland McHugh, *Annotations*, p. 561.

Bloom thinks, as he catches a whiff of Gerty MacDowell's sachet. 'What is it? Heliotrope? No. Hyacinth? Hm. Roses, I think.' (*U* 12.1007) [ . . . ] He begins to explain the chemistry of perfume and of female fragrance in diaphanous imagery that oscillates between presence and absence: 'Tell you what it is. It's like a fine fine veil or web they have all over the skin, fine like what do you call it gossamer, and they're always spinning it out of them, fine as anything, like rainbow colours without knowing it' (*U* 13.1019).<sup>9</sup>

The flower pinned to Martha Clifford's letter, a gesture Bloom considers a 'poison bouquet to strike him down', is also a feminine language of love, a 'Language of flowers', because 'no-one can hear' (*U* 5.261-62). Kimberly Devlin describes this language as a 'semiology of desire' and one of the 'alternative silent discourses' with which the young women of *Ulysses* express their desire.<sup>10</sup> In the *Wake* the 'language of flowers' is translated into a far less furtive combination of the themes of flowers, singing and the flow of the Liffey: 'Dola. Mineninecyhandsy, in the languo of flows' (*FW* 621.21-22). The language of flowers in the *Wake* is not a language of love or romance so much as a language of overt female sexuality, with the female genitalia a signifier of a silent 'semiotics of desire' exposed (both willingly and unwillingly) as an open flower:

The youngly delightful frilles-in-pleyurs are now showen drawnen, if bud one, or, if in florileague, drawens up consociately at the hinder sight of their commoner guardian. (*FW* 224.22-24)

Just so styllid with the nattes are their flowerheads now and each of all has a lovestalk onto herself and the tot of all the tits of their understamens is as open as he can posably she and is tourneoled straightcut or sidewaist, accourdant to the coursets of things feminine, towoerds him in heliolatry, so they may catchcup in their calyzettes, alls they go troping, those parryshoots from his muscalone pistil. (*FW* 236.33-237.3)

Hunt her orchid! Gob and he found it on her right enough! With her shoes upon his shoulders, 'twas most trying to beholders when he upped their frullatullepleats with our warning. (*FW* 530.25-27)

Accordingly, the moth-like 'eternal chimerahunter Oriolopos' hunts the sexual flowers of the young women of the *Wake*, and 'with guns like drums and fondlers like forceps

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<sup>9</sup> Margot Norris, 'Joyce's Heliotrope', *Coping With Joyce: Essays from the Copenhagen Symposium*, edited by Morris Beja and Shari Benstock (Columbus: Ohio State University Press, 1989), pp. 3-24 (p. 9)

<sup>10</sup> Kimberly Devlin, *Wandering and Return in Finnegans Wake: An Integrative Approach to Joyce's Fictions* (Princeton: Princeton University Press, 1991), pp. 62, 142.

perquestellates his vanessas from flore to flore' (FW 107.14-18). It is only in death that HCE lets up his biological letter-writing quest: 'his likeness is in Terrecuite and he giveth rest to the rainbowed' (FW 133.30-31). The centrality of the female reproductive organs to the *Wake* is similarly indicated by the *vesica piscis* diagram, a geometric representation of ALP's womb and pubic delta composed by Shem for the elucidation of his brother, which is distinguished, not merely as a view or picture of Dublin, but as its goddess (dieu + Venus): 'Vieus Von DVbLLn' (FW 293.12). The answer to the Colours game of the Mime of Mick, Nick and the Maggies also suggests the female genitalia, as in the following anagram of 'heliotrope' in a passage suggesting Kitty O'Shea may have been Parnell's prize: 'peethrolio or Get my Prize, using her flower or perfume or, if veryveryvery chumming, in otherwards, who she supposed adeal, kissists my exits. Shlicksheruthr' (FW 280.24-27).

### The Womb as the Container of the Deity

In the *Wake* the vagina and sexual congress replace heaven, the church and the sacrament of communion, with the womb itself a biological pyx, a container of the deity on earth. The complementary duality of the literary regeneration and biological reproduction of HCE parallels the usage of 'word' and 'flesh' in the New Testament relating to the birth of Christ. Echoing the apostle John's description of Christ as word made flesh,<sup>11</sup> the narrator at the outset of Book III.4 would transform through sexual desire his non-reproductive narrative concerning Issy into biological flesh:

Would one but to do apart a lilybit her virginelles and, so, to breath, so, therebetween, behold, she had instantt with her handmade as to graps the myth inmid the air. Mother of moth! I will to show herword in flesh. (FW 561.24-27)

Moreover, the presence of the deity in the female loins in *Finnegans Wake* can be contrasted with the director's invitation to Stephen to join the priesthood in *A Portrait*, where the miracle of life has been obscured by the religious myth of Christ's 'real

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<sup>11</sup> John 1.14.

presence', where rather than via the female, the deity becomes material via the ministrations of a priest:

No angel or archangel in heaven, no saint, not even the Blessed Virgin herself has the power of a priest of God: the power of the keys, [ . . . ] the authority, to make the great God of Heaven come down upon the altar and take the form of bread and wine. What an awful power, Stephen! (*P* 143)

In the Christian religion the ritual of eating the king is reminiscent of ancient fertility and resurrection rituals such as the Egyptian Osiris cycle, both of which have eclipsed the arguably far more important miracle of sexual reproduction. Accordingly, the religious emphasis upon a ritualised cultural/textual reproduction of the masculine deity is inverted in *Finnegans Wake* back to the act of sexual intercourse. HCE's identity as an earwig is a parallel to the medieval version of the Christian myth of the immaculate conception which depicts the word of god becoming flesh after entering Mary's ear.<sup>12</sup> An alternative scenario of Christ's birth is proposed by Virag in Circe, who suggests that 'Panther, the Roman centurion, polluted her with his genitories. [ . . . ] Messiah! He burst her tympanum' (*U* 15.2599-2602). The latter also echoes Simon Dedalus's comment on Ben Dollard's singing of 'Love's Old Sweet Song', 'you'd burst the tympanum of her ear, [ . . . ] with an organ like yours', and Father Cowley's rejoinder 'Not to mention another membrane' (*U* 11.536-40). In *Ulysses* the immaculate conception is similarly ridiculed by Stephen who represents the deity as a pigeon:

— *Qui vous a mis dans cette fichue position?*  
— *C'est le pigeon, Joseph.* (*U* 3.161-62)

and again by Stephen as Phillips Drunk and Sober:

PHILLIP DRUNK  
— (*gravely*) *Qui vous a mis dans cette fichue position, Phillippe?*  
PHILLIP SOBER  
— (*gaily*) *C'était le sacré pigeon, Phillippe.* (*U* 15.2582-85)

Despite such ridicule, Stephen does not question the existence of the deity, just its spiritual omnipotence. It exists because it is present as a cultural textual construction,

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<sup>12</sup> Weldon Thornton, *Allusions in Ulysses: An Annotated List* (Chapel Hill: University of North Carolina Press, 1968), p. 400.

and thus is the word that enters via the ear. In addition to sources such as the church and his mother, the *logos* of the deity speaks from the Bible, for like all books ‘an itch of death is in them, to tell me in my ear a maudlin tale, urge me to wreak their will’ (*U* 9.356-58). Joyce rearranges the textual construction of the *logos*, combining the masculine myth of creativity with the miracle of feminine sexual reproduction, and this gender duality is also enumerated in Stephen’s analysis of Shakespeare’s art: ‘As we, or mother Dana, weave and unweave our bodies, [ . . . ] from day to day, their molecules shuttled to and fro, so does the artist weave and unweave his image’ (*U* 9.376-78). In *Finnegans Wake* the ridiculed pigeon (Latin, *columba*) metamorphoses into the phallic ‘column’ of the Wellington Monument where a female sexual desire for the textual *logos* is emphasised: ‘*My Curly Lips Demand Columbkisses*’ (*FW* 105.32). In the *Wake*, the power of the priest to invoke the deity remains vested in the Father Michael of the letter (see also, pp. 115, 119 and 173) but rather than the ‘real presence’ of the eucharist, in Joyce’s feminine mythology he instead uses sexual union to invoke biologically the deity from ALP’s womb/tomb.

### Non-Participation as Feminine

The appropriation and subordination of both sexual reproduction and motherhood into sterile texts of religious paternity worship is paralleled by Shem’s artistic creation in *Finnegans Wake* where his masturbatory, egotistic (but ultimately infertile) literary endeavours are derided for their peaceful intentions: ‘he make peace in his preaches and play with esteem’ (*FW* 225.6-7). In contrast, HCE’s sin of sexual reproduction makes steam, but a steam in which a rainbow depicting the *Wake*’s historical picture appears: ‘*When his Steam was like a Raimbrandt round Mac Garvey*’ (*FW* 176.18). Along similar lines, in *Ulysses* Bloom is depicted as feminine by the narrator of Cyclops due to his inkling of Blazes Boylan’s affair with Molly: ‘That explains the milk in the cocoanut and absence of hair on the animal’s chest. Blazes doing the tootle on the flute’ (*U* 12.996-98). Bloom is also characterised as effeminate for his rejection of violence as a solution

to the injustice of the world, in particular his refusal to enter into the arena of violent competition:

— Right, says John Wyse. Stand up to it then with force like men.

That's an almanac picture for you. Mark for a softnosed bullet. Old lardyface standing up to the business end of a gun. Gob, he'd adorn a sweepingbrush, so he would, if he only had a nurse's apron on him. And then he collapses all of a sudden, twisting around all the opposite, as limp as a wet rag.

— But it's no use, says [Bloom]. Force, hatred, history, all that. (*U* 12.1475-81)

Shem's refusal to engage in violence similarly results in his portrayal by Shaun as effeminate (see above, p. 125).

The derogatory appellation of 'feminine', applied to a male who retreats from masculine conflict and thus relinquishes the possibility of victorious insemination of females, is turned back upon the Irish patriarchy in Joyce's depiction of the celibate withdrawal of the clergy as similarly impotent. In repeated descriptions of male priests as feminine in *A Portrait* the biological impotence of religious ritual is emphasised and Joyce suggests that priests are alienated from their own sexual potency in their dogmatic adoration of a male forebear:

— *Les jupes*. [ . . . ]

The names of articles of dress worn by women or of certain soft and delicate stuffs used in their making brought always to his mind a delicate and sinful perfume. (*P* 141)

the face of a guilty priest who heard the confessions of those whom he had not power to absolve but that he felt again in memory the gaze of its dark womanish eyes. (*P* 162)

his threadbare soutane gathered about him for the ascent with womanish care. (*P* 181)

The anti-violence and anti-sexuality which constitutes the self-proclaimed peaceability of the priesthood rests much like Shem's own anti-violence upon a withdrawal from the competition for females. Prior to his departure upon his postal round of death and rebirth, Shaun's harangue of Issy requiring her to deny her sexuality and maintain her loyalty to his memory approximates the tribal source of religious precepts of celibacy and chastity. Ensuing from his own celibacy, Shaun is described as 'Thou pure! Our virgin! Thou holy' (*FW* 454.16-17) and soon after 'like a woman' (*FW* 454.20) when he turns upon the Flora girls to advise them: 'All I can tell you is this, my sorellies. It's prayers in layers all the thumping time, begor' (*FW* 454.28-29). Joyce's subversion of the

patriarchy is itself conducted from a patriarchal perspective in a Socratic embrace of the arguments he opposes (see also above, p. 120), and his displacement of Christian religion with a homage to the sexual woman is on one level conducted while lauding the potency of the HCE deity. Despite acclaim for his return, however, the notable absence of HCE at the conclusion of Book IV potentially implies the reverse: the deity's sexual and spiritual impotence at the conclusion of the annadominant period.

In addition to religion, the devotion to the past implicit in the Four Historian's storytelling is also cast as effeminate, and includes by implication their ass, who is variously identified as Shem or HCE:

poor Matt, the old perigrime matriarch, and a queenly man. (*FW* 392.19-20)

four (up) beautiful sister misters. (*FW* 393.17)

The beautfour sisters. (*FW* 393.22)

Four witty missywives, winking under hoods, made lasses like lads love maypoleriding. (*FW* 588.36-589.1)

The Four Historians function as an impotent manifestation of HCE, and a passive parallel to the incendiary hinndoo, as for instance where the latter is described as 'Coleman of Lucan taking four parts' (*FW* 48.12-13). Such escapes into the apparent impotence of intellectual musing, however, whether of a religious nature or avant-garde art, have a tendency to transform and thus ultimately participate in the world which they overtly appear to avoid.

### The Escape of the Artist

Both HCE and Shem share the dubious distinction of being the victims of violence at the hands of Shaun, and Shem's non-participation in the reproduction of the deity and his non-violent stance implicitly advocate peace. A major problem with Shem's non-participation from a historical materialist perspective is that he does not appear to enter into the struggle for control over social resources. His literary 'o peace a farce' (*FW* 14.14) could be described as naive in its ability to achieve social justice or even peace,

and indeed may be in fact 'a farce'. Certainly his approach is depreciated by Shaun as 'feminine'. Yet, Shem's non-participation is as competitive a strategy for domination as Shaun's own. Dominic Manganiello, in his exploration of Joyce's politics in *Stephen Hero*, suggests that even had Stephen chosen the role of demagogue he could not have competed in the environment of Irish nationalist agitation:

In other words, the sweep and belligerence of his political criticism cast Stephen unwittingly in the role of demagogue, and, consequently, rendered him impotent when confronting the 'cleverly inflammable enthusiasms' of the patriots who engaged in 'flag-practices with phrases' (*SH* 53, 83).<sup>13</sup>

If political belligerence places Stephen in an inferior position where he cannot use his superior intellect to dominate others, resorting to physical violence takes him yet another step away from a position of strength. This is borne out in *A Portrait* when Stephen is overpowered by Heron, assisted by 'Boland [ . . . ] the dunce and Nash the idler of the class' (*P* 73) and assaulted as a heretic. In *Ulysses*, Stephen is knocked unconscious by two British soldiers because of their wrong-headed perception that he had insulted their king. Stephen's confrontation with his Italian and English 'masters' (*U* 1.638) in both instances is clearly an unequal match. While Stephen all too lucidly perceives the absurdity and horror of violence, his mode of opposition to it in part is founded upon his physical unsuitability and intellectual superiority to that form of human competition, particularly as the opinions expressed by his opponents are the product of unthinking obedience and not reasonable discourse. As Lord Tennyson in *Circe* points out: 'Theirs is not to reason why' (*U* 15.4397).

The withdrawal from violence opted for by Shem in his refusal to fight Shaun physically, or like Joyce to participate in World War I, nonetheless represents a competitive stance. Stephen and Shem's ideological weapons succeed with time, and thus in Book III.4, after Shaun is taken out to sea to await rebirth, Shem takes his place in Issy/ALP's arms. As early as *A Portrait* Stephen emphasises his refusal to bow to the

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<sup>13</sup> Dominic Manganiello, 'The Politics of the Unpolitical in Joyce's Fictions', *James Joyce Quarterly*, 29 (1992), 241-58 (p. 249).

demands of patriarchal culture, and while rejecting violence, nevertheless takes up those 'arms' available to the artist: 'I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: [ . . . ] using for my defence the only arms I allow myself to use - silence, exile, and cunning' (*P* 222). Rather than concern for the lives of others, Stephen specifically rejects enlisting in the Irish nationalist cause due to the possibility that it may cost *his* life:

— My ancestors threw off their language and took another, Stephen said. They allowed a handful of foreigners to subject them. Do you fancy I am going to pay in my own life and person debts they made? (*P* 184)

In *Ulysses*, Stephen compares Sinn Fein and his relationship with it to the ancient Greek assembly which sentenced Socrates to death (*U.* 9.239), and in *A Portrait* considers the nationalist demand that he risk his life a net cast to prevent the fulfilment of his individual potential: 'You talk to me of nationality, language, religion. I shall try to fly by those nets' (*P* 184). To realise his potential as an artist, Stephen avoids being taxed by what he considers irrelevant or inferior modes of contention, or indeed making the ultimate sacrifice of losing his life. As Manganiello notes concerning *Stephen Hero*, 'Ego realization, which arrives once the anarchist artist has freed himself from the shibboleths of society, alone really matters'.<sup>14</sup>

In *A Portrait*, the pacifist Stephen refuses to sign the Czar Nicholas's petition for universal peace, complaining that the Czar had 'the face of a besotted Christ' (*P* 177) and objecting to McCann that 'If we must have a Jesus, let us have a legitimate Jesus' (*P* 180). While Manganiello's analysis suggests that Stephen's 'sense of *realpolitik* [ . . . ] enables him to detect a warmonger in disguise', an alternative understanding is that Stephen considered the Czar a rival, which meshes far better with Manganiello's own discussion of egotism as the sustaining motivation of the artist Stephen.<sup>15</sup> Joyce's depiction of Stephen's ambition as forging the 'conscience of my race' (*P* 228) in *A*

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<sup>14</sup> Manganiello, 'The Politics of the Unpolitical', p. 245.

<sup>15</sup> Manganiello, 'The Politics of the Unpolitical', pp. 243-45.

*Portrait*, and later as a reincarnation of Christ in *Ulysses*, places him in competition with the Czar, who in Stephen's perception, similarly seeks to replace Christ. Although there is no doubt a degree of poetic licence in his words, Joyce also entertained messianic ambitions, as Manganiello points out:

This curiously paradoxical insistence on sin as a way of deifying the ego and of achieving self-redemption allowed Joyce, like Wilde before him, to entertain delusions of messianic grandeur, 'I hope that the day may come,' he wrote in a letter of 1912 to Nora Barnacle, 'when I shall be able to give you the fame of being beside me when I have entered into my Kingdom' (*Letters II* 309).<sup>16</sup>

Moreover, for Stephen in *Ulysses*, the business of forging an Irish conscience was to be achieved in a similar manner to Christ who preceded him: over the long duration, albeit without martyrdom.

In both *Ulysses* and the *Wake*, the *logos* of each new age is developed by a 'fundamental' male which must then be implemented by a 'dominant' male. The mystery of *ex nihilo* creation, whether by the deity or the artist, is accounted for by Stephen as a need to escape from oneself, in the same manner as Shakespeare's creativity and ego realisation is informed by a need to escape the mental 'wound' of having been dominated by Ann Hathaway. In a discussion ostensibly about music, Stephen elucidates to the cap back-to-front upon Lynch's head how an escape from oneself in the form of creativity in turn manifests a new self and by implication a new reality:

STEPHEN

Here's another for you. (*he frowns*) The reason is because the fundamental and the dominant are separated by the greatest possible interval which....

THE CAP

Which? Finish. You can't.

STEPHEN

(*with an effort*) Interval which. Is the greatest possible ellipse. Consistent with. The ultimate return. The octave. Which.

THE CAP

Which?

(*Outside the gramophone begins to blare The Holy City.*)

STEPHEN

(*abruptly*) What went forth to the ends of the world to traverse not itself, God, the sun, Shakespeare, a commercial traveller, having itself traversed in reality itself becomes that

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<sup>16</sup> Manganiello, 'The Politics of the Unpolitical', p. 244.

self. Wait a moment. Wait a second. Damn that fellow's noise in the street. Self which it itself was ineluctably preconditioned to become. *Ecco!* (*U* 15.2104-21)

Earlier, Stephen suggests to Deasy that a 'shout in the street' (*U* 2.386) is the cultural-textual foundation of the existence of the deity which Stephen likens to the commotion of the boys' hockey match, the particular outcome of which is the product of bloody battle: 'Jousts, slush and uproar of battles, the frozen deathspew of the slain, a shout of spearspikes baited with men's bloodied guts' (*U* 2.317-18). In *Scylla and Charybdis*, Stephen reiterates this view, 'God: noise in the street' (*U* 9.85-86), and emphasises an associated requirement to confront the present: 'Hold to the now, the here, through which all future plunges into the past' (*U* 9.89). In the above quotation from *Circe*, however, Stephen is not only complaining of a loud gramophone recording of *The Holy City* but reiterating his own messianic ambition when he damns 'that fellow's noise in the street'. The notion of a cultural reality defined by a 'shout in the street', the violent competition Stephen eschews, is superseded by a reality 'ineluctably preconditioned to become' via the inspired perception of a traversing 'fundamental' creator. The octave here is indicative of the 'ultimate return' of such creators, as Stephen, in the guise of Phillip Drunk, later confirms: 'If I could only find out about octaves. Reduplication of personality' (*U* 15.2522-23).

In *Finnegans Wake* 'fundamental' creators return as HCE figures in a cyclic movement of creativity and fall. The principles of Stephen's discussion are developed in the *Wake* so that the 'fundamental' becomes the excretory originator Shem/HCE, while the 'dominant', the violent Shaun/HCE. Such a determinism of return precludes the artist from the necessity of engaging in the personal confrontation implicit in the 'shout in the street', the 'joust of life' (*U* 2.315), Stephen associates with his students' hockey match. The escape from reality implicit in both the creation and appreciation of art can no longer be perceived as an evasion of the dictates of ethical behaviour when that artistic endeavour alters over time the textual composition of cultural reality. The subversion of the patriarchal centre of culture that Joyce undertakes in his fiction does not produce a separate reality; functioning as an escape from domination, artistic texts which promote

difference instead reshape and diversify the inward-looking perspectives with which society comprehends itself. Thus, in Joyce's works at least, escape is critical to new beginnings.

### Black and White vs. Colour

Whether Shem's artistic efforts lead to peace in Joyce's model of civilisation is questionable, particularly given the predicted return of the 'dominant'. Moreover, while Shem avoids violence, his writing is both an attempt to dominate and a form of retaliation. A work of art unable to reproduce life in a biological sense, it is an act of revenge against the biological and cultural reproduction of HCE. In its reversal of ancient sexual strictures through free love and the use of contraception, it nonetheless takes the form of a *textual* stricture against biological reproduction in an attempt to halt the biological reproduction of HCE. Just as the Church eradicated sexuality in its myth of the immaculate conception and the life of Christ, Shem's prevention of HCE's biological return is sourced in his own exclusion from sexual access to females. While Shaun wins the Colours contest for Issy's favour and consequently becomes HCE's biological postman, Shem sublimates his competitive tendencies and from a position of escape or banishment produces the cultural 'word' of the next Wakean age. As Henriette Lazaridis Power points out in a different context, Shem's writing is just as much an attack upon HCE's prowess as is Buckley's shooting of the Russian General, or in this instance the hinndoo seeboy's bombing of Willingdone:

Shem answers his failure to provide an answer to the riddle of color with an act of revenge: he writes. In his anger, 'He do big squeal' and will 'set it up all writhefully rate in blotch and void' (*FW* 228.6, 229.27). Like his attempt at interpretation, Shem's self-expression participates in the male discourse of 'unlawful appropriation'. His reading has been an unsuccessful exercise in determination - in fixing the elusive text of the flower girls with his authoritative meta-language. [ . . . ] His big 'squeal' is a meta-language of aggressive retaliation. Nevertheless, though he may intend to state the case against the vagueness of heliotrope in the apparent clarity of black and white, Shem ends up writing in 'blotch and void,' 'reading off his fleshskin and writing with his quillbone' (*FW* 229.30). In other

words, whether he likes it or not, Shem resorts to the voyeuristic reading-writing of a hidden seeboy.<sup>17</sup>

Undermining the patriarchy in a nihilistic gesture born of a repressed desire to dominate and possess, the writer generates a 'blotch and void' art which in the process of undermining reality, transforms it. Shem as St Patrick in Book IV, however, describes a tripartite deity in terms of a triple rainbow rather than either 'blotch and void' or the 'green' of Balkelly. Instead he accuses the rainbow-attired Balkelly of being a 'blackinwhitepaddynger' (FW 612.18). Rather, Balkelly's green echoes the green of St Patrick's shamrock, the green of nationalist Ireland, integral to the symbolism associated with the Irish identity. With mystical vision, Balkelly sees green underlying the colour spectrum and this green of Ireland is one level identified as HCE: 'Hump cumps Ebblybally! Sukkot?' (FW 612.15). The Patrick of the *Wake*, however, perceives the triple rainbow rather than a green shamrock as a 'sound sense sympol' of the trinity: 'the firethere the sun in his halo cast. Onmen' (FW 612.29-30). On one level the arguments represent opposite sides of the same coin: the sage arguing in effect that the deity underlies the colours of the rainbow, while the saint suggests instead that the rainbow symbolically emanates from the deity. The contention between them also reflects the different perspectives of the deity contained the Old and New Testaments, namely the difference between monotheism and the disguised polytheism of the trinity. This equates to a duality in a perception of HCE, between his identity as a deified singularity and alternately as the rainbow-associated biological infinity of humanity which follows the fall (HCE as an equivalent to the trinity is also discussed below, p. 188).

While writing *Finnegans Wake* it could be said that Joyce had entered the 'Kingdom' he had promised Nora, having fame and, with Harriet Shaw Weaver's long-suffering patronage, financial security. Joyce had himself become a Shem/HCE figure. In

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<sup>17</sup> Henriette Lazaridis Power, 'Shahrazade, Turko the Terrible, and Shem', in *Coping With Joyce: Essays from the Copenhagen Symposium*, ed. by Morris Beja & Shari Benstock (Columbus: Ohio State University Press, 1989), pp. 248-61 (p. 258).

*Finnegans Wake* the challenge to Western culture is no longer the either/or confrontation such as that expressed by Stephen in Circe, 'Let my country die for me' (*U* 15.4473), but rather a holistic comprehension of social evolution in which the contrary positions occupied by Shem and Shaun are each perceived as essential to the existence of the other. The dialectic between Shem and Shaun is itself its own synthesis, a symbiotic arrangement obvious to neither side, and their conflict a mirage disguising an underlying harmony. It would be absurd to characterise Shaun as 'evil' and Shem as 'good'. In balance *Finnegans Wake* accepts both 'evil along with good, devils with angels, without suggesting, in the cyclic flow of his verbal cosmos, any desirable subordination of one to the other'.<sup>18</sup> Rather, in the cycles of *Wake*, there is masculine competition (violent or sublimated non-violent) for access to females, the outcome of which is a cyclically recurring genetic and cultural synthesis dubbed HCE. Thus cultural assessments of ethics are relative over time, for to the degree that society holds Shem undesirable, the future vindicates him. The dissemination and enforcement of the reality created by the Shem/HCE figure is necessarily undertaken by the destroyer/acolyte Shaun, who is the darling of Wakean society. Nevertheless, in positing a free love that is untied from socio-economic values or strictures, the suspended conclusion to the *Wake* undermines the dialectic between the twins by eradicating the source of their conflict. By freeing the female from textual and sexual subordination to the demands of the reproduction of the deity (and thus from the principles of herd selection) difference is promoted which is untied from masculine conflict.

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<sup>18</sup> Robert Boyle, 'The Artist as Balzacian Wilde Ass', in *A Conceptual Guide to Finnegans Wake*, ed. by Michael H. Begnal and Fritz Senn (University Park: Pennsylvania University Press, 1974), pp. 71-82 (p. 76).

## The Peace of the Future

The principle of abandoning a direct political struggle for a faith in the long term effect of art likewise informs the peace of *Finnegans Wake*. Accordingly, the acolyte Professor-Shaun character of Book I.5 emphasises patience: ‘Now, patience; and remember patience is the great thing, and above all things else we must avoid anything like being or becoming out of patience’ (*FW* 108.8-10). Patience is required for reading the incomprehensible text of the *Wake*/letter, and also for the dissemination of its significance. Shaun’s parting message in Book III.2 also exhorts patience, blending allusions to Moses’ forty year search for the promised land<sup>19</sup> with the forty days and nights of the flood, and he intimates the possibility of achieving a number of future states of peace, such as the Egyptian Elysian Fields, Holy Communion or Heaven, communism and even an elitist aristocracy, all of which exist outside time:

Lo, improving ages wait ye! In the orchard of the bones. Some time very presently now when yon clouds are dissipated after their forty years shower, the odds are, we shall all be hooked and happy, communionistically, among the fieldnights eliceam, *élite* of the elect, in the land of lost of time. (*FW* 453.29-33)

Shaun’s appeal for hope, however, savours of the displacement of present pleasure for the sake of a grand future, a timeless political and religious canard used to manipulate society. Characteristically, the future peace promised by Shaun is to occur after death and is not available to the living, its linear progression to paradise merging with the cycle of rebirth espoused in the *Wake*:

Shunt us! shunt us! shut us! If you want to be felixed come and be parked. Sacred ease there! The seanad and pobbel queue’s remainder. To it, to it! Seekit headup! No petty family squabbles Up There nor homemade hurricanes in our Cohortyard, no cupahurling nor apuckalips nor no puncheon jodelling nor no nothing. With the Byrns which is far better and eve for ever your idle be. You will hardly reconnoitre the old wife in the new bustle and the farmer shinner in his latterday paint. It’s the fulldress Toussaint’s wakeswalks experdition after a bail motion from the chamber of horrus. (*FW* 454.33-455.6)

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<sup>19</sup> See Numbers 14.33.

In a description which sheds light on the use of the future in political vision, Albert Camus notes that when utopias replace god with the future, that vision of the future displaces ethics, and ‘the only values are those which serve this particular future. For that reason utopias have always been coercive and authoritarian’.<sup>20</sup> An artistic version of the future which displaces the deity has the same potential for transcending ethics. The utopias extended by the intellectual, religious leader or political leader are all equally fictitious, but as an escape from life each has the potential to transform that reality. Artists who ‘wreak their will’ (*U* 9.357-58) upon the future, transcending good and evil, are the reciprocal of the dominant Shaun who, like the sentimentalist in Stephen’s telegram to Mulligan (*U* 9.550-51), would ‘enjoy Reality without incurring the Immense Debtorship for a thing done’.<sup>21</sup> As Stephen perceived of Plato’s *Republic*, ‘Which of the two [ . . . ] would have banished me from his commonwealth?’ (*U* 9.82-83), the artist conversely indulges in a social fantasy without due regard to the victims of its future implementation. Moreover, Albert Camus points out that the sanction of time, here sought in the artist’s escape, similarly ignores such debts:

When good and evil are reintegrated in time and confused with events, nothing is any longer good or bad, but only premature or out of date. [ . . . ] But the victims will not be there to judge.<sup>22</sup>

Stephen’s awareness of his dilemma as an artist no doubt informs his appreciation of history as a ‘nightmare from which I am trying to awake’ (*U* 2.377) and that it is fashioned, as he informs Deasy, by an array of people who have ‘sinned against the light’ (*U* 2.361). Thus, Shem/HCE’s use of a condom in Book III.4 is an attempt to put a halt to the future, to beat biological time. In his ‘Guilty but fellows culpows’ speech, HCE notes that ALP/Issy can either conceal or cancel him, and he conversely appeals against the ‘light’, his descendants who have replaced him: ‘Popottes, where you cancel me you

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<sup>20</sup> Albert Camus, *The Rebel*, trans. by Anthony Bower (1952; Harmondsworth: Penguin, 1981), p. 176.

<sup>21</sup> George Meredith, *Richard Feverel*, XXVIII, cited in Weldon Thornton, *Allusions in Ulysses*, p. 186.

<sup>22</sup> Albert Camus, *The Rebel*, p. 177.

mayst forced guage my bribes. Wickedgapers, I appeal against the light!' (FW 366.1-2). During his speech HCE also alludes to Ibsen's nihilistic comment: 'You deluge the world to its topmost mark; with pleasure I will torpedo the Ark'. In the *Wake*, however, Noah's ark is merged with the rainbow arc of female sexuality: 'They seek for vannflaum all worldins merkins. I'll eager make lyst turpidump undher arkens' (FW 364.28-29).<sup>23</sup> The implicit nihilism of Ibsen's gesture rings of the suicidal premise 'all or nothing' with its correlated shedding of ethics which has underpinned some of history's greatest crimes. The dilemma of the Joycean artist is in part the result of the appreciation that reality is founded upon the spiritual void of the male: 'the church is founded and founded irremovably because founded, like the world, macro and microcosm, upon the void' (U 9.840-42). Declining to paint a utopian future, the use of the condom in Book III.4 and the suspended conclusion of Book IV suggests that the nihilistic 'nothing' Joyce counterpoises against the potential 'all' of ALP's desire for a re-emergent HCE is itself characteristic of the 'fundamental' male.

The long term reality of a visionary or founder, and appurtenant peace, historically is enforced by the 'dominant' Shaun characters of society. Moses' prophecy of a Hebrew promised land is secured by Joshua only through genocidal murder in Canaan. This act is referred to in *Circe*, where Dolly Gray gives the two British soldiers the '*sign of the heroine of Jericho*' (U 15.4418-19) indicating that god's 'coughmixture with a punch in it' (U 14.1590) as promised to Stephen by Alexander J. Christ Dowie is imminent. In *Circe*, Stephen is at the receiving end of the long term effect of another founder's vision, the very same violence that conceivably may be inflicted upon others in the future in Stephen's name. This idea is not so extravagant when one considers the crimes of the various Christian churches undertaken in the name of Christ, evangelist of universal love, who was himself crucified for blasphemy at the instigation of his countrymen. As Manganiello points out, in the first draft of *A Portrait* the unnamed hero declares: "To

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<sup>23</sup> Ibsen, *Til min Ven Revolutions-Taleren*: 'I sørger for vandflom til verdensmarken. Jeg lægger med lyst torpédo under Arken'; slang, *merken*: cunt; in McHugh, *Annotations*, p. 364.

those multitudes not as yet in the wombs of humanity but surely engenderable there, he would give the word” (*P* 265).<sup>24</sup> Consequently, the instruction ‘peace’ issuing from King Edward the ‘peacemaker’<sup>25</sup> to pacify the Nighttown crowd indicates that violence rather than peace will ensue:

*(slowly, solemnly but indistinctly)* Peace, perfect peace. [ . . . ] We have come here to witness a clean straight fight and we heartily wish both men the best of good luck. (*U* 15.4459-62)

The ‘clean straight fight’ between the soldier and the intellectual, Britain and Ireland, dogma and freethought, is echoed in the Nightlessons chapter of *Finnegans Wake* where the soldier Shaun knocks the writer Shem unconscious following his explication of the letter, and a ‘rayingbogeys’ (*FW* 304.9) of peace is seen. In this respect the *Wake* follows Genesis where the rainbow signifies the conclusion of a most extreme act of repression. Yet, as Talia Schaffer points out, the sexual peace will be succeeded in its cyclic history by yet another war:

*Finnegans Wake* makes us think it will ‘be wound up for an after-enactment by a Magnificent Transformation Scene showing the Radium Wedding of Neid and Moorning and the Dawn of Peace, Pure, Perfect and Pertpetual, Waking the Weary of the World’ (*FW* 222.16-20). But the next line is ‘An argument follows’ (*FW* 222.21). It always does; the war asserts itself eternally.<sup>26</sup>

## Peace as the Outcome of Violence

Violence in the *Wake* only ever represses competition temporarily, and the consequent peace as susceptible to evaporation as its fleeting rainbow motif. Moreover, as Shaun explains regarding his treatment of Shem, under conditions of repression the citizens themselves beg for peace: ‘He’ll have pansements then for his pensamientos, howling for peace’ (*FW* 443.14-15). Cyclic time is predicated upon one dominant patriarchy being

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<sup>24</sup> Manganiello, ‘The Politics of the Unpolitical’, p. 253.

<sup>25</sup> Weldon Thornton, *Allusions in Ulysses*, entry 330.37, p. 287.

<sup>26</sup> Talia Schaffer, ‘Letters to Biddy: About that Original Hen’, *James Joyce Quarterly*, 29 (1992), 623-42 (p. 638).

challenged and replaced by a social outsider and thus violence is integral to its continuation. The ‘fundamental’ HCE figure may well be sanctified following an almost immediate repression by the Shaun-postmen of a previous era. The short life of Christ, for instance, can be contrasted to the period of some two thousand years over which his name has been immortalised in Western culture. The argument of St Patrick of Book IV, advocating the rainbow in opposition to Balkelly’s all-pervasive green, is similarly short lived. While the peace portrayed in the *Wake* frequently reflects a male’s sexual enjoyment of females, ‘a potion a peace, a piece aportion, a lepel alip, alup a lap, for a cup of kindest yet’ (FW 397.18-19), it is accompanied by a corresponding police repression and rule of law:

You’re a liar, excuse me! I will not and you’re another! And Lully holding their breach of the peace for them. (FW 96.18-19)

a butterblond warden of the peace, one comestabulish Sigurdson. (FW 429.18-19)

The rainbow as pact of peace between male and female is also sustained by religion and its promised future, as Issy’s comment below indicates, for without such a utopian promise sexual relationships and socio-economic domination rest uneasily upon gender and class tensions:

Heil, heptarched span of peace!<sup>2</sup> Live, league of lex, nex and the mores! Fas est dass and foe err you. Impovernment of the booble by the bauble for the bubble.

<sup>2</sup> I’m blest if I can see. (FW 273.4-7, N2)

Obedience is central to the depiction of social peace in *Finnegans Wake*. The motto of Dublin, *Obedientia civium urbis felicitas*, or ‘The Obedience of the Citizen is the Felicity of the Town’, is the answer to the question in Book I.6 concerning the motto of HCE’s hotel.<sup>27</sup> The siglum used alongside this question in the first draft is □. The import of the motto is significant as Joyce wrote to Harriet Shaw Weaver stating that ‘□ stands for the title’ (*Letters I* 213). Implicit is that the container of HCE’s *logos*, whether as the

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<sup>27</sup> Danis Rose and John O’Hanlon, *Understanding Finnegans Wake: A Guide to the Narrative of James Joyce’s Masterpiece* (New York: Garland Press, 1982), p. 90.

letter as cultural remnant, or ALP as biological dump (or stated in biblical terms, 'word' or 'flesh') reflects an obedience to his phallogocentric legacy: 'we keep is peace who follow his law' (*FW* 276.26-27). The motto's emphasis upon obedience and its potential for annihilating individualism, and thus the egocentricity of the artist, to maintain the interests of a past HCE figure explains Stephen's corresponding need to escape Dublin's requirement for obedience. The duality of the reproduction of the *logos*, as both a textual and biological process ('word' and 'flesh'), informs Stephen's determination to eradicate his own obedience to all forms of power: 'in here it is I must kill the priest and the king' (*U* 15.4436-37). The depiction of the cycles of *Finnegans Wake* in this respect are not dissimilar to the cycles of both the wheel of fortune of the medieval Christian tradition or the meaningless pursuit of desire and reincarnation stressed by Eastern religion. Both these traditions urge non-participation coupled with passive obedience in response to the vagaries of power, although rather than ruling by example, political enforcement by the obedient acolyte in reality has been critical to the dominance of such religions. The function of Shem as characterising the religious response to the world is distinguished by his submission to Shaun's values while the latter is ascendant, albeit coupled with a informed, passive resistance, and his concomitant reliance upon Shaun as his own acolyte of the future.

## Sex and Authority

As Manganiello suggests, 'Love and authority are not mutually exclusive but complementary' in Stephen's understanding, and Stephen proposes an alternative peace between the sexes consisting of free love, where a woman gives herself freely, without 'resort to the "simoniacal" practice of bargaining for her body'.<sup>28</sup> Manganiello notes that this is made explicit by Stephen in *Stephen Hero*:

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<sup>28</sup> Manganiello, 'The Politics of the Unpolitical', pp. 246-47.

A woman's body is a corporal asset of the State: if she traffics with it she must sell it either as a harlot or as a married woman or as a working celibate or as a mistress. [ . . . ] But a woman is (incidentally) a human being and a human being's love and freedom is not a spiritual asset of the State. (*SH* 202)<sup>29</sup>

The reciprocity of domination and obedience in marriage is satirised in Circe, where in an inversion of sexual stereotypes, Bello places a ring upon Bloom's finger and, declaring 'With this ring I thee own. Say, *thank you, mistress*' (*U* 15.3068-69), proceeds to enumerate Bloom's domestic duties. Manganiello suggests that Stephen's call for 'individuated rather than institutionalized sex' is manifested in Molly Bloom, who 'attempts to keep body and soul free from the claims of church and state'.<sup>30</sup> Yet, the traditional institutions of marriage are still firmly in place in *Ulysses*. Moreover, Molly's belief in the deity implicitly accommodates a biological taboo, for while she 'hates confession' and mocks the priest to whom she nevertheless confesses a sexual encounter, she had 'already confessed it to God' (*U* 18.113). Nor is she averse to offering her sexual favours in exchange for legal tender: 'I'll drag open my drawers and bulge it right out in his face as large as life he can stick his tongue 7 miles up my hole as hes there my brown part then Ill tell him I want £1 or perhaps 30/-' (*U* 18.1520-23). Bloom's blind eye to his wife's infidelity is related in part to a voyeuristic impulse, rather than a generosity of spirit, and he suffers under the heel of Bello for his marital ineffectualness:

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<sup>29</sup> Cited in Manganiello, 'The Politics of the Unpolitical', p. 247.

<sup>30</sup> Manganiello, 'The Politics of the Unpolitical', p. 247.

BELLO

What else are you good for, an impotent thing like you? [ . . . ] Where's your curly teapot gone to or who docked on you [ . . . ]? It's as limp as a boy of six's doing his pooly behind a cart. [ . . . ] Can you do a man's job?

BLOOM

Eccles street ....

BELLO

(*sarcastically*) I wouldn't hurt your feelings for the world but there's a man of brawn in possession there. [ . . . ] Wait for nine months, my lad! (*U* 15.3126-42)

Free love cannot be defined as adultery, or conversely the consent to adultery of the cuckold, but rather the freeing of sexual relations from values emanating from power, whether Church, State or capitalism. For free love to occur, sexual and textual letters, that is, sexual union and religious, political and materialist values, must ideally remain separate. Such a concept of free love remains differentiated, for instance, from aspects of the sexual revolution of the 1960s which were overtly political, rather than oriented toward the fulfilment of individual desire: 'The men of the New Left accepted the elision of Marxist alienation with Freudian neurosis and the exploitation of the proletariat with the repression of the sex drive. They adopted the motto "Make love, not war" on the assumption that making love was making revolution'.<sup>31</sup>

Like Stephen, Bloom has also sought escape, trading his position as husband and father for an Earwicker-like position as ineffectual observer. Bloom, as an ensconced deity similar to HCE in the *Wake*, is afforded the opportunity at the conclusion of *Ulysses* for revitalisation through a consubstantial son. In effect he chooses an apostolic rather than biological successor. Buck Mulligan also refers to the deity's reincarnation in Bloom: 'Jehovah, collector of prepuces, is no more. I found him over in the museum where I went to hail the foamborn Aphrodite' (*U* 9.609-10). As both a genetic avatar of the Hebrew deity and a reincarnation of the wandering Odysseus in the age of the mass-man, Bloom is to enter again into the affairs of a material world controlled by the 'dominant' male (in *Ulysses*, Boylan, the 'man of brawn in possession'; in *The Odyssey*, Helen's suitors; in the New Testament, the Romans) through the agency of a son. Like

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<sup>31</sup> Beatrice Faust, *Apprenticeship in Liberty: Sex, Feminism and Sociobiology* (North Ryde, Sydney: Angus & Robertson, 1991) p. 331.

Shakespeare, the deity 'is a ghost, a shadow now, the wind by Elsinore's rocks or what you will, the sea's voice, a voice heard only in the heart of him who is the substance of his shadow, the son consubstantial with the father' (*U* 9.478-81). The allusion to eggs for breakfast at the conclusion of *Ulysses* indicates a return from his emasculated, celibate presence in Molly's bed to the role of effectual husband in the patriarchal model. Molly's dominance over her 'Henpecked husband' (*U* 15.3706) is an early model of the 'annadominant' ALP of Book IV, a state which is overturned when the 'word' of the son allows the regeneration of HCE.

In the *Wake* the Norwegian Captain and ALP resemble Joyce and Nora in their evasion of the legal parameters of marriage, instead 'eloping for that holm in Finn's Hotel Fiord, Nova Norening. Where they pulled down the kuddle and they made fray' (*FW* 330.24-26). The pragmatism of the mature Bloom, however, is paralleled in the marriages of the Joyces and the Earwickers. In 1931, the Joyce's married officially in order that Georgio and Lucia 'secure the inheritance under will' (*Letters III* 221). By Book III.4, HCE and ALP have also married, for while an 'elopement fan' (*FW* 559.3) decorates the lovemaking set, 'Anita' is described as 'the wife of Honophrius' (*FW* 572.27). Free love is characterised as youthful exuberance, a hope yet to be dashed by the repressive Shaun. In the Mime of Mick, Nick and the Maggies the rainbow girls circling Shaun proclaim a vision of sexual freedom, free distribution of food and universal suffrage as a version of the 'Lord's Prayer':

Hightime is ups be it down into outs according! When there shall be foods for vermin as full as feeds for the fett, eat on earth as there's hot in oven. When every Klitty of a scolderymeid shall hold every yardscullion's right to stimm her uprecht for whimsoever, whether on privates, whather in publics. And when all us romance catholeens shall have ones for all amanseprated. And the world is maidfree. (*FW* 239.16-22)

Such a state of affairs would correspond with the refrain which follows the defeat of Jarl Van Hooter, 'And they all drank free' (*FW* 23.7-8), and it is similarly one which is refused by the dominant Shaun.

## Biological Enslavement of the Female

As the suspended conclusion to the *Wake* would suggest, Joyce offers no signposts for the future, rather its cycles function as a mirror and in showing the past also depict a potential future. Its equivocal ending, namely the death of ALP with no living HCE figure an obvious successor, indicates that there can be lasting peace only when biological time and socio-political evolution is rendered static. Book IV, as a ricorso, would need to remain permanently outside time, with HCE continuing his slumber indefinitely. That it is momentarily outside the cyclic succession of great males is indicated by the fact that the 'annadominant' ALP signs the final letter; as a Prankquean-figure she is no longer struck dumb in the 'bargain' involving an exchange of HCE's fecal creativity for the requirement for her to 'shut up shop' (*FW* 23.5). Repressed by males in a sexual 'peace' sanctioned by religion, the non-participation of females in the political process is similarly apparent in *Ulysses*, where the silence of the female is predicated upon the existence of dominant, violent males such as the British soldiers:

BLOOM

*(shakes Cissy Caffrey's shoulders)* Speak, you! Are you struck dumb? You are the link between nations and generations. Speak, woman, sacred lifegiver!

CISSY CAFFREY

*(alarmed, seizes Private Carr's sleeve)* Amn't I with you? Amn't I your girl? (*U* 15.4646-52)

At her response, Stephen accuses her of being merely a sexual object, for attracted to the 'dominant' English soldier she has betrayed her individuality to be his sexual plaything, and Stephen's response describes her in terms that would befit the narrowly defined sexual being of the rainbow girls:

STEPHEN

*(ecstatically, to Cissy Caffrey)*

White they fambles, red thy gan  
And thy quarrons dainty is. (*U* 15.4653-56)

Just as Bloom urges Cissy Caffrey to speak and break the spell of domination, the ambiguous end to the *Wake* depicts ALP speaking and she fittingly concludes one cycle of male repression.

ALP's views, however, do not 'beat time' (FW 419.8), where time as Adaline Glasheen points out is HCE.<sup>32</sup> ALP's final monologue, while belittling her husband, is not the intellectual discourse that a Stephen or Shem might have spoken on her behalf, and is reminiscent of Molly's coda to *Ulysses* in her faithfulness to an HCE deity. Shaun informs the reader that ALP's letter was 'not out to dizzledazzle with a graith uncouthment of postmantuam glasseries from the lapins and grigs' (FW 113.1-2), rather ALP 'just feels she was kind of born to lay and love eggs (trust her to propagate the species' (FW 112.13-14). While she is intellectually blind to the implications of the sublime terror inspired by her father-originator, it is a terror she has no choice but to accept. The demise of ALP mirrors more closely the departure of Stephen's mother who is portrayed as committed to the reproduction of the deity, and as a Kate figure nearing death ALP's concern is consistent with that of Kate described in the Mime of Mick, Nick and the Maggies, namely that with respect to the regeneration of HCE 'the show must go on' (FW 221.16).

Another potential future rests with Issy, the younger woman prepared like Nora to shake off the patriarchal hold upon the production of the letter. While the future is not predetermined by Joyce, the option exists for women to continue to speak out and the 'annadominant' period to continue. Of course, also an option is HCE's or Father Michael's return, as indicated by the echo of 'reverend' in the first word of the *Wake*. True peace perhaps lingers between death and rebirth, or between birth and sexual fall, but to linger there resisting desire may in Stephen's longer term view prove impossible, as ALP herself suggests:

My great blue bedroom, the air so quiet, scarce a cloud. In peace and silence. I could have stayed up there for always only. It's something fails us. First we feel. Then we fall. And let her rain now if she likes. Gently or strongly as she likes. Anyway let her rain for my time is come. (FW 627.9-13)

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<sup>32</sup> See entries for Tim and Time in Adaline Glasheen, *Third Census of Finnegans Wake: An Index of the Characters and Their Roles* (Berkeley: University of California Press, 1977), pp. 284-85.

It is the irresistible tug of sexual desire in *Finnegans Wake* which motivates violent conflict between males for sexual union, and it is the satisfaction of that desire which constitutes a temporary peace. As sexual reproduction, free or otherwise, serves the interest of the deified HCE, only the use of a condom of Book III.4 counters his biological re-emergence following Book IV. Yet, as ALP's letter indicates, the *Wake*'s mothers want the 'show' to go on, and they desire Father Michael as the biological messenger of HCE to restart time and pour forth his half of the sexual miracle: 'Femelles will be preadaminant as from twentyeight to twelve. To hear that lovelade parson, of case, of a bawl gentlemale, pour forther moracles' (*FW* 617.23-25).

## 8

# THE KALEIDOSCOPE

The description of an all-inclusive yet fragmented ‘view’ of both history and the present in the ‘collideorscape’ question of Book I.6 marks it for particular attention in this study due to its relationship with the picture motif. Joyce described the questions and answers of Book I.6 as ‘a picture history from the family album’ (*Letters III* 239), although just which family member the kaleidoscope question describes is open to debate. Adaline Glasheen suggests that it focuses upon the flower girls as their constitution as seven colours of the rainbow.<sup>1</sup> Yet, in addition to the rainbow motif the kaleidoscope question makes reference to all the characters of the *Wake*’s family romance, and indeed, to the flood of humanity that accompanies the rainbow. While the kaleidoscope question certainly brings the rainbow motif into focus, its content, in the sense of what can be read into the image of the rainbow, is rather more inclusive. The ‘collideorscape’ describes a merging of the material female form with the ‘incertitude’ of male content, the union of Wakean signifier and signified. Such a vision also depicts the textual/sexual union of male and female in the *Wake*’s original sin.

The word ‘collideorscape’, broken down into constituent components signifying ‘collide or escape’, echoes the choice confronting Stephen with respect to his literary challenge of state and religion. In the *Wake*, these two approaches, collide or escape, can

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<sup>1</sup> Adaline Glasheen, *Third Census of Finnegans Wake: An Index of the Characters and Their Roles* (Berkeley: University of California Press, 1977), p. xl. See also entry for ‘seven’, p. 259.

be associated with Shaun and Shem respectively. Collide, the competition in the present for control of economic resources and biological reproduction, matches the physically competitive bent of the military-religious Shaun. Using violence to maintain his control over space, as the Ondt he lacks neither wealth nor a harem. The escape of the artist Shem represents the converse case, and after his defeat in the Nightlessons chapter he is sighted retiring to the antipodes with plans of revenge over time. Nevertheless, as discussed above (see p. 155), social outcasts such as Shem have a propensity to return, like Stephen's octave, at a later date and in a reconstituted, higher form.

As HCE's genetic/textual time capsule and vehicle to the future, the biological materiality of the *Wake's* females facilitates HCE's 'escape' in the 'collideorscape' configuration in much the same manner as Shem's art sends his letter forward through time. Neither ALP nor Issy are direct combatants in the violent struggle for control of the *logos* but rather participate in its production over the longer duration. As the principle avenue of masculine escape they form the focus of such competition. The genetic and archaeological residue of the past HCE is preserved by ALP's womb/tomb, and the HCE of the future must be born of Issy: 'it is always tomorrow in toth's tother's place. Amen' (*FW* 570.12-13). If biological reproduction represents the movement of time in the *Wake*, paradoxically the female is portrayed as a form of space critical to the production of time. While ALP/Kate preserves the past, petrifying time in matter, Issy/ALP creates the future by releasing it once again. Similarly, as the sons Shaun and Shem are incarnations of the spiritual HCE, and one 'dominant' and the other 'fundamental', they side respectively with the preservation of the past (space) and the creation of the future (time). A diagrammatic representation of this perspective is as follows:

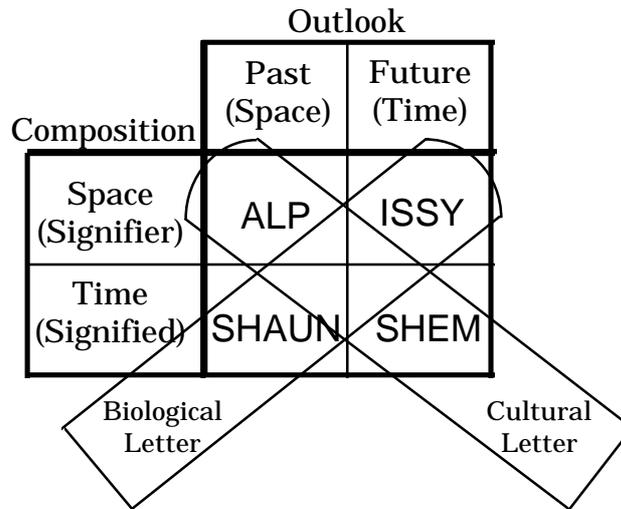


Diagram 2: Relationship of characters to time and space

The constituent parts ‘collide’ or ‘escape’ can similarly be perceived in terms of the dual manifestations of the letter: as document number one (analogous to the archaeological picture) and document number two (incorporating both the creativity of Shem’s literature, and the biological reproduction of HCE through ALP/Issy). The picture of *Finnegans Wake* in question nine relates to the concept of space, the past frozen in matter, while the letter, in both biological and literary senses, is conversely aligned to the production of time. Moreover, the kaleidoscope question itself is formulated around the separate concepts of space and time, and the earlier part of the question focusing upon the artifact of the HCE singularity, while the latter the dynamic literary/genetic echo of HCE consequent to his creativity.

The burying of the sexual, textual and excretory letter, and its soiling and containment in the feminine tip before being ‘unfiltered’ (*FW* 111.32) is the source of masculine conflict. Wellington’s wiping the lipoleum’s hat upon his ‘big white harse’ (*FW* 10.11), the Russian General’s use of a sod of turf to wipe himself and Patrick’s ‘wipenmeselps’ (*FW* 612.24) using a handkerchief of shamrock green, each trigger the violent demise of the perpetrator. The soiling of the ideological letter is mirrored by an ejaculatory staining of the biological letter by HCE, whose mark signs all the *Wake*’s letters bar ALP’s final missive (see above, p. 110). If the burying of the letter in the

womb/tip equates to an escape, the masculine conflict such a soiling action provokes relates to the 'collide' of the 'collideorscape'. The duality of the letter provides for both Shaun's biological escape and Shem's textual escape from mortality. Religion, art and sexual reproduction are perceived as escape routes from death, and thus Shem's eschatology becomes Shaun's escapology, and the latter is reassured upon his departure at the conclusion of Book III.1 that he will 'round up in your own escapology some canonisator's day or another' (FW 428.21-22). HCE is accordingly described as the 'escapemaster-in-chief from all sorts of houdingplaces' (FW 127.10-11). In *Ulysses*, the escape provided by eternity is not only afforded by the symbolic afterlife of the deity, but by Plato's world of the ideal: 'Through spaces smaller than red globules of man's blood they creepycrawl after Blake's buttocks into eternity of which this vegetable world is but a shadow' (*U.* 153). Elsewhere, Shaun in his preoccupation with space thinks of the 'deeps of the undths he would profoundth', while Shem's focus upon scripture and the escape it affords leads him to 'feeled of the scripes he would escipe' (FW 158.15-17). The masculine competition of the *Wake* revolves about the question of which individual is to escape into the female sexual/textual signifier. Neither a diet of the symbols of eternity nor healthy vegetables, will evade the carnage of death, which in the following instance is identified with HCE:

Scant hope theirs or ours to escape life's high carnage of semperidentity by subsisting peasemeal upon variables. Bloody certainly have we got to see to it ere smellful demise surrends us on this concrete that down the gullies of the eras we may catch ourselves looking forward to what will in no time be staring you larrikins on the postface in that multimirror megaron of returningties, whirled without end to end. (FW 582.14-21)

The following discussion focuses upon the content of the kaleidoscope question in more detail, reproducing the text at length for the reader's convenience.

## Part One of the Kaleidoscope Question - the Picture

9. Now, to be on anew and basking again in the panaroma of all flores of speech, if a human being duly fatigued by his dayety in the sooty, having plenxty off time on his gouty hands and vacants of space at his sleepish feet and as hapless behind the dreams of accuracy as any camelot prince of dinmurk, were at this auctual futule preteriting unstant, in the states of suspensive exanimation, accorded, throughout the eye of a noodle, with an

earsighted view of old hopeinhaven with all the ingredient and egregiunt whights and ways to which in the curse of his persistence the course of his tory will had been having recourses, the reverberration of knotcracking awes, the reconjungation of nodebinding ayes, the redissolusingness of mindmouldered ease and the thereby hang of the Hoel of it [ . . . ]. (*FW* 143.3-15)

The initial half of the kaleidoscope question concerns the picture, and particularly the difficulty associated with viewing it, namely: the attempt which must be made by the reader to step outside time and view all time in the present. The ‘human being’, as reader of the *Wake*, ‘fatigued by his dayety in the sooty’, is both the singularity of the deity, albeit fallen in the soot, and one of the mass of descendant humans who undertake duties in the city. As ‘he’ is invited to ‘byhold at ones what is main and why tis twain’ (*FW* 143.18), namely the existence of an HCE singularity within the multitude. The *Wake* transcends the tension between the separate concepts of space and time by merging both into a textual simulation of compressed space and time. Space is compressed in the sense that the vast plurality of humanity is comprehended as a single family, and time similarly compressed, as the *Wake*’s family romance represents all families across history. Here the ideal reader is outside time and above space, and is either a dead or deified HCE, for ‘having plenxty off time on his gouty hands and vacants of space at his sleepish feet’ (*FW* 143.5-6) he presides over the goats (Shem/time) and sheep (Shaun/space) as though at judgement day. Achieving such a perspective entails ‘basking in the panaroma of all flores of speech’ (*FW* 143.3-4), perceiving what is ‘main’ in the differences generated by both the sexual flowers of the rainbow girls and Shem’s textual flowers of speech.

In the *Wake*’s language, time is compressed into less than an instant, an ‘unstant’. Roland McHugh similarly notes with respect to the hunting scene in *Finnegans Wake* that time is at a standstill:

Are you perhaps mistaken in assuming the experience of real time in this ‘continuous present tense integument’ (*FW* 186.01). At the beginning of I.2 the king and his retainers

meet Earwicker carrying a flowerpot on a pole. Now compare (*FW* 194.6-10). They 'have not budged a millimetre and all that has been done has yet to be done and done again'.<sup>2</sup>

As an artifact the *Wake* is frozen in time, and while it mimics the movement of time just as it enacts the sexual act of reproduction in Book III.4, it is dependent like Shem's art upon the sexual reproduction of the biological letter for its future audience. The masculine content of the *Wake* is held, much like the objects of ALP's sack, blurred within its female textuality, the linguistic container of HCE's family romance, and hence the description of those artifacts in the time scheme of the *Wake* as 'Blurry works at Hurdlesford' (*FW* 14.5). While HCE, as Tim or Time,<sup>3</sup> is dependent upon space for his transmission through history, his unclear transmission in 'the states of suspensive exanimation' (*FW* 143.8-9) means that he is defenceless against successive reinterpretations and indeed literary recreation at the hand of Shem. Like Shakespeare's version of *Hamlet*, and Malory's romance of Arthur, he is 'as hapless behind the dreams of accuracy as any camelot prince of dinmurk' (*FW* 143.6-7).

Viewed through the eye of a needle, the vision afforded in part one of the kaleidoscope is an archaeological scene of heaven, a pinhole photograph of 'old hopeinhaven'. 'Hopeinhaven' alludes to Wellington's horse Copenhagen, and as horses in *Finnegans Wake* frequently allude to fallen great males who have an outside chance of return, the view is again of HCE. The picture of HCE is also described elsewhere in terms of a photograph of a horse: 'exhabiting that corricatore of a harss, revealed by Oscr Camerad' (*FW* 602.22-23) (also see below, p. 187). This particular image of the 'old' heaven of Shaun's religion can be contrasted with a hypothetical 'new' female heaven from which is sourced the literary/sexual letter of the second half of the kaleidoscope question.

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<sup>2</sup> Roland McHugh, 'Recipis for the Price of a Coffin', in *A Conceptual Guide to Finnegans Wake*, ed. by Michael H. Begnal & Fritz Senn (University Park: Pennsylvania University Press, 1974), pp. 18-32 (p. 18).

<sup>3</sup> Glasheen, *Third Census*, pp. 284-85.

## Part Two of the Kaleidoscope Question - the Letter

[ . . . ] could such a none, whiles even led comesilencers to comeliewithers and till intempestuous Nox should catch the gallicry and spot lucan's dawn, byhold at ones what is main and why tis twain, how one once meet melts in tother wants poignings, the sap rising, the foles falling, the nimb now nihilant round the girlyhead so becoming, the wrestless in the womb, all the rivals to allsea, shakeagain, O disaster! shakealose, Ah how starring! but Heng's got a bit of Horsa's nose and Jeff's got the signs of Ham round his mouth and the beau that spun beautiful pales as it palls, what roserude and oragious grows gelb and greem, blue out the ind of it! Violet's dyed! then *what* would that fargazer seem to seemself to seem seeming of, dimm it all?

Answer: A collideorscape! (*FW* 143.15-28)

This half of the kaleidoscope question is closely aligned with the letter described as document number two, where literary and biological creativity are the processes by which culture perpetuates itself. Accordingly, in the description of sexual union and subsequent conception, both the Egyptian Ibis-headed god of writing Thoth, and the Gaelic term for pudendum, *toth* are present, mirroring the biblical duality between 'word' and 'flesh'. HCE's dissolution in 'tother' requires a 'penning' and a sexual/violent 'stabbing': 'how one once meet melts in tother wants poignings' (*FW* 143.18-19).<sup>4</sup> The fall of Nuvoletta as a cloud, the leaves falling from the tree and the reproduction of rivals, all signal the onset of the flood of humanity, and such a flood, where identities are stirred together, is followed by a rainbow. The rainbow provides an echo of the textual 'flores of speech' (*FW* 143.4) referred to at the outset of the kaleidoscope question. As 'flores of speech' the female of the *Wake* is equated with language, the medium by which culture reproduces itself.

Colin MacCabe identifies the rebellious textuality of the *Wake* as the female struggle against phallogocentric male discourse, although he qualifies his perception with the need to account for the male pen. Accordingly, MacCabe suggests that the language of *Finnegans Wake* may be bisexual,<sup>5</sup> and Sheldon Brivic concurs: 'Ultimately, Joyce

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<sup>4</sup> Poignard, from Latin, *pungere*: prick, stab.

<sup>5</sup> *The Revolution of the Word* (London: MacMillan, 1979), p. 150.

believes that the naked truth literature reveals to us is that everyone is innately bisexual'.<sup>6</sup> Certainly, Shem speaks with his mother's voice, as when he 'lifts the lifewand and the dumb speak' (*FW* 195.5), thereby freeing the female voice curtailed following the Prankquean's encounter with Jarl van Hooter. She regains her voice in the 'annadominant' act of sexual union in Book III.4, when 'life wends and the dombs spake!' (*FW* 595.1-2). As sexual/textual container, however, her voice is informed by the 'tomb', and at the potential conclusion to the age of humanity Book IV she contemplates relinquishing her voice of difference once more to be 'dumb', to be eclipsed once more by the masculine *logos* of a new age of gods: 'I sink I'd die down over his feet, humbly dumbly, only to washup' (*FW* 628.10-11). In an earlier age the younger ALP/Issy reacts similarly to the dominant HCE: 'She thought she's sankh neathe the ground with nymphant shame when he gave her the tigris eye!' (*FW* 202.32-34). HCE's power for domination is quite clear, and the desire for HCE, whether as man or deity, appears to be ALP's Achilles' heel. ALP's speechlessness mirrors the ambiguous and wordless image of the picture: 'It scenes like a landscape from Wildu Picturescu or some seem on some dimb Arras, dumb as Mum's mutyness' (*FW* 53.1-3). Like the picture, her textuality is variously interpreted as the viewer/reader adduces the masculine significance from her feminine form. In contrast with the form/content relationship of some mainstream texts, where textuality is crafted to be almost invisible in the focus upon content, the *Wake*'s explicit emphasis upon female textuality, as frustrating and pleasurable as it can at times be, balances what is 'twain' against what is 'main'. What is explicit in the language of the *Wake* is the diminished potency of an omniscient HCE which allows freeplay in the signifier. Rather than bisexual, Joyce's language is heterosexual, consisting of a blend of female form and its differences with the uncertain singularity of its masculine *logos*. Moreover, as both participation and non-participation, a union of signified with an equal emphasis upon signifier, reading the language of the *Wake* duplicates the original sin of heterosexual reproduction. While reading involves a union of signified and signifier, or

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<sup>6</sup> *Joyce between Freud and Jung* (Port Washington: Kennikat Press, 1980), p. 211.

male and female in the Wakean context, Shem's writing, and indeed all creativity other than biological, is portrayed as onanistic rather than bisexual (see also, pp. 73, 91, 128).

As the container of HCE's *logos*, textual form parallels the rainbow girls' facility for his genetic reproduction. Given that the signifier is in general portrayed as female, the *Wake*'s signified reciprocally can be perceived as the masculine 'incertitude' (*U* 9.842) which in *Ulysses* Stephen ascribes to the 'apostolic succession' (*U* 9.838) of fatherhood and mystery of the church (see also below, p. 184). The masculine struggle for power engendered by HCE's interaction with his family is similarly sourced in the twin aspects of the letter, the 'word' and 'flesh' of the reproduction of the *logos*. Moreover, both reader and writer exercise power over the feminine text. The reader, indicated in the kaleidoscope question as the interpreting 'fargazer' is masculine, as is the writer Shem in the *Wake*. Accordingly the male perspective which Shem depicts with 'Anny liffle mud' (*FW* 287.7), and which the female colours of the rainbow biologically portray, is ultimately 'the curse of his persistence the course of his tory' (*FW* 143.11-12).

That HCE resides within the rainbow motif, particularly in its biological connotations, is prefigured in a number of instances in the *Wake*. One of the games Shem refuses to participate in is described as: '*There is Oneyone's House in Dreamcolohour*' (*FW* 176.9-10). Similarly, HCE always wears seven garments, and sometimes these are rainbow coloured (see also above, p. 144).<sup>7</sup> Moreover, within the description of the feminine rainbow in the kaleidoscope question lingers the erection, ejaculation and wilting of HCE's phallus and attendant staining of a flower girl: 'what roserude and oragious grows gelb and greem, blue out the ind of it! Violet's dyed!' (*FW* 143.24-26). Shown alongside this overtly sexual image of the rainbow in a blur paralleling the smudge of HCE's archaeological remnants is the stirring of the genetic melting pot of humanity: 'Heng's got a bit of Horsa's nose and Jeff's got the signs of Ham round his mouth' (*FW* 143.22-24). This blurring of identities is paralleled by the extended significance of the

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<sup>7</sup> See *FW* 23.1-2; *FW* 277.1; *FW* 339.27-29; *FW* 590.8-9; Glasheen, *Third Census*, p. 259.

*Wake*'s signifiers, and accordingly in the time-scheme of Book I.1 Shem's 'o peace a farce' is described as 'Blotty words for Dublin' (*FW* 14.14-15).

## Language as a Container

Jules David Law comments upon the seamless blend of the mythic and the ordinary in the text of *Ulysses*, which pre-empts 'the question of whether we read literature for historical or for contemporary ("relevant") experiences, precisely by demonstrating the inevitable structural presence of history and myth in everyday life'.<sup>8</sup> Likewise in the *Wake*, mythology and history across time are compressed into the handful of characters of its family romance and similarly informs both the genetic and literary present: 'we are recurrently meeting em, par Mahun Mesme, in cycloannalism, from space to space, time after time, in various phases of scripture as in various poses of sepulture' (*FW* 254.25-28). Consistently, Shaun informs the reader that despite the assertion that 'The proteiform graph itself is a polyhedron of scripture' (*FW* 107.8), the differences of the *Wake* nevertheless reveal a unity, namely the picture of HCE:

Closer inspection of the *bordereau* would reveal a multiplicity of personalities inflicted on the documents or document and some prevision of virtual crime or crimes might be made by anyone unwary enough before any suitable occasion for it or them had so far managed to happen along. In fact, under the closed eyes of the inspectors the traits featuring the *chiaroscuro* coalesce, their contrarities eliminated, in one stable somebody similarly as by the providential warring of heartshaker with housebreaker and of dramdrinker against freethinker our social something bowls along bumpily, experiencing a jolting series of prearranged disappointments, down the long lane of (it's as semper as oxhousehumper!) generations, more generations and still more generations. (*FW* 107.23-35)

From Shaun's perspective, the perception of multiplicity and the innumerable differences resulting from creativity give way to the vision of the 'one stable somebody' of the past. As discussed in the previous chapter, the longer view of time can supplant the sense of criminality with one of epoch (p. 164), and consequently the historical crimes envisioned

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<sup>8</sup> Jules David Law, 'Simulation, Pluralism, and Politics', in *Coping With Joyce: Essays from the Copenhagen Symposium*, ed. by Morris Beja & Shari Benstock (Columbus: Ohio State University Press, 1989), pp. 195-204 (pp. 200-01).

and provisioned in a 'closer inspection' of the letter above vanish before the 'closed eyes' inspection of the Four Historians.

Conversely, the language of the *Wake* is also susceptible of being perceived only in terms of its innumerable permutations, rather than as a privileging of the perception of the patriarchal HCE *logos* (or other particular reading). To facilitate the simulation of the compression of space and time in language, the hypothetical 'ideal reader' would need to appreciate all possible alternatives concurrently, to comprehend its differences and its oneness simultaneously and without dispensing with difference in the appreciation of unity nor missing that unity due to an overwhelming appreciation of its textual detail. This is not dissimilar to Derrida's assertion that to privilege the signifier over the signified renders it meaningless: 'The "primacy" or "priority" of the signifier would be an expression untenable and absurd to formulate illogically within the very logic that it would legitimately destroy'.<sup>9</sup> Derrida's observation concerning the interdependency of such opposites is certainly pertinent to a reading of the text of *Finnegans Wake* where the signified can easily vanish amid an apparent anarchy of signifiers.

Shaun also balances his male-oriented perception of a 'one stable somebody' with a caution about dispensing with an appreciation of the 'enveloping facts' (*FW* 109.14) of the letter. He suggests that the reader's understanding of the deified oneness of HCE should not be at the expense of an appreciation of the feminine signifier, and the feminine is again couched in narrow terms of sexuality: 'Admittedly it is an outer husk: its face, in all its featureful perfection of imperfection, is its fortune' (*FW* 109.8-9). Shaun develops an analogy of focusing upon the letter and ignoring its envelope as being akin to envisioning a woman without her clothes (or skin), while the clothes, he points out, are

full of local colour and personal perfume and suggestive, too, of so very much more and capable of being stretched, filled out, if need or wish were, of having their surprisingly like coincidental parts separated don't they now, for better survey by the deft hand of the expert, don't you know? (*FW* 109.25-30)

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<sup>9</sup> Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak (1967; Baltimore: Johns Hopkins University Press, 1979), p. 324, note 9.

He likewise informs us that content and form can be appreciated separately or simultaneously:

Who in his heart doubts either that the facts of feminine clothiering are there all the time or that the feminine fiction, stranger than the facts, is there also at the same time, only a little to the rere? Or that one may be separated from the other? Or that both may then be contemplated simultaneously? Or that each may be taken up and considered in turn apart from the other? (*FW* 109.30-36)

In a variation upon the ‘stop, please stop’ theme (see above, p. 55), the language of the *Wake*, HCE’s ‘outer husk’, the ‘panaroma of all flores of speech’ (*FW* 143.3-4) and the feminine ‘allaphbed’, is composed like Shem’s *vesica piscis* diagram in clay: ‘(Stoop) if you are abcedminded, to this claybook, what curios of signs (please stoop), in this allaphbed!’ (*FW* 18.17-18). It is this feminine ‘form’ that envelopes the masculine ‘content’ of the letter, an envelope both literary and sexual, and archaeological and living: ‘any of the Zingari shooleirim may pick a peck of kindlings yet from the sack of auld hensyne’ (*FW* 112.7-8). Perceived simultaneously, its many puns, double entendres, and references to other languages, become an archaeological blur of both signifier and signified. Its ahistorical simulation of etymological development, by compressing textual time into the ‘unstant’ of the Wakean language, nevertheless affords glimpses of the signified, providing a consistent, albeit unclear, perception of HCE amid the plethora of contexts contained within the text.

If document number one is an archaeological picture of HCE, the language which contains him is similarly archaeological, a ‘claybook’, particularly in its uncertainty of interpretation and susceptibility to conflicting interpretation. On the other hand, consistent with the notion of document number two, Joyce’s writing represents the avant-garde of literary creativity in the modern period, a ‘Nuvoletta’, or nouveau letter, to the future, its radically subversive textuality and content marks the onset of post-modernist literature. Discussing the blur of the *Wake*’s language, and its interpretive evasiveness, Shaun as the narrator of Book I.5 points out that ‘one who deeper thinks will always bear in the baccbuccus of his mind that this downright there you are and there it is is only all in his eye’ (*FW* 118.15-17). Its polymorphous and protean

appearance is the outcome of a deliberate blurring of both content and form, so that ‘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’ (FW 118.21-23). Yet, Shaun points out that the letter ‘is not a miseffectual whyacinthinous riot of blots and blurs and bars and balls and hoops and wriggles and juxtaposed jottings linked by spurts of speed: it only looks as like it as damn it’ (FW 118.28-31). The text of the *Wake* distorts with the compression of time and space, much as though a literary equivalent of a futurist painting,<sup>10</sup> or movie (see also, pp. 49, 66, 192), depicting civilisation from its ‘one stable’, ‘onehorse’ beginning to the conflict of Shaun and Shem through the Wakean cycles of civilisation: ‘With futurist onehorse balletbattle pictures and the Pageant of Past History worked up with animal variations [. . .]. Shadows by the film folk [. . .]. Longshots, upcloses, outblacks and stagetolets by Hexenschuss, Coachmaher, Incubone and Rocknarrag’ (FW 221.18-24). As both photograph and an archaeological relic, the succession of events compressed into an ‘unstant’ are necessarily blurred: ‘if a negative of a horse happens to melt enough while drying, well, what you do get is, well, a positively grotesquely distorted macromass of all sorts of horsehappy values and masses of meltwhile horse. Tip’ (FW 111.27-30).

As feminine womb-tip and the container of HCE, the *Wake* is a self-reflexive paradox, and in a genetic sense its purpose mirrors the aim of all life, to replicate its own existence. While it can only mimic the act of genetic reproduction it is ultimately renewed through its cyclic structure. The union of HCE and ALP and their interdependence as signified and signifier is illustrated where HCE is portrayed as existing within the image of the rainbow, and fading as *it* fades: ‘the beau that spun beautiful pales as it palls’ (FW 143.24). As both arc and Noah’s Ark, the trinity of feminine rainbows which Patrick proffers to Balkelly in Book IV is similarly the tripartite

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<sup>10</sup> Jackson Cope discusses the textual similitude of aspects of *Finnegans Wake* to futurist literature in *Joyce’s Cities: Archeologies of the Soul* (Baltimore: Johns Hopkins University Press, 1981), pp. 103-04.

container and signifier of HCE: ‘the firethere the sun in his halo cast. Onmen’ (*FW* 612.29-30).

## The Trinity

The existence of HCE in the totality of his male descendants functions in a similar fashion to his presence within the female rainbow. As such an immanence, he is described as ‘The soul of everyelsesbody rolled into its olesoleself’ (*FW* 329.18-19) following the Norwegian Captain’s marriage to the daughter of Kersse the Tailor. When incarnate he has, as ALP suggests, ‘three men in him (schwrites)’ (*FW* 113.14-15). Conversely, following his fall he is the multifaceted stone creation, horse and ‘print’, as ‘his threefaced stonehead was found on a whitehorse hill and the print of his costellous feet is seen in the goat’s grass circle’ (*FW* 132.12-14). As the archaeological relic of HCE is accorded a simultaneous presence in the living form of the biological letter, Shem describes him in the Nightlessons chapter as ‘more mob than man’ (*FW* 261.21-22). This living ‘spirit’ of HCE is consistently depicted as the third brother, the holy ghost in a Wakean version of the trinity:

the hinndoo Shimar Shin between the dooley boy and the hinnessy. (*FW* 10.6-7)

Messrs Achburn, Soulpetre and Ashreborn. (*FW* 59.17-18)

THREE male ones, a shover, a butlegger and a sectary. (*FW* 166.17-18)

How their duel makes their triel. (*FW* 238.31)

those sohns of a blitzh call the tuone tuone and thonder alout makes the thurd. (*FW* 314.28-29)

And three’s here’s for repeat of the unium! (*FW* 317.29)

— *Three in one, one and three.*

Shem and Shaun and the shame that sunders em. (*FW* 526.13-14)

Once for the chantermale, twoce for the pother and once twoce threecce for the waither. (*FW* 594.31-32)

The third brother fulfills a significant number of differing roles, and is identified in the above with the plebeian mob, a resurrected king, a sectarian, the law, the spirit of

creation, and Irish independence. As the ‘hinndoo’ in the first instance above, the third brother is a union of the hinnessy (Hennessey Whisky, Shem) and the dooley boy (the Irish catholic Shaun), but in the last quotation, he is the holy spirit of a post-fall trinity of deified masculine power, being both the ‘waiter’ sitting out an enforced retirement, and the ‘wafer’ of the eucharist.

As the ‘shame’ that both sunders and links Shem and Shaun, the third brother embodies a past ‘instant of blind rut’, the *Wake*’s version of the original sin which in *Ulysses* separates father and son:

— They are sundered by a bodily shame so steadfast that the criminal annals of the world, stained with all other incests and bestialities, hardly records its breach. Sons with mothers, sires with daughters, lesbic sisters, loves that dare not speak their name, nephews with grandmothers, jailbirds with keyholes, queens with prize bulls. The son unborn mars beauty: born he brings pain, divides affection, increases care. He is a new male: his growth is his father’s decline [ . . . ].

— What links them in nature? An instant of blind rut. (*U* 9.850-59)

As the Wakean link between the deity as father and his son in a second coming, sexual knowledge undermines the textual (as opposed to sexual) construction of the Christian reincarnation. A duality between a sexual ‘shame’ and a textual/cultural ‘sham’ is implicit in the answer to Shem’s first riddle of the universe, ‘when is a man not a man? [ . . . ] when he is a — yours till the rending of the rocks, — Sham’ (*FW* 170.5-24). The Sham here also evokes the impotence of a fallen HCE, whose former sexual potency results in his fall and the consequential Shame. Patrick McCarthy notes that the last two words of the riddle when reversed read ‘shamrock’, St Patrick’s symbol for the trinity.<sup>11</sup> The prize offered for answering the riddle is ‘a bittersweet crab’ (*FW* 170.7), or apple, which on one level alludes to the fruit from the Tree of Knowledge in the biblical version of the

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<sup>11</sup> Patrick McCarthy, *The Riddles of Finnegans Wake* (London: Associated University Presses, 1980), p. 92.

original sin. Further, one of Joyce's notes regarding Shem's riddle also indicates that the 'Sham' is the deity: 'God [ 1st riddle'.<sup>12</sup>

The riddle's answer of 'Sham' recalls an identical theme embedded in a description of the picture in Book I.1, 'Fake!' (*FW* 13.3), which, in its echo of 'fuck', links 'an instant of blind rut' with a converse notion of fraudulent imitation (see above, p. 19). The secret impotence of the fallen deity is mirrored by Shem's letter, the latter of which is similar to the archaeological picture of HCE in that it has a powerful effect upon socio-sexual life, but is unable to participate in the process of biological reproduction (see also above, p. 108). Shaun accordingly describes Shem as a 'sham', accusing him of preferring an entombed representation of life to actuality when he suggests that he was: 'So low was he that he that he preferred Gibsen's teatime salmon tinned, [ . . . ] to the plumpest roeheavy lax or the friskiest parr or smolt troutlet that ever was gaffed' (*FW* 170.26-29). Here the meta-deity HCE can be understood as both the eucharist and the magic salmon upon which, according to Irish folk tradition, Finn MacCool burns his thumb as it cooks, and sucking it receives his special knowledge.<sup>13</sup> The canned salmon Shem favours to the 'roeheavy' females and 'frisky' males of socio-sexual life is the archaeological remnant of HCE, elsewhere described as a vague photograph of a 'once wallstrait oldparr' (*FW* 3.17):

But, lo, as you would quaffoff his fraudstuff and sink teeth through that pyth of a flowerwhite bodey behold of him as behemoth for he is noewhemoe. Finiche! Only a fadograph of a yestern scene. Almost rubicund Salmosalar, ancient fromout the ages of the Agapemonides, he is smolten in our mist, woebecanned and packt away. (*FW* 7.12-18)

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<sup>12</sup> James Joyce, *James Joyce's Scribbledehobble: The Ur-Workbook for Finnegans Wake*, ed. Thomas E. Connolly (Evanston: Northwestern University Press, 1961), p.142, quoted in McCarthy, *The Riddles of Finnegans Wake*, p. 82.

<sup>13</sup> Jeremiah Curtin, *Myths and Folk-Lore of Ireland* (Boston: 1890), p. 211, cited in Joseph Falaky Nagy, *The Wisdom of the Outlaw: The Boyhood Deeds of Finn in Gaelic Narrative Tradition* (Berkeley: University of California Press, 1985), p. 22.

The 'fraudstuff' of his 'flowerwhite bodey' alludes to the eucharist, and Shem's meal of tinned salmon is described as 'dead off' in another allusion to the trinity emphasising its fraudulence, where the holy ghost becomes a red herring rather than red salmon: 'So that meal's dead off for summan, schlook, schlice and goodridhirring' (*FW* 7.18-19). The deity, as fallen HCE, is significant in the present as a consequence of a past original sin of creativity, but whose present potency is a matter of some doubt. The parallel concepts of Shame and Sham, indicative of potency and impotence, the 'flesh' and 'word' duality of the letter, and the relationship of the biological trinity to the literary *logos*, reflect Joyce's displacement of the Christian deity with a notion of immortality and material recurrence (i.e. escape) instead founded upon sexual reproduction and art. Shem/HCE's use of the condom in Book III.4 simultaneously qualifies both as the Shame and Sham, as it is an act of sexual reproduction yet one which is nevertheless sterile in its outcome. In a passage which describes Shem/HCE as both Pharaoh and Beelzebub, ALP accordingly alludes to her paramour as both the Shame and the Sham, with the narrator suggesting that their attempt to escape into 'himmortality' comprises a biological creation of the Wakean picture which closes off of the feminine signifier:

Pharoah with fairy, two lie, let them! Yet they wend it back, qual his leif, himmortality, bullseaboob and rivishy divil, light in hand, helm on high, to peekaboo durk the thicket of slumbwhere, till their hour with their scene be struck for ever and the book of the dates he close, he clasp and she and she seegn her tour d'adieu, Pervinca calling, Soloscar hears. (O Sheem! O Shaam!) (*FW* 580.12-18)

### The Kaleidoscope as Sexual Union

Both the ability to override the colour spectrum with the green of Irish nationalism, as postulated by Balkelly, and Shem's 'blotch and void' (*FW* 229.27) writing following his failure to guess the colour heliotrope, are each indicative of an anti-sexuality embodied in the living 'ghost' of HCE. The deity's aversion to female colours as opposed to mere impotence and lack of interest, is perhaps understandable in the Wakean context, where at the fall he is anally-orally raped by his own seed, an event Shem's 'sindbook for all the peoples' (*FW* 229.32) elucidates 'why he was off colour and how he was ambothed upon

by the very spit of himself, first on the cheekside by Michelangelo and besouns that, over on the owld jowly side by Bill C. Babby' (FW 230.1-4).

As Shaun is obsessed with physical power, and thus space, and Shem reciprocally with historical knowledge, or the dimension of time, earlier in the *Wake* both perspectives elide the sexual union that requires a marriage of space and time. In the Mookse and Gripes episode, for instance, both sons ignore Issy's sexual charms. In the Mime of Mick, Nick and the Maggies, Shaun fears the implications of time confirms the socio-sexual taboos inherited from the fallen HCE forbidding free union with females. Shem, for his part, escapes from the requirement to compete for females in the material present into the promised future of literature. As sexual union unites time and space, Book III.4 is presented as a twentieth century, mass man, cinematographic expression of the rainbow motif, with ALP providing the state-of-the-art material signifier: 'Rhythm and Colour at Park Mooting' (FW 610.34). Joyce's early interest in the movie industry<sup>14</sup> impacts upon his conception of the kaleidoscope as a feminine rainbow of moving imagery, where Finnegan the builder is embodied in the succession of pictures and sound of the movie (see also pp. 49, 66, 187):

if you are looking for the bilder deep your ear on the movietone. (FW 62.8-9)

Moviefigure on in scenic section. (FW 602.27)

Accordingly HCE's desire to fornicate with and create young females is described in terms of both the picture and letter: 'Old grand tutut toucher up of young poetographies' (FW 242.18-19). Rather than via art, however, it is only through the sexual river of life that opposites such as Shaun and Shem, space and time, can merge, re-emerge and recognise each other:

*venite, preteriti, sine mora dumque de entibus nascituris decentius in lingua romana mortuorum parva chartula liviana ostenditur, sedentes in letitiae super ollas carniū, spectantes immo situm lutetiae unde auspiciis secundis tantae consurgent humanae stirpes, antiquissimam flaminum amborium Jordani et Jambaptistae mentibus*

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<sup>14</sup> Richard Ellmann, *James Joyce*, revised edn (1959; Oxford: Oxford University Press, 1983), pp. 302-03.

*revolvamus sapientiam: totum tute fluvii modo mundo fluere, eadem quae ex aggere fututa fuere iterum inter alveum fore futura, quodlibet sese ipsum per aliudpiam agnoscere contrarium, omnem demun amnem ripis rivalibus amplecti. (FW 287.20-29)*

[Come without delay, ye men of old, while a small piece of second-grade imperial papyrus, concerning those to be born later, is exhibited with more propriety in the Roman tongue of the dead. Let us, seated joyfully on fleshpots and beholding in fact the site of Paris whence such great human progeny is to arise, turn over in our minds that most ancient wisdom of both the priests Giordano and Giambattista: the fact that the whole of the river flows safely, with a clear stream, and that those things which were to have been on the bank would later be in the bed; finally, that everything recognises itself through something opposite and that the stream is embraced by rival banks].<sup>15</sup>

The act of sexual union, the shame that sunders Shem and Shaun, is also referred to elsewhere in terms of a kaleidoscope or pictorial whorl: ‘And, to make a long stoney badder and whorly show a parfect sight, his Thing went the whollyway retup Suffrogate Strate’ (FW 242.22-24).

The Shame/Sham is the sin of sexuality where opposites met, a point of reunion for a subconscious spirit of life separate from the conscious ‘I’, before it re-emerges in a new process of dialectic. Such an all-encompassing spirit recalls other omnipresent conceptions, such as Jung’s collective unconscious or Hegel’s immanent spirit of the city. In biological terms it is akin to the ‘it’ which according to Nietzsche *thinks* rather than Descartes’ ‘I’,<sup>16</sup> or the unbroken chain of life Samuel Butler elaborates in *The Way of All Flesh*. The Platonic omnipresence of such underlying realities is not dissimilar in this respect to various conceptions of omnipresent deities, and is paralleled by Joyce’s HCE, a singular masculine genetic presence underlying a divergent humanity and physical materiality. His twin sons, competitive, masculine opposites, have been evolved by the spirit of HCE as the means of effecting reunion, or the ‘himundher manifestation’ of sexual union, and thus a genetic return or reunion of contraries:

The hilariohoot of Pegger’s Windup cumjustled as neatly with the tristitone of the Wet Pinter’s as were they *isce et ille* equals of opposites, evolved by a onesame power of

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<sup>15</sup> Roland McHugh, *Annotations to Finnegans Wake* (London: Routledge & Kegan Paul, 1991), p. 287.

<sup>16</sup> Friedrich Nietzsche, *Beyond Good and Evil: Prelude to a Philosophy of the Future*, trans., R.J. Hollingdale (1885; Hammondsworth: Penguin, 1986), aphorism 17.

nature or of spirit, *iste*, as the sole condition and means of its himundher manifestation and polarised for reunion by the symphysis of their antipathies. (*FW* 92.6-11)

Such an imagined point of union, of form and content, signifier and signified, space and time, male and female, and past and future, results in new life, new divergence, which is comprehended in the *Wake* as part of the unity of the kaleidoscope. As discussed, Joyce places the potency of his version of an omnipresent entity under suspicion and accordingly, the textual Sham is supplanted in the final version of Shem's first riddle of the universe with a practical demonstration of biological union. Stressing the life and diversity of HCE's descendants, such a union is heralded by the word 'Watch!' punning upon both dimensions of space (vision) and time (clock):

The first and last rittlerattle of the anniverse; when is a nam nought a nam whenas it is a. Watch! Heroes' Highway where our fleshers leave their bonings and every bob and joan to fill the bumper fair. It is their segnall for old Champelysied to seek the shades of his retirement and for young Chappielassies to tear a round and tease their partners lovesofffun at Finnegan's Wake. (*FW* 607.10-16)

### Collide or Escape: Unity and Difference

A joyfulness at the demise of the singularity 'Finnegan' and the resultant plurality of identity and culture can also be elicited from the festive multiplicity of the title 'Finnegans Wake'. The appreciation of the title as an imperative strengthens the suggestion that it reflects a call for diversity rather than unification, and a celebratory diversity at that. Moreover, the plethora of textual difference in the *Wake* is itself a celebration of the fall of the singular deity and his *logos*. The perception of such a fall and the consequent impotence of the deity is also voiced by the somewhat more sober refrain of Nietzsche's *Thus Spake Zarathustra*: 'God is dead'. On the other hand, Wyndham Lewis's attack upon Joyce, which accuses him of favouring time over space, is motivated by an opposite preference for the stability and unity of significance maintained in a perception emphasising space. Fairer to Wyndham Lewis than Lewis was to him,<sup>17</sup>

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<sup>17</sup> Geoffrey Wagner, *Wyndham Lewis: A Portrait of the Artist as the Enemy* (London: Routledge & Kegan Paul, 1957), p. 174.

however, Joyce's merging of space and time at least maintains Lewis's own understanding of the argument where the union of time and space results in difference and feminine ascendancy:

For, to start with, space-time is no more real, but if anything less real, than Space and Time separately. The wedding of these two abstractions results, we believe (as a triumphant feminism would result not in equality but in feminine ascendancy), in the ascendancy of Time (which also happens to be the feminine principle of this partnership) over Space: and of the two, if we have any preference, it is for Space; for Space keeps still, at least is not (ideally) occupied in incessantly slipping away, melting into the next thing, and repudiating its integrity [ . . . ]. And as stability is the manifest goal of all organic life, and the thing from which we all of us have most to gain, we see no use, in the first place, and in the second no theoretical advantage, in this fusion.<sup>18</sup>

For Joyce, however, time is masculine and embodies the spirit of succession, where as space, the material container of HCE is feminine. Thus Shaun, who frequently echoes Wyndham Lewis's arguments, is depicted as embracing the ideology of HCE espoused by ALP. The *Wake's* suspended conclusion, with its absence of a living HCE, suggests that Joyce was predisposed toward the ascendancy of the feminine in a union of time with space, as pictured in Book III.4 with the 'annadominant' ALP astride Shem/HCE in sexual union. As 'fundamental' creators, both Shem and Joyce assert their own difference from the 'dominant' patriarchy, and thus Shem's confident assertion to Shaun that the latter is unable to '*beat time*' (FW 419.8).

The fear of the repercussions of his own art may have led Joyce to step back from defining what Nietzsche described as humanity's bow, arrow and '*target*',<sup>19</sup> from anticipating time, and to celebrate instead the difference and peace of feminine ascendancy. The lingering phallus in the kaleidoscope question, the ever-persistent masculine content within the *Wake's* feminine textuality and the retrospective desire of ALP's final speech, each indicate an awful awareness of the potential that difference may come to an end, that content may again dominate form and the nightmare of history

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<sup>18</sup> Wyndham Lewis, *Time and Western Man* (New York: Harcourt Brace, 1928), p. 428.

<sup>19</sup> Nietzsche, *Beyond Good and Evil*, Nietzsche's introduction, p. 14.

begin once more with all 'contrarities eliminated, in one stable somebody' (*FW* 107.29-30).

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# CONCLUSION

The elucidation of the separate contributions of the male and female in *Finnegans Wake*, in particular the function of the female as the material container of an uncertain and potentially diverse male genetic pattern and textual construction, has also entailed examining the function of sexual union in the text. Sexual creativity is paralleled by the non-biological creation of Finnegan's wall and Shem's letter, and both biological and non-biological modes of creativity can be identified in the *Wake* as versions of its original sin. Not only is writing identified as a symbolic form of sexual union which reproduces HCE, but so too is reading, an act which construes the masculine *logos* within the feminine textual signifier, and mirrors the perception of HCE's phallus within the feminine rainbow of the 'collideorscape'. The conclusion to this study stresses the addition of a sexual dimension in the *Wake's* reinterpretation of Christian mythology, and suggests that the familial relationships underpinning concepts such as the Wakean original sin also pervade in a broader sense the social institutions which have replaced the original tribal family structure. Given the centrality of sexual relations in the cycles of creation and fall in the *Wake*, the implications of Joyce's notion of free love is also examined, notably its role in undermining the reproductive cycle of the patriarchy. Moreover, in diffusing masculine conflict for sexual access to females, particularly in sub-conscious patterns of competitive behaviour relating to sexuality, the conclusion suggests that such a change in human relations would engender a longer lasting peace and free creativity in general.

Despite the model of the cyclic renewal of the masculine logos and ALP's own exhortations, *Finnegans Wake* does not specifically advocate the return of HCE. That HCE potentially may return in the future, however, is quite explicit. Joyce had at hand numerous pertinent examples of the 'fundamental' creator and of the later 'dominant' male who implements the creative ideology of the former, such as Nietzsche, whose theories are distorted by Hitler for manipulative purposes: 'One bully son growing the goff and his twinger read out by the Nazi Priers' (*FW* 375.17-18). The expected resurrection of the 'dominant' HCE would similarly entail dictatorship and war: 'Foy MacHooligan. The leader, the leader!' (*FW* 593.12-13). The salient example of the 'fundamental' and 'dominant' in history for Joyce remains respectively Christ and the catholic Church. The remains of battles and the violence of religious confrontation enumerated at the outset of the *Wake* not only recount the fractured cultural legacy of a past HCE, but also the consequences of any future reincarnation of HCE. The autocratic omnipotence of the HCE deity is such that feminine textuality disappears following the conclusion of *Finnegans Wake*, and his picture only begins to be textually (and historically) reconstructed following the fall which precedes the renewed beginning. On the other hand, *Finnegans Wake* does not endorse a nihilist 'nothing' against the 'all' of the masculine logos, that is, an infinite continuation of the silence where the masculine creative force is hidden within 'Mum's mutyness' (*FW* 53.3). An abundance of the feminine signifier entirely without signified is an unsuitable model of existence, for HCE is 'The eversower of the seeds of light to the cowld owld sowls that are in the domnatory of Defmut' (*FW* 593.20-21). Nevertheless, each extreme of the Wakean cycle, the alternate *being* and *nothingness* of HCE as such, contains the trace of its opposite which allows its return, and elements of both positions are essential for change, self-questioning and cultural growth. Thus while the feminine negation in the *Wake* implies a termination of the masculine logos: it conversely preserves and renews it. Rather than a cyclic oscillation between such polarities, an alternative position in *Finnegans Wake* consists of the union of both as equals, where the letters of sexual union and artistic creation unite

both male and female, signified and signifier, and, in valuing difference rather than unity, the return of the deity and his judgement day is resisted.

### The 'Collideorscape' as *Différance*

Joyce's project with a feminine language, which on one hand dismantles the *logos* and on the other conserves it, prefigures the concerns of a number of later post-structuralist thinkers. HCE's disappearance into the negation of the feminine sign prior to renewal, for instance, is paralleled by Julia Kristeva's understanding of semiotic analysis, where the subject's interaction with negation both rends and renews the *logos*:

the subject of the semiotic metalanguage must, however briefly, call himself in question, must emerge from the protective shell of a transcendental ego within a logical system, and so restore his condition with that negativity - drive governed, but also social, political and historical - which rends and renews the social code.<sup>1</sup>

In the *Wake*, the re-unification of the masculine signified and feminine signifier occurs through desire, and its completion is represented by the sexual consummation of male and female. The kaleidoscope thus depicts the sexual act and union of signified and signifier, and simultaneously represents the 'collide or escape' principles of social confrontation. The motif implies that the sexual act is itself a 'reconciliation' between what had been 'sundered', and is both a collision and an escape into time. As a neutral perception of social interaction, the 'collideorscape' prefigures Jacques Derrida's concept of *différance*, which 'combines in neither the active nor the passive voice the coincidence of meanings in the verb *différer*: to differ (in space) and to defer (to put off in time, to postpone presence)'.<sup>2</sup> Moreover, Julia Kristeva's assessment of the 'neutral

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<sup>1</sup> 'The system and the speaking subject' in *The Tell-Tale Sign. A Survey of Semiotics*, ed. by Thomas A. Seboek (Lisse, Netherlands: The Peter de Ridder Press, 1975) pp. 54-55, cited in Toril Moi, *Sexual/Textual Politics: Feminist Literary Theory* (London: Methuen, 1985), pp. 162-63.

<sup>2</sup> Alan Bass's introduction to Jacques Derrida, *Writing and Difference*, trans. by Alan Bass (Chicago: University of Chicago Press, 1978), p. xvi.

peace' implicit in the 'non-contradiction' of Derrida's grammatology similarly contains echoes of the mute multiplicity of the Wakean feminine signifier and peace in the absence of masculine determining presence:

grammatology denounces the economy of the symbolic function and opens up a space that the latter cannot subsume. But in its desire to bar the thetic and put (logically or chronologically) previous energy transfers in its place, the grammatological deluge of meaning gives up on the subject and must remain ignorant not only of his functioning as social practice, but also of his chances for experiencing jouissance or being put to death. Neutral in the face of all positions, theses, and structures, grammatology is, as a consequence, equally restrained when they break, burst, or rupture: demonstrating disinterestedness toward (symbolic and/or social) structure, grammatology remains silent when faced with its destruction or renewal.<sup>3</sup>

### The *Wake's* Suspended Conclusion

Joyce's suspended conclusion avoids the closure of an arbitrary completion by undermining through the feminine the Viconian cycles of masculine return, with the latter very much the closed system, or the 'structural finitude', which Kristeva associates with Hegel's philosophy and religion in *Desire in Language*.<sup>4</sup> Suspension in the Wakean feminine, while peaceful, is not a viable alternative for, as noted in Kristeva's objection to grammatology above, it denies the subject 'his chances for experiencing jouissance or being put to death'. For Joyce, the kaleidoscopic union of masculine and feminine is idealised as both a sexual and textual solution to dialectic. Moreover, the drama of sexual/textual union is one of both jouissance and death, and the consequent subservient silence of the female associated with the reproduction of HCE can be resisted with the use of both sexual and textual contraception. Just as Christ's injunctions regarding non-violence no doubt proved an obstacle (not insurmountable) to the implementation of catholicism, the 'fundamental' Shem/HCE hinders both the textual and biological

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<sup>3</sup> Julia Kristeva, *Revolution in Poetic Language*, trans. by Margaret Waller (*La révolution du langage poétique*, Paris: Éditions du Seuil, 1974; New York: Columbia University Press, 1984), p. 142.

<sup>4</sup> *Desire in Language: A Semiotic Approach to Literature and Art*, ed. by Leon S. Roudiez, trans. by Thomas Gora, Alice Jardine and Leon S. Roudiez (New York: Columbia University Press, 1980), p. 55.

emergence of the warlike ‘dominant’ Shaun/HCE with the sexual condom of Book III.4 and the textual condom of the suspended conclusion and diffusion of the signified. The impossibility of defining a future in Joyce’s celebration of difference, other than a return of the past, and particularly of delineating a role for women in the future also recurs in Julia Kristeva’s own refusal to define sexual identity: ‘What can “identity”, even “sexual identity”, mean in a new theoretic and scientific space where the very notion of identity is challenged’.<sup>5</sup> Moreover, like Joyce, Kristeva also defines the women as the textually repressed, or in Wakean terms, as the silent: ‘I therefore understand by “woman” that which cannot be represented, that which is not spoken, that which remains outside naming and ideologies’.<sup>6</sup> Additionally, a definition of the future is a deliberate withholding tactic by which Shem hinders the repressive activities of his violent twin by denying him the vision of the future with which he or his later incarnation might replace ethics.

### Social Action via the Acolyte

A number of criticisms of Kristeva’s work, as recounted by Toril Moi, might also be levelled against *Finnegans Wake*. Joyce’s politics similarly appear to ‘remain purified anarchism in a perpetual state of self-dispersal’,<sup>7</sup> and in the dissident character of Shem, Joyce also ‘lumps together all kinds of marginal and oppositional groups as potentially

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<sup>5</sup> ‘Women’s time’, trans. Alice Jardine and Harry Blake, *Signs* 7 (1), 34, cited in Toril Moi, *Sexual/Textual Politics*, p. 163.

<sup>6</sup> ‘La femme, ce n’est jamais ça’, *Tel Quel*, 59 (Automne), 21, cited in Toril Moi, *Sexual/Textual Politics*, p. 163.

<sup>7</sup> Allon White, ‘L’éclatement du sujet’: *The Theoretical Work of Julia Kristeva* (Birmingham: University of Birmingham Centre for Contemporary Studies, Stencilled Occasional Paper no. 49), pp. 16-17, cited in Toril Moi, *Sexual/Textual Politics*, p. 170.

subversive of the social order'.<sup>8</sup> Joyce's faith in his own avant-garde writing and its importance could additionally attract similar criticism to that aimed at Kristeva in that

Kristeva's grossly exaggerated confidence in the political importance of the *avant-garde* is based precisely on her misrecognition of the differences between its political and economic position and that of women or the working class.<sup>9</sup>

Certainly, distinctions between power groups, or groups seeking power, fade in the *Wake*'s historicised perception of the cycles of masculine return, where all dogmatic assertion is relative and accompanies individuals competing for socio-economic interests. Yet the feminine negativity of the *Wake* undermines this unifying perception. Contrary to the above quotation, in *Revolution in Poetic Language* Kristeva argues that the avant-garde remains limited in its contribution to social revolution: 'Could it be that social revolution, by taking charge of rejection and ensuring its social objectification, makes these texts useless? In any case, it indicates their limited aspect and confines them to being an "experience": a discovery of the heterogeneous base, the constant struggle, within the subject's "consciousness"'.<sup>10</sup> Recognition of such a removal from reality is also reflected in the *Wake*'s frequent depiction of textual creativity as masturbatory.

In *Finnegans Wake*, a distinction between the avant-garde and other writing is not clear cut, however, for all writing is reduced to the sublimated sexual drive of Shem writing upon his own body in a recycling of what has gone before. Moreover, all texts almost entirely disappear into the intertextuality of a culture composed of historically fractured texts perpetuating the *logos*. It is from this perspective that the *Wake* can be understood in part as a rewriting or replacement of the Bible and its all-pervasive significance. The problems surrounding the contribution of the avant-garde to political evolution forms one of the more obvious themes in the *Wake*. In Joyce's model, the vision, or textual 'escape', provided by the avant-garde 'fundamental' creator is

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<sup>8</sup> Toril Moi, *Sexual/Textual Politics*, p. 171.

<sup>9</sup> Toril Moi, *Sexual/Textual Politics*, p. 172.

<sup>10</sup> p. 212.

implemented by a later ‘dominant’ acolyte, who imposes a fragmented perception or ‘picture’ of the former’s value system. The contribution of the ‘dominant’ acolyte (and the associated formation of repressive, functional bureaucracies) facilitates the entry of the avant-garde into mainstream political history. Among many similar examples, Joyce portrays the effectiveness and occasional brutality of the church in resolving theoretical differences through its development of Christian dogma and punishable categories of heresy. A number of other historical figures and organisations characterised as acolytes and successors to ‘fundamental’ thinkers, are also woven into the text of *Finnegans Wake*, such as: Stalin, Hitler and Sinn Fein.

Far less coercive, and certainly without violence, the philosophic and social implications of Joyce’s own artistic practice have been further developed by a number of post-structuralist thinkers, including Lacan, Derrida and Kristeva. The implications of their work in turn have been refashioned and imposed, in some instances, with an abrasive ideological vigour, particularly in the process of dissemination from the French to the Anglo-American intellectual environment. Works containing protests about this process and the behaviour of some of the movement’s acolytes, such as Geert Lernout’s *The French Joyce*,<sup>11</sup> are symptomatic. While complaints about perceived excesses of political or intellectual correctness are frequently borne out of reactionary tendencies, once revolutionary ideology has been appropriated by the mainstream it subverts, there is the danger that the implementation of the new ideology will be characterised by the same repressive stringency used to maintain the system’s previous ideological values. The blood lust of the patriarchy merely renews itself with a new ideology, and thus it is not surprising to learn that the medieval Christian punishment of burning for heresy was in fact inherited from pre-Christian Roman law.<sup>12</sup> As suggested, an emphasis upon pacifism

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<sup>11</sup> (Ann Arbor: University of Michigan Press, 1990).

<sup>12</sup> For instance, Edward Gibbon describes the occurrence (during the Roman persecution of Christians begun by Diocletian) of zealots publicly denouncing themselves at pagan festivals and calling upon the magistrate to ‘inflict the sentence of the law’, whereupon they ‘cheerfully leaped into the flames that

in a new doctrine will be to no avail, for the urge to dominate, which Nietzsche observed in all life<sup>13</sup>, is relentless: ‘all the bottles in sodom history will not soften your bloodthirst!’ (*FW* 52.5-6). The portrayal of Shem’s mistreatment at the hands of Shaun indicates Joyce’s awareness not only of the function but the potentially criminal nature of repression. While Shem’s generous farewell to Shaun in Book III.2 acknowledges his inevitable role in delivering the vision of a previous HCE, his use of the sexual and textual condom signals an attempt to halt the reproduction of the *logos* in its continually evolving form, and to thwart his own role as the ‘fundamental’ prior to the next ‘dominant’ male.

The *Wake*’s resistance to the sexual/textual reproduction of the deity, both in terms of the signified, and its rebellious signifiers, occurs overtly only in the biologically impotent sphere of its avant-garde art. The implicit advocacy of free love, however, the freeing of sexual choice from bureaucratic control and the value systems of the State, Church and capitalism, would in theory engender subsequent modifications to the repressed sexuality of the artist and consequently to the dreams of control and revenge in the ‘fundamental’ male. Writing in a time where advocates of such a principles were persecuted,<sup>14</sup> such ideas would accordingly require the agency of ‘dominant’ acolytes to become effective. Many social freedoms have only become widely accepted following the revolts of the late sixties, or by sustained and widespread demonstrations, such as those held by gay activists. The problems associated with the dissemination of new ideology were also perceived by Joyce’s contemporaries, for instance Bertrand Russell:

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were kindled to consume them’, *The Decline and Fall of the Roman Empire* (New York: The Modern Library, 1932) Chapter XVI.

<sup>13</sup> Friedrich Nietzsche, *The Will to Power*, ed. Walter Kauffmann (1883-1888; New York: Vintage Books, 1968), aphorism 619.

<sup>14</sup> Bertrand Russell notes that among others, ‘men who advocate free love’ were refused employment, which ‘in a highly industrialised state, amounts to a very vigorous form of persecution’, *Sceptical Essays* (1935; London: Unwin Books, 1961), p. 113.

What is needed is freedom of opinion, and the opportunity for the spread of opinion. It is the latter particularly that causes the difficulty. The mechanism for the effective and widespread diffusion of an opinion must necessarily be in the hands either of the State or of great capitalistic concerns.<sup>15</sup>

Joyce surrounded himself with acolytes, who assisted him in all manner of tasks associated with writing and publishing *Finnegans Wake*. The obstacles Joyce experienced in publishing his various works again attests to the dependence of the 'fundamental' upon the 'dominant', and it could be plausibly argued that his peripatetic life revolved around the difficulties associated with disseminating his art. The conflict of interest, however, between the avant-garde and an establishment which is preoccupied with the promulgation and implementation of the values of an older HCE, in particular, is figured into the tension between the writer of the letter and the deliverer, as Shem hails his twin: 'Here's heering you in a guessmasque, latterman! And such an improofment! As royt as the mail and as fat as a fuddle! Schoen! Shoan! Shoon the Puzt!' (603.2-5).

### Collide or Escape as Social Development

Confronting the establishment in Joyce's works can be achieved either through direct social conflict or over the longer duration via the social challenge of the avant-garde. The two approaches can be highlighted in a comparison, for instance, between the pragmatic, political approach to the Dubliners of *Ulysses* that Daniel Moshenberg takes, and that of Stephen's own position toward his countrymen. Moshenberg composes a 'window' of reading *Ulysses* based upon Houston Baker's comprehension of the 'most pressing and urgently posed inquiry' facing most of the world: 'Where will I find water, wood, food, and shelter for this day, June 16, 1904?'.<sup>16</sup> The destitution of many Dubliners is apparent

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<sup>15</sup> Russell, *Sceptical Essays*, p. 159.

<sup>16</sup> 'What shouts in the street: 1904, 1922, 1990', *James Joyce Quarterly*, 28 (1991), 809-18 (p. 811). Moshenberg cites Houston Baker, *Modernism and the Harlem Renaissance* (Chicago: University of Chicago Press, 1987), p. 7.

in *Ulysses*, and while Stephen himself has not eaten for nearly two days,<sup>17</sup> he is not insensitive to their plight, and ‘lends’ Corley a half crown rather than pennies:

— Those are halfcrowns, man, Corley corrected him.  
And so in point of fact they turned out to be. Stephen anyhow lent him one of them. (*U* 16.194-96)

Stephen’s disregard for his own daily bread, however, can be contrasted with his surfeit of the spiritual, or alcoholic, kind, ‘Liquids I can eat’ (*U* 16.815), and this is related to his chosen mode of opposition to Ireland’s ‘masters’. In a parody of Christ’s Last Supper he declares his unconcern for material sustenance, and instead a need for an alcohol which in *Finnegans Wake* is the entombed spirit of HCE: ‘Now drink we, quod he, of this mazer and quaff ye this mead which is not indeed parcel of my body but my soul’s bodiment. Leave ye fraction of bread to them that live by bread alone’ (*U* 14.281-84). Denying himself the financial livelihood inaccessible to many of the Dubliners portrayed in *Ulysses*, Stephen abandons his position at the boys’ school at Dalkey through an unwillingness to participate in the dissemination of the ideologies associated with the Church, State and the Irish: ‘Three nooses around me here. Well? I can break them in this instant if I will’ (*U* 2.234-35). Teaching Roman history rather than Irish history to his pupils he is participating in a curriculum which displaces their focus in much the same way as the hockey match replaces the violent competition of warfare. The discussion of Pyrrhus’s victory at Tarentum and eventual failure against the Romans evokes the domination of Ireland by England, and his death at the hand of an old woman prefigures Stephen’s confrontation with his mother in Circe and a requirement to avoid physical confrontation and flee the old woman of Ireland. He similarly relinquishes his association with Mulligan whose relationship with Haines Stephen finds offensive. Yet his ability to effect his opposition to the *logos* ultimately proves impossible in Ireland. While Stephen does contribute directly to socio-economic betterment of the Irish, and places Deasy’s article on foot and mouth disease in the press, he is unable to publish his own subversive

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<sup>17</sup> ‘The day before yesterday’ (*U* 16.1577)

appreciation of Shakespeare's art and its heretical understanding of the creativity of the deity. AE declines to listen to it in full and Eglington refuses to purchase the right to publish it. As John Bormanis notes, 'Stephen feels persecuted not only by Mother Ireland, but also May Dedalus because both fail to nurture him in his artistic productions'.<sup>18</sup> Wanted by the Irish, his 'third' master, for 'odd jobs' (*U* 1.641) rather than his artistic ability, the obstacles Stephen discovers impeding his individual contribution to the Irish consciousness echo those Joyce experienced, and suggests a necessity for leaving Ireland to fulfil his ambitions of forming the conscience of his race.

The 'collide or escape' theme of social development in *Finnegans Wake* resonates with the dichotomy which divided Marxist theory early this century regarding the social mechanisms by which communism could be achieved: namely, whether it should occur as a process of socialist evolution or violent revolution. Joyce's own distaste for violence, and particularly his portrayal of the repression Stephen and Shem experience which in turn necessitates the escape of the artist, suggests that his approach was sympathetic to political evolution. Joyce was well aware of the sexual repression and violence which can accompany the acolytes' implementation of political vision, and the cycles portrayed describe a combination of both social evolution and violent revolution. Revolution is implicit in the title, *Finnegans Wake*, although the imperative of succession must be contrasted with, and indeed opposed to, the potentially apocalyptic violence of the return of the singularity HCE. *Finnegans Wake* maintains a distance from violent revolution, diluting the masculine violence required for the implementation and maintenance of a patriarchal *logos* with the difference and non-violence of femininity. Bloom and Stephen in *Ulysses* and Shem in *Finnegans Wake* characterise such a blend of masculine and feminine.

In contrast with Kristeva's criticism of grammatology (cited above, p. 200) which indicates that the 'thetic' and the 'deluge of meaning' of *différance* are to some extent

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<sup>18</sup> "in the first bloom of her new motherhood": the Appropriation of the Maternal and the Representation of Mothering in *Ulysses*', *James Joyce Quarterly*, 29 (1992) 593-606 (p. 596).

mutually exclusive, the sexual/textual 'collideorscape' requires a simultaneous comprehension of both approaches to the *Wake*: the reader must 'byhold at ones what is main and why tis twain' (FW 143.17-18). The dual requirement may appear contradictory, or at least irreconcilable, and yet this requirement is made of the reader of *Finnegans Wake*. In interpreting its protean text, the reader collides with the text, but in attempting to dominate it finds it nevertheless escapes: '*Hirp! Hirp! for their Missed Understandings! chirps the Ballat of Perce-Oreille*' (FW 175.27-28). This celebration of the confusion of Babel proffers difference as the only defence against the potential unity of the reincarnated singularity of HCE. The ideal reader therefore must instead attempt to comprehend the many possibilities of the text simultaneously, in a praxis of reading encompassing both the collide and escape characteristic of Wakean interaction. Literary critics of all persuasions are accordingly essential for a manifold perception of the signifieds within the complexity of its signifiers.

## Women and Motherhood

The *Wake's* portrayal of women as subservient to the biological requirements of the deified ancestor is susceptible to political misinterpretation, particularly given its refusal to provide a model of an idealised future. Even so, women in the cycles of the *Wake* diverge from idealised traditional portrayals of gender by its revaluing of the hitherto 'silent' miracle of sexual reproduction. Joyce rewrites Eve's critical role in the biblical fall, which is frequently characterised by the allusion to Augustine's phrase, *O felix culpa*, as sourced in female sexual desire, and similarly the birth of Christ is portrayed as a biological rather than spiritual event. Consistent with the renewal of the masculine *logos*, the *Wake's* cycle overturns one masculine myth of male suffering, particularly Christ's death upon the cross, to supplant it with a similar myth of masculine suffering: the persecution of HCE and the artist Shem. The trope of outstanding examples of masculine suffering has extinguished from the historical canon the general and repeated suffering of childbirth, just as the masculine cavorting of the Oxen of the Sun episode of

*Ulysses*, with its corresponding religious, cultural and textual development, largely disregards the suffering of Mrs Purefoy in childbirth. Similarly, the mythology of the catholic Church resounds not only with the death of Christ, but sacrifices made by its saints who maintained their faith in the deity despite torture or death. The implicit resistance to the Viconian cycles and the fertile potentiality of the *Wake*'s language and suspended conclusion, seek to subvert the social debt to the masculine singularity and his recurrent entities, each of whom have been sacrificed in our name.

Regarding the social good of sexual reproduction, Michel Foucault notes that a central theme underpinning marriage in the classical period was the city's need for offspring, and that the production of offspring as a goal of sexual intercourse was a theme to recur powerfully in Christianity.<sup>19</sup> For his part, Joyce explicates the sacredness of sperm in the Old Testament as being linked to the biological reincarnation of a deified ancestor (the signature of the letter), and suggests that the emphasis upon reproduction in subsequent Christian dogma regarding sexuality echoes this tribal precept. In *Ulysses* the sexual act recreates Shakespeare, and similarly by implication the deity: 'He walks. One life is all. One body. Do. But do. Afar, in a reek of lust and squalor, hands are laid on whiteness' (*U* 9.653-54). Against this unity of identity, the silence, the unspoken and the repression of the Other are recognised by Joyce as feminine. The repression and consequent subservience of the female, moreover, is a function of the creative potency, both sexual and textual, of the great male of narrative history. Motherhood in *Finnegans Wake* is therefore a subordination to the deity in both cultural and biological terms which effects HCE's escape into time. Mirroring the identical process of the appropriation of the sacrifice of motherhood into the historical narrative of the masculine *logos*, the *jouissance* of motherhood is similarly eclipsed by the reproductive requirements of the patriarchy. The *Wake* shares Kristeva's position outlined in her doctoral thesis, *La révolution du langage poétique*, where 'she has claimed that it is not *woman* as such

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<sup>19</sup> *The Care of the Self: The History of Sexuality, Volume 3*, trans. by Robert Hurley (*Le Souci de soi*, Paris: Editions Gallimard, 1984; Harmondsworth: Penguin, 1990), pp. 155, 183.

who is repressed in patriarchal society, but *motherhood*'.<sup>20</sup> To *be* a mother in *Finnegans Wake* is to be subordinate to the patriarchal value system contained in the *logos*.

### Joyce and the Archetypal Family

The principle of Freud's family romance, and the impact upon the subject of the family triangle later developed by Lacan and Kristeva, is a recurrent theme, albeit differentiated, in Joyce's fiction. As Suzette Henke points out: 'Joyce taps what Kristeva delineates as the "pre-thetic" semiotic *chora* of "articulations heterogeneous to signification and to the sign"'.<sup>21</sup> In the *Wake* the principal cultural structures of society are also shown to be sourced in the sexual relations of an archetypal or original family. Joyce's perception of the importance of the family biological unit to understanding both creativity and society is also elaborated upon in *Ulysses*. Just as Stephen in *Scylla and Charybdis* holds that Socrates learns dialectic from his wife, and 'from his mother how to bring thoughts into the world' (*U* 9.235-36), Shakespeare's sexual union with Ann Hathaway underpins his theory of both artistic and material creation as being a form of escape. In *Circe*, the theory of creation as escape is elaborated into what will become the Wakean myth of creation, where the trinity of the Christian religion is sourced in the sexual reproduction of a son. In Joyce's works, the biological functions of the family both precede and facilitate the development of the 'symbolic', on a mythic/cultural level. The constraints associated with the development of the subject in the original family romance, and the resulting negation and renewal of the symbolic in art are transformed into the social institutions which underpin culture, the symbolic from which Stephen seeks both to escape and renew. The family romance forms the basis of both religious dogma and the power base of the state, and in turn impacts upon the formation of the new subject.

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<sup>20</sup> (Paris: Seuil, 1974), pp. 453, 462; cited in Toril Moi, *Sexual/Textual Politics*, pp. 167-68.

<sup>21</sup> Kristeva, *Revolution in Poetic Language*, p. 36, cited in Suzette A. Henke, *James Joyce and the Politics of Desire* (New York and London: Routledge, 1990), p. 207.

Central to the Wakean myth of masculine creativity is the infantile drama of bodily excreta which, as the original biological act of creativity, is re-enacted on the widest social and mythical stage. Pre-sexual fecal and urinary creativity, and by implication correlated parental response, are elevated to the primary sinful act of creation. Such acts are the outcome of desire, and the resultant punishment and stigmatisation are the psychic foundations of both biological and artistic creativity in *Finnegans Wake*.

### The Reproduction of the Deity

The escape of the father through time, as Joyce analyses religion, is initially achieved through sexual reproduction, with his genetic form hidden within the division of his offspring. This process is mirrored by the production of the letter in the symbolic realm. Literature also circumvents the halt to genetic rebirth implicit in the father's demise, and consequent exclusion from access to females. In Shem's instance, literature negates the bar to his access to biological immortality by securing a non-biological escape into the future. The theme of the escape of the father as the substance of Judeo-Christian religion has its nascence in *Ulysses*, where the solipsism of the genius perceives not only the material world as an extension of himself, but the entire biological domain of humanity as well: 'His own image to a man with that queer thing genius is the standard of all experience, material and moral. Such an appeal will touch him. The images of other males of his blood will repel him. He will see in them grotesque attempts of nature to foretell or to repeat himself' (*U* 9.432-35). In his theory of Shakespeare's art, Stephen explains the father's perception of his perpetual sexual/textual reincarnation through his son as 'through the ghost of the unquiet father the image of the unliving son looks forth' (*U* 9.380-81). Moreover, the father as deified ghost is 'a voice heard only in the heart of him who is the substance of his shadow, the son consubstantial with the father' (*U* 9.480-81). Stephen's ideas of predetermined genius, the 'fundamental' male, similarly prefigures the portrayal in *Finnegans Wake* of the biological reincarnation of HCE.

Just as sexual drive produces the biological letter, sublimated sexual drive is likewise the source of the literary letter. The Christian assertion of Christ's sexual celibacy (as opposed to reports in the apocryphal gospels) is echoed in Stephen's statement about himself, that 'he was the eternal son and ever virgin' (*U* 14.342-43). The latter suggests a textual escape from mortality through time with a sublimation of sexual desire in parallel to Christ's own. As part of Stephen's satirical re-enactment of Christ's last supper with his apostles, he elaborates upon the nature of eternity as the cumulative debris of the avant-garde. The immediate and overt effect of new thought is the breakdown of established modes of thinking and life, but over the long duration, and particularly with the hindsight of later generations, such challenges form part of a tradition of art: 'Know all men, he said, time's ruins build eternity's mansions. What means this? Desire's wind blasts the thorn tree but after it becomes from a bramble bush to be a rose upon the rood of time' (*U* 14.289-92). Thus, the continuity with the deified father of Semitic religion is stressed despite the evolution of Christianity as a Roman religion, and a similar continuity is elaborated in the family romance of the *Wake* where new descendants receive their cultural foundations from their ancestors:

Slops hospodch and the slusky slut too. He's for thee what she's for me. Dogging you round cove and haven and teaching me the perts of speech. If you spun your yarns to him on the swishbarque waves I was spelling my yearns to her over cottage cake. (*FW* 620.32-36)

The ideological reproduction of HCE and ALP, their textual reproduction, is a necessary parallel to their biological reincarnation in the *Wake*'s cycles.

Female desire is portrayed in *Ulysses* as the wound which causes Shakespeare (and by implication all male creators) to seek escape through creativity: 'What went forth to the ends of the world to traverse not itself, God, the sun, Shakespeare, a commercial traveller' (*U* 15.2117-18). The exercise of the artist's sublimated desire nevertheless 'will not undo the first undoing. The tusk of the boar has wounded him there where love lies ableeding' (*U* 9.459-60). Rather than merely curiosity, female desire motivates Stephen's metaphoric Eve in the temptation of Adam, and accordingly original sin is represented as sexual: 'Eve. Naked wheatbellied sin. A snake coils her, fang in's kiss' (*U* 9.541). The

escape of the male in *Ulysses* into time is itself a sublimated act of sexual desire, an act designed to overcome the sense of castration stemming from an act of female desire, and to regain an idealised state transcending the powerlessness of biological mortality. In *Finnegans Wake* HCE's creativity is similarly a movement away from the importuning ALP, as in the Prankquean episode, and this latter episode specifically explains the initial act of creation: 'the first peace of illiterative porthery' (*FW* 23.9-10).

HCE's creativity in the second instance, the second coming of Shem as a Christ figure, or in *Ulysses*, Stephen as the consubstantial son of Shakespeare, stems from the sexual desire of the father for his female offspring. Accordingly, following the silence in the time-scheme of the *Wake*, HCE's return following his fall is signalled by the ravishing of his daughter:

566 A.D. At this time it fell out that a brazenloct damsel grieved (*sobralasolas!*) because that Puppette her minion was ravisht of her by the ogre Puropeus Pious. (*FW* 14.7-9)

Similarly Finnegan's creation of the wall is likened to the building and fall of Ibsen's Bygmester Solness, an erection, or phallic analogue, which he climbs for a younger woman. A similar theme occurs in *Ulysses* where Stephen elucidates Shakespeare's pleasure with his granddaughter as a softening of his heart which inspires him in his later creativity. Moreover, Stephen's description of Elizabeth as 'Lizzie, grandpa's lump of love' (*U* 9.1039) in its echo of his thoughts in Proteus concerning his cousin Crissie, 'Papa's little bedpal. Lump of love' (*U* 3.88), alludes to male sexual arousal. The sexual love of his wife which Shakespeare lost in his textual escape, was 'given back to him: his daughter's child' (*U* 9.422). By extension, Stephen's theory also explains the deity's softening toward mankind and the consequent dispatch of the redeemer via Mary. Thus Bloom, genetically linked to YHWH and an echo of Shakespeare in his loss of his son, his marital celibacy and his cuckoldry, is observed by Mulligan: 'His pale Galilean eyes were upon her mesial groove. Venus Kallipyge. O, the thunder of those loins! *The god pursuing the maiden hid*' (*U* 9.615-17).

The cuckoldry which, according to Stephen, informs Shakespeare's art particularly in *Hamlet*, in addition to both the Virgin Mary and Molly's infidelity, also refers to the

Christian mythology of Eve's 'original sin': 'An original sin and, like original sin, committed by another in whose sin he too has sinned. [ . . . ] Age has not withered it. Beauty and peace have not done it away. It is in infinite variety everywhere in the world he has created' (*U* 9.1008-13). In *Oxen of the Sun*, Stephen bitterly attributes the same cuckoldry to Ireland whose paralysis he perceives as the source of his dispossession and poverty :

Greater love than this, he said, no man hath that a man lay down his wife for his friend. Go thou and do likewise. [ . . . ] Nor breathed there ever that man to whom mankind was more beholden. Bring a stranger within thy tower it will go hard but thou wilt have the secondbest bed. *Orate, frates, pro memetipso*. And all the people shall say, Amen. Remember, Erin, thy generations and thy days of old, how thou settedst little by me and by my word and broughtedst in a stranger to my gates to commit fornication in my sight and to wax fat and kick like Jeshurum. Therefore hast thou sinned against my light and hast made me, thy lord, to be the slave of servants. [ . . . ] Why hast thou done this abomination before me that thou didst spurn me for a merchant of jalaps and didst deny me to the Roman and the to the Indian of dark speech with whom thy daughters did lie luxuriously? (*U* 14.360-75)

Moreover, consubstantial with the deified father, and echoing the father's desire and consequent return, Stephen states that he too had initially headed toward the androgyny of heaven, but had been diverted by desire en route:

Then wotted he nought of that other land which is called Believe-on-Me, that is the land of promise which behoves to the king Delightful and shall be for ever where there is no death and no birth neither wiving nor mothering at which all shall come as many as believe on it? Yes, Pious had told him of that land and Chaste had pointed him to the way but the reason was that in the way but the reason was that in way he fell in with a certain whore of an eyepleasing exterior whose name, she said, is Bird-in-the-Hand and she beguiled him wrongways from the true path by her flatteries that she said to him as, Ho, you pretty man, turn aside hither and I will show you a brave place, and she lay at him so flatteringly that she had him in her grot which is named Two-in-the-Bush or, by some learned, Carnal Concupiscence. (*U* 14.443-54)

Stephen's company also considered that the 'Two-in-the-Bush whither she ticed them was the very goodliest grot' (*U* 14.460-61). From pox and childbirth they were also protected, like the Shem/HCE of Book III.4, by a condom: 'a stout shield of oxengut' (*U* 14.465). Accordingly, the narrator, representative of the patriarchal *logos*, warns that the company were 'blind' and as a result of such transgressions against the reproductive principles of the deity, 'god that was in a very grievous rage [ . . . ] would presently lift his arm up and spill their souls' (*U* 14.471-72).

In *Finnegans Wake*, the ‘thender apeal’ (FW 335.11) of the young female signals both the return and the demise of HCE. Likewise ALP’s desire for the patriarchal signified not only triggers HCE’s fall, but her own departure into the masculine sea of death, or alternately expressed, the Prankquean’s silence. ALP’s desire in her conclusion to the *Wake* reveals her contempt for the domesticated HCE of Book III.4 and contrasting worship of the HCE deity. As Stephen points out concerning Ann Hathaway that ‘sorrow for the dead is the only husband from whom they refuse to be divorced’ (U 9.1037-38).

### Freeing of the Female

ALP’s desire for the dead or dormant HCE, however, contrasts with the vibrant sexual enthusiasm of Issy. ALP’s ideology is depicted in Book III.4 as belonging to a previous age and she is refused legal equality with a male counterpart on the grounds that she was born into serfdom (see above, p. 101). Accordingly, while a number of critics have focussed upon ALP’s departing soliloquy in a positive light,<sup>22</sup> the present study argues that she is akin to Stephen’s mother in her association with the deity, and a Kate figure whose ideology is overturned by the avant-garde artist. While she is a May Dedalus figure as Margot Norris points out,<sup>23</sup> instead of a mother Stephen rediscovers, in Book IV she is again of necessity relinquished by her children. As such she is another version of the grandmother buried by the fox in Stephen’s riddle in Nestor. ALP has to be buried to free the living from the repressive ideology underpinning the reproduction of HCE, for in one sense, as Beatrice Faust points out, ‘the sexual mores that have caused such

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<sup>22</sup> For instance, see the conclusions of both Kimberly Devlin’s, *Wandering and Return in Finnegans Wake: An Integrative Approach to Joyce’s Fictions* (Princeton: Princeton University Press, 1991) and Suzette A. Henke’s, *James Joyce and the Politics of Desire*.

<sup>23</sup> ‘The Last Chapter of “Finnegans Wake”: Stephen Finds his Mother’, *James Joyce Quarterly*, 25 (1987), 11-30 (p. 26).

distress since the late nineteenth century are not patriarchal but matriarchal'.<sup>24</sup> As an ideological possession of the deity, she returns to that deity, and in a negative sense she is reunited with what she desires. Religion, including Shem's inverted theology, is contained within a mother who is 'dumb' with her subservience to the creative patriarchy: 'the engine of the load with haled morries full of crates, you mattinmummer, for dombell dumbs?' (*FW* 604.10-11). In contrast to the narrative account of ALP's departure, an appreciation of Issy in Book IV and her continuation of female life must largely be inferred from her absence in the text. What is apparent, however, is that where ALP has regard for the taboos of the deity, Issy conversely has disregard.

The undefined Issy of Book IV in some respects resembles a young Nora able to free herself from traditional Irish catholic values sufficiently to elope with Joyce. She is the reciprocal of the religiously conservative figure of May Dedalus, the latter echoed in the dying ALP's subservience to the irrational terror of the deity. Issy like Nora is willing to make an 'undesirable' match outside marriage to the social outsider or the 'runaway', and ALP is accordingly concerned for Issy's 'matcher's wit': 'But her, you wait. Eager to choose is left to her shade. If she had only more matcher's wit. Findlings makes runaways, runaways a stray. She's as merry as the gricks still' (*FW* 620.28-30). The potential freedom of the female in the *Wake* may be linked to Issy's preparedness to reject a marriage to the HCE figure, the older, established man who is a centre of both social power and traditional values, and instead engage in free love. In Book IV, both Issy and the twins are outside the value system associated with the departing ALP; their self-preoccupation which she scorns as 'greedy gushes out through their small souls' (*FW* 627.19) is the very ego realisation Joyce would stress in his realisation of himself as an artist (see above, p. 157). The freedom of HCE's descendants, however, is consequent to his demise, and as a fertility-related deity akin to Osiris, he provides the physical and cultural detriment upon which living society feeds: 'Good wheat! How

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<sup>24</sup> Beatrice Faust, *Apprenticeship in Liberty: Sex, Feminism and Sociobiology* (North Ryde, Sydney: Angus & Robertson, 1991), p. 357.

delicious for the three Sulvans of Dulkey and what a sellpriceget the two Peris of Monacheena! Sugars of lead for the chloras ashpots! Peace!' (FW 616.10-12). With the death of HCE, the contractually bound wife and signifier is also free: 'Isn't it great he is swaying above us for his own good and ours. Fly your balloons, dannies and dennises! He's doorknobs dead! And Annie Delap is free! Ones more' (FW 377.36-378.2). However, enslaved by her ideology and defined by her opposite, she refuses like Ann Hathaway to divorce her dead husband.

In Book IV all necessary preparations are made for HCE's return. Shaun on the one hand prepares to deliver the biological letter, while Shem elucidates the cultural letter and the sexual rainbow motif. As Kevin, Shaun 'exorcised his holy sister water' (FW 605.36-606.1) and conducts 'the primal sacrament of baptism or the regeneration of all man by affusion with water. Yee' (FW 606.10-12), an activity alluding both to sexual union and the infusion of tea, a motif consistently used to denote sexual union. The overt emphasis in Kevin's ritual sexual baptism, however, is placed upon Issy remaining 'perpetually chaste' (FW 606.1), the validity of which recalls Stephen's similarly misleading status in *Ulysses* as 'ever virgin'. The sexual act is central to the reproduction of the deity, and Kevin's paradoxical dogma of chastity is reversed by Patrick's contrary doctrine of the rainbow; where Shaun covertly engages as Father Michael in the sexual act, however, Shem does not and remains outside the biological sphere of reproduction. Consistent with his doctrine of colour and sexual union, Shem's production of the cultural letter, blowing his nose upon a green handkerchief in the Balkelly/Patrick confrontation, resembles HCE's fecal miracle and yet he is excluded from participating in sexual reproduction. A similar bifurcation exists in the approach to sexuality contained in the feminine duality of the *Wake*, for instance, in the reference to 'Queer Mrs Quickenough and odd Miss Doddpebble' (FW 620.19-20). The paradoxical relationship between the characters' ideological disposition toward sexual union and actual physical sexuality is shown below:

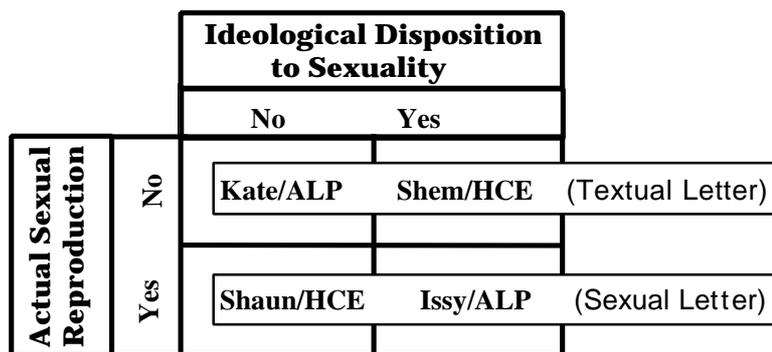


Diagram 3: Characters' disposition toward sexuality

With both biological and cultural letters complete, HCE is expected to rise in a coloured picture: 'Feist of Taborneccles, scenopegia, come! Shamwork, be in our scheining! And let every crisscouple be so crosscomplimentary, little eggons, youlk and meelk, in a farbiger pancosmos' (*FW* 613.9-12). Yet, HCE's silence indicates that despite the repeated claims surrounding his ability to 'hear' from the spiritual world he is actually deaf to the repeated entreaties for his return. If HCE's resurrection is dependent upon the reunion of the biological and cultural letters, his fall is conversely a function of their separation; consequent to his fall he is denied access to the females which will ensure his biological escape, and accordingly his escape must be effected through the cultural letter. Similar to Stephen's suspicions concerning the Virgin Mary's role in validating Christ's immaculate conception (see above, p. 130), the genuineness of HCE's spiritual immortality and resurrection is also suspect: 'he conjured himself from sleight by slide at hand' (*FW* 595.36-596.1), and; 'Ruse made him worthily achieve inherited wish' (*FW* 596.34-35). HCE's omnipotence is similarly suspect. Despite the narrator demands punishment for the riotous sexual freedom which occurs in Book IV, HCE's authority, physical or spiritual, is entirely lacking:

Greanteavvents! Hyacinssies with heliotrollops! Not once fullvixen freakings and but dubbledecoys! It is a lable iction on the porte of the cuthulic church and summum most atole for it. Where is that blinketey blanketer, that quound of a pealer, the sunt of a hunt want foxes good men! Where or he, our loved among many? (*FW* 603.28-33)

With free love and the use of the condom, Issy's incredulous perplexity concerning the painful cycle of biological reproduction can be eased, and the various feminine 'why?' statements of the *Wake*, 'Whyfor we go ringing hands in hands in gyrogyrorondo' (*FW* 239.26-27), can be at least partially answered. Potentially, free love breaks down the exclusiveness of sexual relations based upon social approval which traditionally inclines males toward violent competition and objectifies women as sexual possessions.

## Sexual Repression

Earlier in this study the concern was raised that the female in *Finnegans Wake* was inexorably trapped in its cycles of the reproduction of the masculine *logos*. This is the case so long as the perception of the cycle of return eclipses the comprehension of the potential for overthrowing such a cycle through feminine difference. In *Finnegans Wake*, the 'fullvixen freakings' of feminine freedom, both sexual and creative, can only occur in the absence of Shaun/HCE's implementation of a unifying ideology. Joyce's perception that the objectification of women is critical to subordinating the individual (both male and female) to the value systems of patriarchy was well ahead of its time. The control of sexuality is a powerful tool in ensuring social cohesion and obedience to religious, political and consumerist principles. The concession of sexuality based upon social approval, where sexual attraction and marriage are founded upon overtly asexual values such as class, status, wealth or power, promotes a conformism to social values by both women and men. Accordingly, Shem is denied access to sexuality in the Mime of Mick, Nick and the Maggies as a result of his incorrect answers to the question in the 'Colours' game. Until his own avant-garde values are subsumed by the *logos* he must escape abroad. The *Wake* counters sexual repression with difference, which in its diffusion of values associated with HCE counters Shaun/HCE's rise as the 'dominant'. Despite ALP's desire for HCE, a corresponding desire amongst his descendants for the return of HCE is not made explicit, and this critical absence may well underpin his overt silence and the continuation of her freedom.

In *Finnegans Wake*, the dichotomy between the reproduction of the singularity and the production of difference is described by the stone and tree motifs respectively. Foucault, pursuing aims different from those of the *Wake*, notes in his *History of Sexuality* a similar duality between a ‘deployment of alliance’ on the one hand, a power matrix described as ‘a system of marriage, of fixation and development of kinship ties, of transmission of names’ with ‘mechanisms of constraint that ensured its existence’, and on the other the ‘deployment of sexuality’ which

has its reason for being, not in reproducing itself, but in proliferating, innovating, annexing, creating, and penetrating bodies in an increasingly detailed way, and in controlling populations in an increasingly comprehensive way.<sup>25</sup>

Despite a historical freeing of sexuality from repression, to the extent that Foucault can imagine the deployment of sexuality one day replacing the deployment of alliance completely, such sexuality is nonetheless ‘tied to recent devices of power’. This latter expression of power Foucault argues has its nascence in the catholic pastoral and confession,<sup>26</sup> and which ironically is displacing traditional Christian sexual mores. Foucault points out that the transformation of sexual desire into discourse was part of an overall Western emphasis upon life management:

It was life more than the law that became the issue of political struggles, even if the latter were formulated through affirmations concerning rights. The ‘right’ to life, to one’s body, to health, to happiness, to the satisfaction of needs, and beyond all the oppressions or ‘alienations’, the ‘right’ to rediscover what one is and what one can be [ . . . ]. Sex was a means of access both to the life of the body and the life of the species.<sup>27</sup>

The all-pervasiveness of sexuality and its centrality to the myth of HCE in *Finnegans Wake* suggests that Joyce forms part of this historical urge toward biological and cultural freedom. Yet Joyce seeks to free sexuality not only from the patriarchal, tribal precepts institutionalised by religious decree, but also from its close relationship with the

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<sup>25</sup> Michel Foucault, *The History of Sexuality: Volume 1, An Introduction*, trans. by Robert Hurley (first published as *La Volonté Savoir*, 1976; Harmondsworth: Penguin, 1990), pp. 106-07.

<sup>26</sup> Foucault, *The History of Sexuality: Volume 1*, pp. 18-21, 35, 60-01.

<sup>27</sup> Foucault, *The History of Sexuality: Volume 1*, pp. 145-46.

discourse of authority and the value systems associated with new forms of power (as in his depiction of Shaun's hegemony over Issy and the flower girls). The duality between sexuality and textuality explored in the *Wake*, particularly in relation to religious texts, reveals an understanding that the transferal of desire into discourse is in many respects an ancient phenomenon sourced in a lack of sexual freedom (thus Shem's sublimated incorporation of the sexual act into his textual creativity). Moreover, *Finnegans Wake* is itself a discourse which encapsulates the sexual act within text. Such sexual and textual representations, whether as the picture or letter, describe a struggle against the sexual dictates of particular historical structures of masculine dominance, but in the 'deployment of sexuality' establish new power structures which fit into the overall cycle of Wakean history.

### The Social Use of Desire

Desire, as the principle which unites signifier and signified, recalls both the 'Shame' of sexual reproduction Stephen elucidate in *Ulysses*, and HCE's lingering significance contained in the impotent 'Sham' of *Finnegans Wake*. These concepts find an intersecting point in the later works Kristeva, who cites Feuerbach's much earlier comprehension of the function of desire as a unifying principle which binds the disparate elements of society:

It is this desiring 'human being' who constitutes the mainstay of religion, which presents him with various 'objects' to desire, the archetype of which is God: 'The basic dogmas of Christianity are the fulfilled wishes of mankind.' Desire unifies man and binds him to others; as such, desire serves as the foundation of anthropomorphism and the human basis of the community, society, and finally the State.<sup>28</sup>

Joyce's textual recreation of the Judeo-Christian deity, indeed his appropriation of its narrative in the *Wake*'s recurring cycle, demonstrates that the parameters of desire are

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<sup>28</sup> Feuerbach, *Sämtliche Werke*, ed. by Wilhelm Bolin and Friedrich Jodl, 10 vols (Stuttgart: Fromann, 1959) 2:320, quoted and translated by David McLellan in *The Young Hegelians and Karl Marx* (London: Macmillan, 1969), and cited in Julia Kristeva, *Revolution in Poetic Language*, p. 136.

cultural, whether religious, political or consumerist. With this realisation lies a potential freedom from exploitive or utopian desires engineered by religion, the state or capitalism, and the construction of value systems appropriate to individual needs. When sexual desire becomes structured with institutional values the result is social conformism: such a principle of social engineering can be observed, for instance, in the manipulation of sexuality by advertisers to engender particular forms of consumerist desire. Environmental structures are always present in sexual desire to a greater or lesser degree but, when they are total, so is domination. On the other hand, Joyce's perception of the need for both masculine and feminine aspects in the union of signifier and signified takes into account Freud's understanding of civilisation as a sublimation of sexual desire into cultural and material creativity (see above, p. 198). As discussed, the letter itself is a product of such sublimation. The masculine in Joyce's vision is not entirely willed away, but rather offset against the difference of femininity.

In some respects the portrayal of desire in *Finnegans Wake* also echoes Stephen's caution concerning desire in Scylla and Charybdis, in particular Goethe's injunction: 'Beware of what you wish for in youth because you will get it in middle life' (*U* 9.451-52). The biblical stories of Jacob and Esau and Moses' flight from the 'fleshpots of Egypt' are united in the *Wake* in the artist's refusal to trade self-realisation for consumer satisfaction. This theme pervades the dialectic between Shaun and Shem, especially in the Ondt and Gracehoper fable where the bourgeois principles of the former are used to justify both the social and sexual repression of the latter. Such parables of artistic integrity and consequent suffering parallel Joyce's own resistance to the sexual, intellectual and financial domination central to the perpetuation of the *logos*; his struggle with censorship and his overcoming of market-oriented objections to publishing his work were critical to producing the literary monuments of *Ulysses* and *Finnegans Wake*. Contrary to the ideology of capitalism which, as part of its denigration of different approaches to freedom, continually applauds its own innovative productive capability, Joyce shows Shaun's repressive acquisitiveness as essentially detrimental to *new* artistic enterprises. Nevertheless, while a great many innovations, scientific discoveries, artistic

creations and intellectual achievements of Western civilisation have been developed outside capitalist production, capitalism, like the 'dominant' Shaun, appropriates such achievements for its own ends. Capitalism functions much as Shaun does in the *Wake* as a means of distribution, and the artist's creativity should remain outside such domination. Yet, once again the problem remains the process of intellectual dissemination. Contrary to the requirement for obedience enshrined in the motto of Dublin (so essential to the perpetuation of the *Wake*'s cycles), the answer lies partly in both asserting and respecting difference from the unifying strategies of the various elements of social power to engender a conformism of values.

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