

*Scandinavian Elements of*  
Finnegans Wake



Scandinavian Elements  
of *Finnegans Wake* ❧❧ BY  
DOUNIA BUNIS CHRISTIANI

NORTHWESTERN UNIVERSITY  
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*To my husband*  
HENNING OLDENBURG CHRISTIANI  
*July 20, 1911—May 25, 1950*



# Foreword

IT IS THANKS to Professor William York Tindall, who saw the need to identify and translate the Danish in *Finnegans Wake*, that this work was undertaken, and it was written under his guidance and that of Professor Elliott V. K. Dobbie. The end result, which falls regrettably short of the standards of the scholars whose assistance it was my good fortune to have, reflects a generous concession on their part to the unusual demands of my subject. Neither an orderly source theme nor a formal linguistic study, this book owes its curious shape to its purpose, which is to offer the reader such information about the Scandinavian content of the *Wake* as will be useful to him as he confronts the text itself. Since Danish and distortions of Danish contain the clue to the *Wake's* Norwegian, Icelandic, and Swedish, as well as Danish, materials, it is necessary to perform the function now of translator, now of explicator.

It was at first considered that I address myself solely to the interpretation of the Danish fragments in *Finnegans Wake*, referring the reader to Scandinavian texts which are available in translation. But such a procedure would not only reduce the usefulness of the Glossary to an absurd degree; it would entail repeated reference to these texts if my identifications were to make sense at all. Be-

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sides, as will be seen by the discussion of "Djoytsch," it is often difficult even to discover the appearance of a foreign language in the *Wake* without taking into account matters outside the range of linguistics. Whoever has applied himself to any aspect of that book will understand that a neat demarcation of my role to that of translator would be artificial, if not impossible. My Introduction, which briefly treats the subjects to which the Glossary refers, provides a necessary background for the latter in the most economical form.

It goes without saying that no study of *Finnegans Wake* can be exhaustive or, in a real sense, independent. This new exploration is possible only because of the paths already cut into that fascinating wilderness by such eminent pioneers as Mr. Edmund Wilson, Professors Harry Levin, William York Tindall, Joseph Campbell, and Henry Morton Robinson—a company in whose footsteps it is an honor to tread. I am grateful for Thomas E. Connolly's *James Joyce's Scribbledehobble* and David Hayman's *A First-Draft Version of Finnegans Wake*, which provided documentation for a number of interpretations which my first readers considered too conjectural, and for Clive Hart's *Concordance*, which permitted me to locate with dispatch distortions that, thus emboldened, I have added to the Glossary. My thanks, too, to the other writers on *Finnegans Wake* whose contributions are acknowledged in the text.

I am especially indebted to Mr. Jens Nyholm, University Librarian at Northwestern University; to Miss Anna Russell of the Lockwood Memorial Library at the University of Buffalo; and to Mr. Erik J. Friis of the American-Scandinavian Foundation. My thanks also to Mr. Harald Lund, Editor of Martins Forlag; to Dr. Haavard Rostrup, formerly Keeper of the Modern Department at the Ny Carlsberg Glyptotek; to Bing and Grøndahl, the Danish porcelain manufacturers; and to Fru Johanne Kastor Hansen in Denmark.

Finally, a word of praise for Miss Nancy Sorensen, who typed the script, and to Mrs. Joy Neuman, who edited it.

DOUNIA BUNIS CHRISTIANI



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# *Introduction*



. . . *his own rude dunsky tunga* . . .  
FW 185.11

One

## Dunsky Tunga

WE ARE TOLD that no fewer than seventeen foreign languages are woven into *Finnegans Wake*;<sup>1</sup> and when we consider that these are furthermore subject to a dizzying variety of distortions, mutations, and combinations, an attempt to isolate a single one for translation appears not only difficult but foolhardy. The ideal translator should logically match Joyce's mastery of the languages which Joyce knew intimately, acquire precisely those scraps of other languages which he appropriated, so to speak, for the occasion, and above all, be able to penetrate every Joycean disguise of his material. The only qualified translator of the foreign elements in the *Wake*, in fact, was Joyce himself. However, he chose "to keep the critics busy for three hundred years."<sup>2</sup> It is comforting to know that he did not underestimate the task.

But the exegete and the critic depend upon the translator, and we must make a beginning. Danish is a reasonable starting point, for not only does it appear to be the foreign language most often used in the *Wake*, but it is involved in the book's basic subject matter: Earwicker is a Dubliner of Norse descent in a city founded by Danes; he is Ibsen's master builder (and Ibsen as well); he is

1. Since this was written (luckily too late to scare me off), the count has gone up to about forty.

2. Richard Ellmann, *James Joyce* (New York, 1959), p. 716.

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Odin. We can therefore expect a concentration of Danish or Norwegian in those passages where Norse-Irish history and Norse literature and mythology are involved. The artistic validity of Joyce's use of foreign languages in the *Wake* is a question which we must leave to criticism. The fact is that when Joyce "put English to sleep,"<sup>3</sup> the dream language he created was astonishingly Scandinavian, primarily no doubt because it reflects his subject matter—possibly, too, because Danish is not widely known, for surely the *Wake* is arcane by intention. But we must not forget Joyce the linguist and the poet. There are passages in the book which seem to say that English itself is half Danish (as Wallace Stevens has written that English and French together are one language); and when the Gaelic in the *Wake* has been translated, it will probably be found that there are also innumerable examples in the book of "translatentic norjankeltian" (311.21). In Danish, too, Joyce achieves some of his most exquisite puns; indeed one of the happiest terms for Earwicker's speech itself is Danish "nat language": "night language," pronounced "not language." To understand the prominence of "the Danish tongue"—called in Old Icelandic *dönsk tunga*: "dunsky tunga," (185.11)—in the *Wake*, we should therefore recall the history of Joyce's interest in it.

It was in order to read Ibsen in Norwegian that Joyce began to study the language, presumably before 1900. To give weight to his fervent championship of the dramatist on the University College campus, he tried to get his paper, "Drama and Life," published in the *Fortnightly Review*. Instead, the editor of the periodical wrote that he might use a review of the French translation of *When We Dead Awaken*, and Joyce submitted one. The publication of this essay, "Ibsen's New Drama," on April 1, 1900, was Joyce's first taste of literary success. Ibsen himself, writing in Norwegian to William Archer, expressed a desire to thank the author of the "benevolent" review, and Archer relayed a translation of the master's words to the eighteen-year-old Dublin student. It requires little imagination to conceive the effect of this nod from Olympus, the culminating reward of a *coup* which had already gained for Joyce the dumbfounded awe of his fellow students and a fee of twelve guin-

3. *Ibid.*, p. 559.

eas. In college circles he was now looked upon as an Ibsen authority, and from his letters and pronouncements of the time one gets the distinct impression that in his heart Joyce entertained the belief that the great Norwegian was to be not only his idol but his precursor. He was knocking at the old master builder's door.

Whether success motivated his study of Ibsen's language or accelerated a process already begun, by 1901 Joyce possessed copies of *Bygmester Solness* (*The Master Builder*) and Bjørnson's *Over Ævne* (*Beyond Human Power*).<sup>4</sup> In March of the same year he was able to write a letter in Norwegian to the great man himself on the occasion of Ibsen's seventy-third birthday. He wrote this letter in English and then translated it, keeping, alas, only the original. It is possible that he was helped in his translation to such an extent that he did not find it worth saving. About this time he is said to have recited a lyric from Ibsen's *Brand*,<sup>5</sup> which argues for his having found the first of his Norwegian tutors, since it is inconceivable that he would have attempted to pronounce the lines unaided, even before his dazzled and ignorant fellow students. Interesting as the letter to Ibsen would be to us, it would tell us nothing about Joyce's progress in learning Norwegian unless we knew whether he was helped and how much.

But our purpose—to determine how well Joyce knew and used Norwegian at the time he composed *Finnegans Wake*—is well served by his translation into that language (as well as into French, German, Latin, and Italian) of the poem "Stephen's Green" by James Stephens. In his letter to Stephens of May 7, 1932, Joyce not only records the five translations but comments on his practice as a translator. Regarding the problems presented by Norwegian he has the following observations to make.

As regards the Norwegian that language has changed in spelling almost as much (I mean since I began to study it in Dublin) as English has since 1600. I have followed the orthography Ibsen used which is now nearer Danish than Norwegian. Those two races still preserve pagan terms. They have no word for Christmas (which they call "Jul") or for the Last Day or General Judgment. This they call "Ragnarok." So line 4 means that the trees think the crack

4. *Ibid.*, p. 78.

5. *Ibid.*, p. 79.

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of doom is upon them. Also this typewriter cannot reproduce such Norwegian letters as “ø” or “å.”<sup>6</sup>

There is, as a matter of fact, a perfectly good word for Judgment Day in Norwegian: *dommedag*. Is it possible that Joyce did not know it, in view of his constant punning on *dom* “judgment” in the *Wake*? Or is he rationalizing the arbitrary introduction of Ragnarok into a poem where it is not only irrelevant but well-nigh absurd? A poet would understandably reject *dommedag* as having too soft a sound, but if it was “the crack of doom” which Joyce wished to convey, he could well have permitted himself *sidste dom* “last judgment,” where the word *dom* falls like the blow of an ax. The only way in which I can make this point is to cite the original poem, Joyce’s translation, and my literal translation of Joyce:

The wind stood up and gave a shout.  
He whistled on his fingers and

Kicked the withered leaves about  
And thumped the branches with his hand

And said he’d kill and kill and kill.  
And so he will and so he will.

(Joyce omits the third “and kill” in his letter.)

*Vinden staar op med en vild Huru,  
Han piber paa fingerne og nu*

*Sparker bladenes flyvende flok.  
Traerne troer han er Ragnarok.*

*Skovens liv og blod vil han draebe og drikke.  
Hvad der bliver at goere, det ved jeg ikke.*

The wind stands up with a wild Huru  
He whistles on his fingers and now

Kicks the leaves’ flying flock.  
The trees believe he is Ragnarok.

The wood’s life and blood he will kill and drink.  
What will have to be done, that I don’t know.

6. *Letters of James Joyce*, ed. Stuart Gilbert (New York, 1957), p. 318.



The first observation we can make on the basis of this evidence is that Joyce calls Danish “Norwegian.” In Norwegian *piber* would be *piper* and *dræbe* would be *dræpe*. “Huru,” which means “how” in Swedish, seems to be a Joycean onomatopoeia. To the ear, Danish *flyvende flok*, which seems to account for the introduction of Ragnarok and reminds one of Shelley, flows rather than flies or flees. The reader can judge for himself how irrelevant and flat the terminal line is. But the culminating surprise is the choice of *drikke* [ˈdrik kə]-*ikke* [ˈik kə] for “kill-will.” It almost defies belief.

Did Joyce speak Danish or Norwegian? Did he have enough conversational experience in either to use colloquialisms or slang? The record on these questions is so vague and contradictory that the translator is sometimes on uncertain ground, not knowing if a pun is intentional or if some potential Scandinavian fragment is accidental in the operation of an unrelated distortion. My first step towards this study was therefore an attempt, in the summer of 1960, to gather and compare statements from Danes who had talked with Joyce during his visit to Copenhagen in 1936.

According to Professor Ellmann, Joyce told the Danish author Tom Kristensen that he had studied first with seven Norwegians who had misled him regarding the sound of Danish, so that he had not been aware that it was “a weeping language” until an eighth teacher, a Dane, had “appropriately sobbed.”<sup>7</sup> From this it is evident that Joyce regarded the two languages as one; and whether he “sobbed” in Danish (an odd characterization, but no matter) or lilted in Norwegian, we are at least spared some embarrassment at calling the language of Ibsen Danish. However, while the written languages are so similar that, having mastered one, he could read either, phonetically they are so far apart that had Joyce learned to speak Norwegian it is hardly likely he also spoke Danish “fluently for a foreigner”<sup>8</sup> merely because his intonation tended towards sobbing.

Unfortunately, Mr. Kristensen was too ill during my visit to see or write to anyone. Fru Kastor Hansen, the translator who was

7. Ellmann, p. 705.

8. *Ibid.*

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another of Professor Ellmann's informants, very kindly told me about her two-hour visit with the Joyces, but she could answer neither of my questions, since Joyce had uttered not a word of either Danish or Norwegian in her presence. Perhaps he was primarily interested in her English, for at that time it was thought that Fru Kastor Hansen would translate *Ulysses*. The one thing she could report on the subject, that Joyce told her he had studied Norwegian for twelve years, is in itself a puzzle. Why should Joyce, who could read Ibsen as an undergraduate, spend twelve years studying Norwegian? Even if we suppose that he said he had read Norwegian for that length of time, it is a curious statement to come from him in 1936. Rather than pursue this and similar enigmas to a doubtful conclusion, I decided to proceed on the basis of such evidence as might be found in the *Wake* itself.<sup>9</sup>

As the text disclosed more and more Scandinavian material to translate or identify, and especially as the significance of this material emerged, an exact estimate of Joyce's knowledge of either Danish or Norwegian paled into relative unimportance. We shall see (pages 13–15) by his arbitrary mutilation of a couplet from Ibsen that it is safer to search his intentions than to question his knowledge. When, in the course of the same distortion, he writes "they" and "day" for *De* [di], we ask ourselves not whether he himself mispronounced the word but whether Earwicker spoke Norwegian with an Irish accent! One has the impression that at least by the time he composed the *Wake*, Joyce was more familiar with Danish than with Norwegian. It is interesting, for example, that Danish *pige* "girl" appears eight times in the book, Dano-Norwegian *pike* twice, Norwegian *jente* never. It may be significant that he never uses the more literary Danish or Dano-Norwegian *mø*, *ungmø* either.

9. After finishing this study I learned that I had overlooked two Danish letters written by Joyce in 1938 which appeared in an article by Jørgen Budtz-Jørgensen in the Copenhagen newspaper, *Nationaltidene*, May 12, 1953. Professor Ellmann kindly sent me a copy of them. These letters confirm my conclusion that Joyce's command of Danish was far from masterful and justify my attempt to trace the more uncommon expressions which he uses in the *Wake* to literary sources wherever possible.

As quotations from Norwegian and references to Norwegian historical and literary figures are self-identifying, it is hoped that the designation of Dano-Norwegian as Danish in this study will give no offense. It might be argued that speaking of Ibsen's Danish is no different from speaking of Joyce's English, since neither is the indigenous tongue of their respective homelands but a literary language inherited from long dominion by a neighbor folk. Joyce himself makes puns in the *Wake* on Norwegian *Landsmaal*<sup>10</sup>—*maal* means both language and measurement—from which it is evident that he equated it with Gaelic, hence *Riksmaal*,<sup>11</sup> or Dano-Norwegian with Irish English. But rather than take up this delicate question, let me invoke the practice of Snorri Sturluson himself who, in his preface to the *Heimskringla* (*The Lives of the Norse Kings*), speaks of them as "chiefs who have had realms in the Northlands and who spoke the Danish tongue."

10. *Landsmaal*, pseudo-Norse or neo-Norse; a fusion of certain Norwegian dialects by Ivar Aasen (1813–1896), Norwegian philologist and lexicographer.

11. *Riksmaal*, language of the realm.

*Are we speachin d'anglas landadge or  
are you sprakin sea Djoytsch?*

FW 485.12

Two

## Djoytsch

NO ONE who has explored some aspect of *Finnegans Wake* needs to be told of the tricky course one must steer between digression and oversimplification, or to be reminded that a partial translation inevitably involves a scattering of trespasses and oversights. A linguistic study of the Danish in the *Wake* should account for every other Germanic language woven in with it, but the need for such a study at this time is doubtful; on the contrary, mere identification may prove much of our material to be as unsuited to formal linguistics as the exploration in the Barents sentence on page 331 is to a study of Dutch navigation. Identification rather than documentation is the present need, and recognition of languages other than his own is the translator's major problem. No doubt a number of predominantly Gaelic items have found their way into the Glossary because, not recognizing them as such, I failed to look them up in a Gaelic dictionary. This is to say that the presence of a term in these pages does not amount to my planting *Dannebrog* over it. If the translator has surprises in store for the reader, they are nothing to those which "Djoytsch" itself holds for both.

It is a pleasure to clear up such minor mysteries as the uni-

identifiable “Miss Forstowelsy” (444.11), who is indeed not a character but Danish *misforstaaelse* “misunderstanding.” Or to point out that “Paatryk” (425.28) is not only Patrick but a pun on *paa tryk* “in print.” Or to correct a published interpretation of “Boon on begyndelse” (282.5) as “a blessing on knowledge of the female.” Although Greek *gynē* “woman” is appropriate to the general context, it is not related to the word of which it here forms a syllable, nor does *begyndelse* say anything about knowledge. *Begyndelse* is quite simply a Danish noun which means “beginning,” and the phrase is therefore “a prayer upon beginning,” which refers to the heading *Ad Majorem Dei Gloriam* which Jesuit students write at the head of school papers. “At maturing daily gloryaims” (282.6) is characterized in footnote 2 as “Lawdy Dawdy Simpers.” Thus “boon” is not so much the word we derive from French *bon* as Middle English *bone*, Danish *bøn* “boon, request, petition.” But items subject to simple translation are soon exhausted, and the translator, like the explicator, finds himself involved with Joyce’s method in order to extricate his matter.

To begin with, if, to scholars unfamiliar with Danish, *begyndelse* looks like a derivative of Greek *gynē*, why should not a seeming distortion of Danish turn out to be a term from some other language unknown, in turn, to a Dane? In difficult passages it is risky to identify even an undistorted word. On the other hand, there is an equal danger of overlooking one’s own language in the guise of another. Consider, for example, the Gracehoper’s “horing after ladybirdies (*ichnehmon diagelegenaitoikon*)” (416.11). The context swarms with entomological terms, and the parentheses plus italics, the vaguely Greek look of “diagelegenaitoikon,” the suggestive resemblance of “ichnehmon” to ichneumon—all conspire to mislead the reader past the item as the scientific designation of ladybirds. And why not, when there are ichneumon flies, ichneumon wasps? But Greek *ichneumon* “tracker” surely relates rather to the Gracehoper himself than to his game (which, incidentally, he is “listening for,” from Danish *høre efter*, as well as chasing). And why the distortion? It is only when his suspicions are aroused and he says the phrase over to himself that the reader recognizes

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German *Ich nehme die Gelegenheiten* "I take the opportunities." The *Wake* is full of such tricks.<sup>1</sup>

We are familiar with the many motifs in the *Wake* identified only by their rhythm, as distortions of "Ham, Shem, and Japhet," Parnell's "No man has the right to fix the boundary of the march of a nation," Wilde's "the unspeakable in pursuit of the uneatable," and so on. But observe that "ichnehmmon diagelegenaitoikon" contains two syllables more than the German sentence it mimics. Such a deviation in scansion is one of the disguises most difficult to penetrate. Very likely it accounts for the translation of "If junesse she saved! Ah ho! And if yulone he pouved!" (117.10) as "If she only knew and he only could." Apparently the explicators know French, and only the rhythm of the original was wanted to identify "*Si jeunesse savait! Si vieillesse pouvait!*" "If youth only knew! If age only could!"

However, the ring of a Joycean trope can as readily be a trap, or how are we to account for "Monsigneur Rabbinsohn Crucis" (243.31) being cited by a multilingual French critic—incidentally, as "Monsigneur Rabbison Crucis"—among "simple joyicities" as Robinson Crusoe?<sup>2</sup> But so he is on one level, the critic will say, for what the common reader—in search of the meaning of a passage—regards as a red herring may to the scholar be a significant facet of Joyce's idiom. To stratify into levels or even split levels the connotations of a distortion in the *Wake*, connotations which shoot off in all directions in a sort of explosion of meaning, is no task for the mere translator. His function, it seems to me, is rather to point out those things in the text which the reader cannot discover for himself—not the obvious, not what the translator judges to be significant, not what he is disposed to find. For even if Louis Gillet was content to make Robinson Crusoe "the papal legate from the Vatucum" and "My Bleeder Rabbi-son of the Cross," how could he fail to be startled by the appearance of

1. See "(enterellbo add all taller Danis)" (336.2). I took over two years to figure out this one—only to find it in *A First-Draft Version of Finnegans Wake*, ed. David Hayman (Austin, 1963), p. 181.

2. Louis Gillet, *Claybook for James Joyce*, trans. Georges Markow-Totevy (London and New York, 1958), p. 71.

Monseigneur as "Monsigneur"? It must be that he chose to ignore the derivation of Joyce's term from *saignant* rather than from *sanglant*, the former generally denoting nearly raw or underdone meat—a term fully in keeping with other references to the Host and allied sacred matters in the *Wake*.<sup>3</sup> I cannot but wonder what "simple joyicity" he would have found in lines 30–32 on page 499, which to my wicked eye look suspiciously like a Descent from the Cross.

A helpful clue to the identity of foreign material in the *Wake* is, of course, the context. Generally speaking, if a distortion which looks Danish stands in a Danish-laden passage, the chances are we can trace it to its source, however remote. But this is far from true at all times. On the contrary, the context itself may be part of the disguise, for Joyce delights in playing upon the reader's tendency to read into a passage what he expects to find. Thus, on page 530, we find (in italics) the following couplet:

—*Day shirker four vanfloats he verdants market.*  
*High liquor made lust torpid dough hunt her orchid.*

Now, a Freudian could make out a reasonably good explanation of the second line, with "her orchid" as a sexual symbol. The prose sense of the first line eludes him, and this, together with the italics—a hint that the whole may be a quotation—may give him pause. But probably not for long, since the paragraph which follows confirms his interpretation: "—Hunt her orchid! Gob and he found it on her right enough!" And so forth. How persuasively we are invited to go astray can be seen by the fact that although I had already noted an earlier distortion of the same lines, I might have passed over them but for a flicker of recognition. After all, there is not a suspicion of Danish in the lines, nor of sound mimicry, nor even a consistent echo of the rhythm of the original. Only "torpid dough," so likely a Joyceanism for "torpedo," led to the Ibsen poem which figures elsewhere in the *Wake*. Here is the

3. Slight though the distinction is between *sanglant* and *saignant*, Joyce seems to have had it in mind independently of the distortion "Monsigneur," to judge by his entry under Hades in *Scribbledehobble*: "passed to his eternal reward: bien saignant." See Thomas E. Connolly, *James Joyce's Scribbledehobble* (Evanston, 1961), p. 93.

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couplet, with a literal translation which may explain why recognition came slowly, for all the “torpid dough”:

*I sørger for vandflom til verdensmarken.  
Jeg lægger med lyst torpedo under Arken.<sup>4</sup>*

You provide the flood for the world-field.  
I [shall] gladly put a torpedo under the Ark.

It will be noted that the earlier distortion of this couplet (364.28) is similarly set in a deceptive context, and furthermore is neither italicized nor indented. But the verb ending of “seeker” gives it away as Danish (while “Day shirker” on page 530 looks like a noun with a modifier), whereupon rhythm, syntax, and vocabulary combine to recall the source. The sentence just preceding the quotation is relevant to our discussion, and is therefore cited with it: “If Y shoulden somewhat, well, I am able to owe it, hearth and chemney easy. They seeker for vannflaum all worldins merkens. I’ll eager make lyst turpidump undher arkens.”

If—to return to the couplet on page 530—“Day shirker” at first looked like a noun and modifier, the discovery of an action lurking under this disguise did not necessarily recall “They seeker.” “Day shirker” is the phonetic equivalent of hypothetical *Det shirker*, which would open a gnomic or impersonal statement, whereas the torpedo poem is a direct address. However, once supplied with pronoun and verb, one assumes that both distortions are Joycean versions of *De sørger* “You provide.” Concluding therefore that Joyce must have had *De* in mind, I was led to suppose that he was quoting somewhat inaccurately from memory. For while the first couplet of the Ibsen poem opens with *De* (polite singular and plural “you”; *de* “they”), this final couplet, oddly enough, starts with *I*, the exact equivalent of “ye,” except that it is not archaic. But observe that Joyce puts “Y” into the sentence just preceding. Is it an implied criticism of Ibsen’s shift in a short poem from one form of address to another when Joyce switches to the third person from that unmistakable “Y”? However that may be, he

4. “*Til min ven revolutions-taleren,*” *Digte*, Henrik Ibsen, *Samlede Værker* (Kristiania og København, 1914), Vol. IV, p. 260.



establishes beyond a doubt that he knows precisely what he is distorting. In fact, he does so again within the same lines.

*I spørger for*, as we have seen, means "you provide, you see to." Phonetically, it is all but indistinguishable from *I søger* "you seek." When Joyce writes "They seeker," one might then take it for a slight error, since to seek would suit Ibsen's context fairly well. But this is not to reckon with our man: the "shirker four" of his second variation reproduces the original. In other words, while twisting an unidentified foreign fragment out of all recognition and incorporating it into a misleading context, Joyce takes care to establish his accuracy beyond any doubt.

A Norwegian scholar recently cited as erroneous Joyce's version of the first line of this same poem: *De siger, jeg er bleven "konservativ."* "You say I have become 'a conservative'" appears in lines 16–17 on page 535 of the *Wake* as "Man sicker at I ere bluffet konservativ?" *Bleven* is the past participle of *blive* "to become," and has nothing to do with *bluffe* "to bluff." But who can decide what the *Wake* question means? It is not even clear whether "I ere" is Danish "you are" or English "I am." When we consider all the distortions of that final couplet, the altered verb in this line does not startle us so much. What engages our attention in this distortion is that it quite possibly contains a further bit of criticism of the original. Because capitalized *De* at the beginning of the line leaves it uncertain whether Ibsen meant "you say" or "they say," one cannot decide whether he is addressing his friend as representative of all his critics, or speaking to his friend about them. Now, frankly, that *De* is inept either way. In the former case—especially as he concludes with intimate *I*—he should have opened the poem with *Du*. If, on the other hand, he was speaking about his critics in general, he had a perfectly clear and natural form at hand: impersonal *man siger* "they say." Joyce supplies it!

This is not to say that the translator can always rationalize Joyce's distortions, or to deny that his use of material is often as staggering as his erudition. To recognize Hamlet's Hecuba on page 276 or Macbeth on page 250 is not to discover what they are doing there. Nor is Joyce invariably correct even on his own terms.

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A liberty taken with accidence is understandable where it involves a pun, such as the adverbial or neuter adjective form *pænt* in “you’re as paint and spickspan as a rainbow” (613.24), where *pæn* “nice” is called for. But there is no accounting for the plural *fugle* “birds” in “a fugle” (374.13), or for the neuter article *et* “at” in “Og as ay are at gammelhore Norveegickers cod” (page 46, verse 20), where either god or cod would demand masculine *en*. Why does Joyce, who imitates the Danish idiom with such delicate precision in “cockmaids,” “househelp,” or “onesomeness,” sometimes wrench a word quite out of its meaning? What has been called Joyce’s tyranny over language,<sup>5</sup> when extended to Danish at least, may even result in something which the translator can only regard as an error. “Overhoved” (383.15), for example, does not mean “overhead,” though it is in this sense that it suits the context. The exact equivalent of German *überhaupt*, Danish *overhoved*—though literally “overhead”—means “on the whole, altogether.” Perhaps one should overlook Danish *overgiven* “skittish, mad” where “overgiven it, skidoo!” (77.27) seems to be based on Swedish *övergiva* “to abandon.” But then there is or are “Monsieur Ducrow, Mr. Mudson, master gardiner” (133.22)—the apposition is vague—who, by being a gardener and a *jardinier* in one, has or have inadvertently become Danish *gardiner* “curtains” as well. This is to universalize Finn MacCool a bit too much! (“Monsieur Ducrow,” incidentally, introduces a further complication for the explicator. One wonders, for a moment, if he might be Odin of the ravens or crows. But observe that HCE is also “babu” on page 133, in line 28. Joyce, who worked the names of friends and associates into the *Wake*, may merely be alluding to Messieurs Ducros and Babou, printer and publisher of *Haveth Childers Everywhere*.)

We are seldom fortunate enough, as in the case of *overgiven*, to know the part of speech to expect. Indeed, the mysteries of the *Wake*’s syntax give the translator more trouble than any specific form of disguise. Often a distortion is set in a passage so baffling that the only sensible thing would be to pass over it. But the dan-

5. Samuel C. Chew in *A Literary History of England*, Baugh *et al.* (New York, 1948), p. 1560.

ger in such prudence is that, like the witnesses in “Murders in the Rue Morgue,” we should all assume Djoytsch to be some other foreign language. Who then would claim such an item as “visage full of flesh and fat as a hen’s i’ forehead” (275.13)? Incredible, but it must be a hybrid of Danish *en fodret høne* “a fattened hen” and *hønsefoder* “chickenfeed.”<sup>6</sup> Or consider “scalded him all the shimps names in his gitter!” (320.13), where *gitter* concerns us, being Danish as well as German for a metal railing or fence. The phrase makes no sense at all until, recognizing German *Schimpf* “abuse” in “shimp,” we discover that Joyce is punning in translation. There is no vituperation in *gitter*, which, unlike English “railing,” means only the physical article: fence, grating, and so on. This railing, which later gave me the clue to the wittier pun in “Lagener” (390.4), helped me decide to include in the Glossary everything that looks or sounds Scandinavian, if only to isolate it from puzzles in English itself.

It should not be supposed that the translation of a term or phrase is necessarily given as its only reading, or even as a major reading. The purpose of this study is to explore the *Wake* for Danish, not to edit it. If an occasional rendering looks farfetched, I beg the reader to see whether the text does not confirm it. In “the Bolche your pictures motion and Kitzy Kleinsuessmein” (330.23), “Bolche” does indeed look more like an allusion to Moscow’s Bolshoi Theatre with reference to its meaning (“Grand,” large) than to Danish *bolsje*, a small candy. Yet German *Kleinsuessmein* is literally “my little sweet.” “Mora and Lora” (131.23) are both hills and girls, to say nothing of other meanings which a Joycean can find in them. Why should we note that “Lora” can also mean “thigh girl,” from Danish *laar* “thigh, thighs”? Because if Joyce had not intended the pun, he would not have expanded it by “Lego” and “eliminated integras” in the immediate context.

There are a few items in the *Wake* so recognizable that one hesitates to note them, for fear of the overzealous thoroughness which led two scholars to connect “Donnaurwattieur!” (78.5) with

6. Joyce’s note, “was she thin or was she fat as a hen in the forehead” is no help. There may of course be a popular expression of this sort, but much foreign word-play was added by Joyce. See Connolly, *Scribbledehobble*, pp. 18–19.

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“The Beautiful Blue Danube” and “dotter of a dearmud” (68.14) with “Götterdämmerung.” “Haar Faagher, wild heart in Home-lan” (536.34) is obviously a parody of the Lord’s Prayer, one of several thereabouts in the *Wake*. But as we study the book, it appears far from insignificant that “Haar Faagher” means “Fair Hair” (Danish, Dutch *haar*; Danish, Swedish *fager*, Old English *fæger*), for it is Earwicker as Finn MacCool the fair and/or as Harald Fairhair who is evoked as Our Father. Better too much zeal, perhaps, than not enough. One thinks of that German-Dutch “fatter of macht, Dr. Gedankje of Stoutgirth” (150.11), not much of a fellow, as a matter of fact, either as fat or as a *Vater*. But relate him to Danish *fatte* “conceive, grasp,” and he emerges “a mighty conceiver, Dr. Littlethought of Stuttgart.” One observes how, by slipping that little *o* into “soloweys sang” (330.8), Joyce names a veritable repertoire.

It would seem that translation does not involve the sort of Talmudic exegesis which Joyce clearly invites when he calls himself a “semi-semitic serendipitist” (191.2). The sparkling fable of the Ondt and the Gracehoper (pages 414–19) can be enjoyed as a Berlitzman’s holiday, and the reader will forgive me if I range outside the text to point out how ingeniously “Tingsomingenting” both tingles and “tinkles,” in the nursery sense of the latter. To begin with, “Tingsomingenting” (414.34), *ting som ingenting* “thing like nothing, a mere nothing,” is the Ondt’s cottage. The *Ondt* himself is in Danish “an evil, a pain,” not only an ant, *myre* (compare “myre,” 417.33). But when he is “spizzing all over him like thingsumanything in formicolation” (417.26), he is both fornicating—from Italian *formica* “ant”—and acting up to the first syllable of the English version of *myre*, “pismire.” The *Ondt* himself has become a *tingsom ingenting* “tingsome nothing,” if we do not deny ourselves the pleasure of onomatopoeia. But there are contexts in the *Wake* where a foreign pun may be laden not only with wit but with significance, a foreign anagram with a world of Joycean allusion, and in such cases it seems best to take note of even the most tenuous suggestion. As the Glossary would become unwieldy if we were to enter into the considerations behind every such item, I should like to present a sample pun

and a sample anagram which represent my furthest essays into speculation:

“Kneesknobs on his zwivvel” (157.12) does not seem to call for translation at all, or, if so, as German. But despite appearances, “zwivvel” is phonetically closer to Danish *tvivl* “doubt” than to German *Zweifel*. If mere doubt were involved, I should not hesitate to set it down in a Scandinavian glossary. But why is the Gripes making “such a pause” of himself? Writing about twelfth-century Adrian IV and Henry II, Joyce may have had in mind Middle High German *Zwivel*, which is closer to “despair” (modern German *Verzweiflung*, Danish *fortvilelse*). True, there is little historical reason to make Henry in his clash with Breakspear a symbol of despair—for that matter, even of doubt—but then he also represents Time versus Space, “Mercius” versus “Justius,” Shem against Shaun—and, I suspect, Søren Kierkegaard. What a weight on one little swivel!

“No junglegrown pineapple,” it is told of Shem (170.30), ever tasted to him like “the whoppers you shook out of Ananias’ cans.” Thus, by a playful combination of *ananas* “pineapple” and the Biblical liar Ananias (Acts v), we are directed to the text (Acts vi, vii) which relates the teachings and martyrdom of the saint after whom Stephen Dedalus is named. But note that the “greekenhearted yude” (171.1) ran away with “hunself”—pidgin Danish for colloquial Irish “Herself,” Nora Barnacle—from “Irrland’s split little pea.” Shem is not only Saint Stephen and Stephen Dedalus, but Joyce himself.

In *Ulysses*, we recall, young Dedalus was “atoned”—made one with—Bloom, another “greekenhearted yude.” Is there any significance then in the pointed contrast between Shem’s “virgitarian” and Bloom’s markedly somatophagian tastes? Or in Shem’s Earwicker-like stammer (171.19)? These questions relate to the possibility that “farsoonerite” (171.4) may be more than a Biblical-sounding derivative of “far sooner.” The passage includes not only the pun on *ananas* and “hunself” but a distortion of Ireland which makes it mean Errorland (German *irren*, Danish *irre* “to err, go astray”) or perhaps Rustland (Danish *irre* “to rust”). All major Joyce writing seems to enter the frame of reference. Did

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Joyce, knowing Danish *forsoner* “to atone,” coin “farsoonerite” on his own anagram “farsønner,” “fathersons,” analogous to “Blephen Stoom” (*Ulysses*, Modern Library edition, 1934, page 666)? It does not seem altogether unreasonable to suspect this of an author who distorts Vercingetorix to “Farseeingetherich” (54.3) so that rich *far* “father” can balance the “Poolaulwoman.” Incidentally, there are probably more expressions in the *Wake* of the unity of Earwicker with his sons than we have discovered; as Odin, indeed, he *is* the twins. And as Odin, we shall see, he is also “atoned” with Bloom.

In the *Vafthruthnismol* of *The Poetic Edda*, Odin, as usual under a pseudonym, seeks out a famous sage among the giants for a contest of wits. He fires question after question—seventeen to his opponent’s four—at the giant, but cannot stump him and so prove himself the wiser. Whereupon he climaxes his offensive with a question to which no one but himself could possibly know the answer. Vafthruthnir is astute enough to guess who his opponent really is, and with “fated mouth” declares himself outwitted. Joyce goes Odin one better: he disguises the question itself. In such circumstances it is no small matter to match Vafthruthnir’s performance. The reader must know that Joyce lived in Zürich before he can even begin to identify the distortions of *Sechseläuten*, that city’s spring festival, which punctuate the *Wake*; he then needs a description of the festival to guess why Earwicker as Everygod is also the Zürich *Bögg*. Yet the distortions of *Sechseläuten*, although perhaps the most important example of Earwicker’s dreamwork on Joyce’s experience, are far from being the most obscure. One should read Professor Ellmann’s biography of Joyce to see how private “Here Comes Everybody” can be.

No translator would dream of expurgating the *Wake*, whether from a sense of propriety or because he judges that it contains quite enough unprintable matter disguised in English alone. Nor is any reader likely to take issue with me for pointing out a witty *double-entendre* such as “You, allus for the kunst and me for omething with a handel to it” (295.27), where *kunst* is obviously something more than “art” opposed to *handel* “commerce,” or to Handel’s music. I may cause some distress with readings, as for instance of “Tycho Brache Crescent” (260.10; see Glossary), which

perhaps appear less inevitable, but they should serve to direct closer attention to a number of anatomical references as subtly disguised. There is no getting around it, the *Wake* is no book for a lady. It is not, however, to justify the mention of the unmentionable that I introduce the subject, but to point to certain possibilities which seem to have escaped notice.

The first of these possibilities is that there is in the *Wake* a correspondence between each taboo and its disguise. The marginal note on page 267, "Forening Unge Kristlike Kvinne," is not, as it has been explicated, "Forening Young Christlike Kevin." The *Kristelig Forening for Unge Kvinder* is the Danish YWCA. It is amusing to think that Joyce, a foreigner like myself, also suffered a mild shock to see its initials—KFUK—blazing over the door of a staid Copenhagen hostel. By rearranging the order of the words he slipped into Shem's column the forbidden word which, in a similarly childlike manner, is smuggled into lines 20–21 on page 37. Buckley shooting the Russian general has been traced to a touchingly funny anecdote from the Crimean War. As such it certainly belongs in Earwicker's dream, for an illustration of "The Charge of the Light Brigade" hangs in his pub. But why should it echo and re-echo throughout the *Wake* in dozens of forms, many of them garbled almost beyond recognition? Overlooking the context of most of these distortions, some commentators lay all this elaborate disguise to Earwicker's cloacal obsession. But Joycean protagonists are notoriously deliberate, even ceremonious, at their natural functions. Other scholars propose that the Buckley action expresses the symbolic murder of the father by the son in his progress towards maturity. *Merde* and murder no doubt it is, but something more as well. Joyce says so a number of times, most clearly and wittily by a French-Yiddish pun which poses as harmless *en tout cas*: "entoutcas for a man" (129.6). "Toutcas" is close enough to the Yiddish word for that part of the anatomy which makes the phrase a pretty clear description of sodomy.

But we know quite well that there is lots of "dirt" in *Finnegans Wake*, and some readers may say, why dwell on it? The reason is that to ignore it is to miss a great part of the book's meaning, wit, and poetry. Whoever misses the underlying action of Shem's geog-

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raphy lesson—the exploration of the mother by the son on pages 286–303—can hardly appreciate its wit. Furthermore, he will inevitably fail to grasp the parallel urge to exploration of the daughter by the father on page 561, and fail to marvel at the transcendent delicacy with which Joyce treats that most sacred of taboos. Gillet, to be sure, built a pretty myth of his own around this passage, but he ended up by going to the Sufis and the Moslems for an explanation of Joyce's quite specific “myth inmid the air.” No doubt he translated “It is dormition!” as “*C'est dormir!*”

Meaning, however, is the translator's first concern, and the meaning of all that scatology in the *Wake* cannot be discerned without close scrutiny of “Djoytsch.” It happens that Book II, Chapter 3, which deals so extensively—so overpoweringly, one might say—with defecation, is also marked by the heaviest concentration of Danish in the book. We shall presently take a look at this mysterious chapter, about which a tome needs to be written—and no doubt will be. But while we are on the subject of “Djoytsch,” I must forewarn the reader that mere translation of all the Dano-Norwegian in the episode of the Norwegian captain (310–32) will shed little light on the text. The Russian general also plays a major role in the chapter, and there is no small scattering of Danish “*nat language*” in the Butt and Taff sequence which deals with him. For Earwicker as the Russian general<sup>7</sup> is not only Everyman defecating and creating (“making” and making), not only the aging father symbolically overtaken by his son, not only the poet at artistic creation: he is Everygod creating the world.

The synthesis of creation and defecation is not, of course, an invention of Joyce's. It is as old as the world, the *Wake* repeats, or as old as the Word. For example, Danish *afføring* “feces” literally means “carrying away”; Danish *udføre* means “accomplish,” like the English “carry out.” In this chapter, when Earwicker the pub-keeper is making money (a Freudian symbol of feces) he scoops it in “with an arc of his covethand” (321.27). This action makes him

7. Earwicker is closely related to the Scandinavian rulers of Kiev, while the customers in the pub—and especially Butt and Taff, that two-sided *miles gloriosus*—sound like sentimental Varangians.



out to be Noah and a financier, but by 346.26 its significance has vastly expanded. For Earwicker-MacCool as “cooll the skoopgoods” (“cooll” is also the verbs cool and call; “skoopgoods” is probably “scapegoats” as well as scoopgoods, via Danish *gud*) suggests the Egyptian sun god Khopri, whose symbol is the scarab, or dung beetle. Perhaps this explains why Kersse smells so offensively that “his own fittier couldn’t nose him” (322.12); his “pounds that he pawned from the burning” (322.14) may allude not only to the phoenix but to Horus, the god of the rising sun.

The “skoopgoods” may also be interpreted as a creating god (Old English *scyppan*, German *schöpfen*, Swedish *scapa*, etc.), a god who thrusts (Danish *skubbe*), and, in the context of the *Wake*, the poet himself (Old English *scop*). All these meanings are rolled into one—an act which itself symbolizes creation—by an accretion of puns on Danish *domstol* “court of justice” plus Gaelic *air a thom* “at stool.” Beginning as a startlingly irreverent allusion to Ibsen’s image of the poet sitting in judgment on himself (see Glossary, 240.8), the “tumstull” eventually leads to the mysterious “old boy ‘Thom’ or ‘Thim’ ” (507.1), who suggests Tem or Tum, the Egyptian god of the setting sun.

. . . oyne of an oustman in skull of  
skand.

FW 310.30

## Three

# H. C. Earwicker the Ostman

IT is generally assumed that the Mutt and Jute colloquy (16–18), which follows upon a review of history in terms of conflict and subsequent union of opposites, is the *locus classicus* of Scandinavian-Irish history in the *Wake*. Mutt is taken to be the dark Irish native, Jute the blond Norse invader, and their encounter placed roughly about the time of the Battle of Clontarf, if not precisely in 1014. But in point of fact the passage is not particularly rich in Danish, nor does it, on close examination, quite apply to Clontarf. The paragraph in which Joyce sets the scene for the dialogue contains allusions to Mousterians, Parthelonians, and Frenchmen (to say nothing of Joe Biggar, a nineteenth-century Irish politician). If proof were wanted of the timelessness of the encounter, we have it in the parallel Muta and Juva scene (609–10), which takes place at a debate between King Laeghaire and St. Patrick, nearly half a millennium prior to Clontarf. But whether as opposites, opponents, or, it may be, analogues, certain figures of the viking era appear and reappear throughout the *Wake*. In order to judge what they are doing there, it might be well to review their actual roles in history.

(No two sources <sup>1</sup> of the following outline give the same spelling of certain names: Turgesius appears as Torgils or Thorkel; Sitric as Sigtryg, Sigtrygg; Ragnar Lodbrók as Lodbrog, Lodbrok; Brian Boru as Boroihme; Malachy as Muircheragh, Maelsechlainn; Olav as Olaf, Anlaf; and so on.)

The first Scandinavian attacks on Ireland began with a raid on Lambay Island off Dublin in 795, and in about 830 Turgesius established a stronghold by *Dubh-Linn* ("Black Pool" in Gaelic), which became the first recorded viking state in the history of western Europe. By 835 he had gained command of Ulster, Connaught, and Meath. While his wife, Ota, gave heathen oracles from the Christian altar at Clonmacnoise, Turgesius himself assumed the abbacy at Armagh. In 845 he was captured by Malachy, the rightful king of Meath, and drowned in Lake Owel.

Now commenced further raids on the viking settlements at Dublin, Wexford, and Waterford, and a series of sea battles in Irish waters between the *Finn-ghaill* ("fair foreigners," presumably Norsemen) and the *Dubh-ghaill* ("dark foreigners," Danes). In 852 Olav the White and Ivar Beinlaus landed in Dublin Bay and fortified the hill where Dublin Castle stands today. Olav, the victor in the viking struggles, was king of Dublin until 870 or 871. His wife, Aud, called "the Deep-minded," "the Pensive," eventually settled in Iceland. The great Icelandic historian Ari Thorgilsson (1067–1148) was descended from her, and possibly also from Olav; she had sons by a later marriage.

According to some accounts, the tenth-century Norse kings of Dublin—Sitric Gale, Godfred, and Olav Cuaran—were more interested in maintaining control of York than in their Irish kingdom. A struggle for power in Norway itself from about 820 led to a halt of viking onslaughts upon Ireland, where intermarriage meanwhile erased the distinct cleavage between native and foreigner.

1. The sources referred to in the text are: Edmund Curtis, *A History of Ireland* (London, 1936); Maire & Liam de Paor, *Early Christian Ireland* (New York, 1958); W. A. Craigie, *The Icelandic Sagas* (Cambridge, England, 1913); Sir G. W. Dasent, *The Story of Burnt-Njal* (London & New York, 1911); Snorri Sturluson, *Heimskringla*, trans. Erling Monsen (New York, 1932); *A. Fabricius, Illustreret Danmarkshistorie for Folket* (Kjøbenhavn og Kristiania, 1914).

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On the other hand—depending, no doubt, on the point of view—the reign of Olav Cuaran from 944 is cited as the height of Norse oppression: “a Babylonish captivity.” In 980 Olav was defeated at the Battle of Tara by Malachy II (born 948), king of Meath, who now became high king. Some time after the death of Olav (as a Christian, be it noted, in Iona), Malachy married his widow, Gormflath.

We are now approaching the celebrated Battle of Clontarf, which broke the Norse dominion in Ireland, and should pause for an illuminating aside on the contesting forces. Gormflath, or Kormlada, as she was called by the Scandinavians, was an Irish princess, sister of one Maelmora, who had claim to the kingdom of Leinster. When Malachy married her, he installed her son by Olav, Sitric Silkbeard, as king of Dublin. But the kingdom of Leinster was not his to dispose of; Brian Boru, a member of one of the royal Irish clans, meanwhile had gained Munster, his “first usurpation,” by driving out the Norsemen there, and in 988, by a “second usurpation,” he gained control of the southern half of all Ireland—including Leinster—with Malachy retaining rule of the northern half only.

Malachy seems to have tired of Gormflath and divorced her quite soon, and in her wrath she urged her brother Maelmora to take Leinster, unite forces with her son Sitric, and drive both Malachy and Brian from power. One year after the division of Ireland between these two, however, Brian routed the Norse and their Leinster allies at Glenmana on the slope of Saggard Hill. But now it was Brian’s turn to fall in love with the redoubtable Gormflath and marry her. And, acceding to her wishes, he allowed Sitric to retain Dublin and installed Maelmora as king of Leinster.

In 1004, having gained Malachy’s surrender, Brian accomplished his “third usurpation,” the high kingship of Ireland. In that year he made the so-called “Circuit of the High King,” and had himself inscribed at Armagh as “Emperor of the Scots.” Brian Boru therefore can be credited not only with ending the Norse subjugation of the Irish but, by his successive “usurpations” of

power within the Gaelic structure of small kingships, with advancing from tribal rule to feudalism.

But he did not reckon with his lady. According to the Icelandic *Njals saga*, "Kormlada . . . was fairest of all women, and best gifted in everything that was not in her power, but it was talk of men that she did all things ill over which she had any power." Apparently there was some disagreement between the royal couple as to where her power lay, and Brian, no longer young, soon found her too much for him and "repudiated her." She had borne him a son, but Brian had older ones from a previous marriage, for the saga continues: "Kormlada was not the mother of King Brian's children, and so grim was she against King Brian after their parting, that she would gladly have him dead . . . Kormlada egged on her son Sigtrygg very much to kill King Brian, and now she sent him to Earl Sigurd to beg for help." Sigurd the Stout, Earl of Orkney, agreed to help in return for the kingdom of Erin—and the hand of Gormflath!

So, on Good Friday, April 23, 1014, the battle was fought which, had the victory gone to the Norsemen, would have changed the destiny of Ireland as Hastings was to change that of England fifty-two years later. But if, as we read *Finnegans Wake*, we get the impression of a heroic hand-to-hand struggle between the heroes of the day, it is astonishing to learn that Sitric would not fight on a holy day and watched the battle from behind a wall of shields, while Brian, an ancient of eighty-eight years, stayed in his tent behind the lines. The carnage—presaged, according to *Njals saga*, by many supernatural portents—was nonetheless formidable. The Irish won the day, though Brian was killed in his tent by a fleeing Iclander who had come with Sigurd's forces. Sigurd himself fell, and so too did Brian's grown son. The surviving vikings fled to their ships, where a great number were drowned by an exceptionally high tide. The ostmen, or Norse settlers in Ireland, returned to Dublin-shire, then to their various pales around Waterford, Limerick, Cork, and Wexford, settled down, turned Christian, and eventually became Irish in speech and custom.

But the ostmen, though Christians, did not recognize Armagh as

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the high seat of ecclesiastical rule. Instead they maintained allegiance to Rome by way of the archbishopric of Canterbury, allowing themselves to be ruled by the English see. Over the long run this schism in the church of Ireland may have played a role in the submission of the Irish churchmen to Henry II in 1171, when he came to claim Ireland on the basis of the so-called *Laudabiliter* Bull from Adrian IV, in return for cleaning up Ireland's church affairs. Henry's *coup* was to bring Ireland under the English yoke, though had he failed to establish his claim Ireland might in any case have been Normanized under Strongbow (Richard De Clare, Earl of Pembroke) and his fellow adventurers as England was by William and his court. For the Normans had already descended upon Ireland by invitation of the infamous Diarmaid na nGall, "Dermot of the Foreigners," in his dynastic struggle with other Irish pretenders. His treachery relates to our subject because it recalls Sitric's enlistment of Earl Sigurd's help; Diarmaid promised Strongbow his daughter's hand in marriage and the succession to Leinster. The Norman "joint stock" adventurers, no longer French nor yet quite English a century after Hastings, were very like the vikings in their lust for war and profit—Norsemen at two removes, one might say.

Earwicker the Dublin ostman is the product of this particular phase of Norse history. But Earwicker is a sleeping ostman, and insofar as *Finnegans Wake* is his dream, there is no reason why he should not identify himself with Scandinavian heroes who predate the invasion of Ireland. Harald Fairhair (850–933), whose unification of Norway resembles Brian Boru's usurpations in Ireland, is considered to be largely responsible for the conquest of Normandy and England and the colonization of Iceland. The story which accounts both for his aggression and his cognomen resembles folklore rather than history. (A similar tale about Queen Isabella vowing not to change her underclothes till Columbus should return accounts for "Isabella color," the Danish version of "tattle-tale gray.")

When Harald courted Gyda, the daughter of a neighbor king, she rejected him as beneath her worth. "And to me it seems strange," Snorri quotes her as saying to Harald's emissaries, "that

there is no king who will possess himself of Norway, so that he alone has rule over it as Gorm has in Denmark, or Eric in Upsala." Grateful for her reminder of what he himself should have thought of, Harald vowed not to cut or comb his hair till he ruled all Norway. After the Battle of Hafursfjord (872), some ten years later, Harald was master of all Norway. He married Gyda and let his hair be cut and combed; hitherto called Harald "Thick-hair," he was henceforth known as Haarfagr—which means not blond hair but rather beautiful, thick hair. (Observe that, by Snorri's account, Harald would have had to be twelve years old at the time of his vow; furthermore, Gyda was not Harald's first wife.)

After Hafursfjord, the Norsemen who would not bow under Harald's yoke were obliged to look abroad for land as well as for plunder. The surge of viking expansion during his long reign was not, however, limited to the outlawed and the dispossessed. Harald had a great number of sons by many wives, and he sent several of these sons abroad to eke out their portions. His favorite, Eric Blood-axe (ca. 885–954), became king of Northumbria, lost the crown, and won it back again. Of greater interest to us—though Eric is alluded to in the *Wake*—is Torgils, who, Snorri tells us, harried in Scotland, Wales, and Ireland, and "was king of Dublin for a long time, till he was betrayed by the Irish and slain there." It seems, however, that this Torgils could not have come to Ireland till about 910 and is not the Turgesius who founded the kingdom of Dublin. There is no agreement among chroniclers as to who Turgesius was or who founded the small Irish kingdom. One of Joyce's probable sources advances the theory that Turgesius was actually Ragnar Lodbrók, while another<sup>2</sup> disputes the theory by the point that Olav the White, the first king of Dublin, was the son of a descendant of Ragnar. But as Ragnar himself is said to have flourished in the ninth century, one wonders how the son of a "descendant" of his could have reached the age to carve himself a kingdom in 852.

There is reason enough, in any case, for Ragnar's numerous appearances in *Finnegans Wake*. Though little is known about the

2. See Monsen's translation of *Heimskringla*, p. 68n.

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historical Ragnar, he is a great hero in legend and romance. *Ragnars saga loðbrókar* tells of his adventures and of his defeat by an English king, Ælla, who had him put to death in a snake pit. (Ragnar's sons avenged him, as he had boasted they would, and one of them is fabled to have obtained land in England by the standard mythical trick of requiring as much as a bull's hide would cover, then encircling a large area with fine strips of the hide—and so to have founded London, no less.) The *Krákumál*, a twelfth-century poem professed to be Ragnar's death song, expresses the ideal of viking courage.

What may have intrigued Joyce, however, was Ragnar's curious involvement with snakes, for they were responsible for his cognomen as well as his death. The name Lodbrók, variously interpreted as "shaggy breeches" or "weighted breeches," refers to a stratagem by which he saved himself when, in the course of an amorous adventure, he was first cast into a pit of serpents; either he donned exceptionally coarse breeches, or he made those he wore impregnable by repeatedly wetting them and allowing them to freeze. Joyce has such a field day with the name Lodbrók alone that it is hard to tell to what extent Ragnar's story plays a role in the *Wake*. Snakes, of course, recall not only St. Patrick but Laocoön and Freud, and viking ships as well. (*Ormrinn Langi*, the famous "Long Serpent" of Olav Trygvason, appears in the *Wake*: "Beseek . . . the longurn!" 479.34.) If Joyce had Ragnar in mind—as probably he did—the most delightful allusion to him is "Our durlbin is swarming in sneaks" (19.12), combining Ragnar's snake pit with Ireland before St. Patrick and Dublin harbor swarming with viking ships and sneaks.

One of the most striking features of Joyce's use of history in *Finnegans Wake* is his neglect of the women who affected the destinies of Norway, Ireland, and Iceland. Gyda we can overlook, but what about Gormflath, a combined Helen of Troy, Cleopatra, and Lady Macbeth? What about "Deep-minded Aud"? When Ota, the infamous sibyl-witch of Clonmacnoise, is first alluded to (49.28), it is in a fairly understandable combination with Parnell's Mrs. O'Shea as belonging to the "Sheawolving class." But by page 493 her influence has been reduced to what Joyce seems to have



regarded as the major concerns of womanhood, fashion and sex: "When Ota, weewahrwificle of Torquells, bumped her dumpsydiddle down in her woolsark she mode our heuteyleutey girlery of peerlesses to set up in all their bombossities of feudal fiertey, fanned, flounced and frangipanned . . ." Bumped her dumpsydiddle indeed!

But let us return to Earwicker the ostman. Is he an alien in Dublin? The curious thing is that while Joyce seems to be saying that the pubkeeper is an outsider because a Dane, he is quite definitely also saying that the Irish themselves are half-Danish. When Earwicker is torn apart by the Fenians in his pub, it seems to be because he is a foreigner; recalling Bloom's similar experience in the Cyclops chapter of *Ulysses*, we are naturally led to comparing the publican with Bloom, at bay amid the alien (bottled) corn. But even were Joyce equating an Earwicker of the Clontarf era with Bloom, can the position of an invader among invaders, in a city founded by his own countrymen, be likened to that of a Jew in the Dublin of 1904? The most troubling inconsistency about the comparison is that while Earwicker frequently seems to be Bloom, he is more clearly also Finn MacCool, the hero-giant of Irish folklore. When, like Bloom, he is attacked by the Fenians, are we to forget that their organization gets its very name from the Fianna, Ireland's legendary first army?

The Fianna, a warrior band led by Finn MacCumhaill (MacCool), was established by Cormac MacAirt, king at Tara, in the third century. We cannot therefore interpret Joyce's numerous allusions to the derivation of the name Finn from the Gaelic adjective *fionn* "blond, fair" as identification of Earwicker with the blond Norse invaders of the ninth century. Though popular tradition has, indeed, enlarged the myth of Finn with accounts which were influenced by the real history of the ninth century, it merely adds to our confusion, for "Finn and his men are always repelling Lochlann [Norwegian] raiders, or themselves paying hostile visits to the King of Lochlann [Norway], and carrying off his treasures or his women."<sup>3</sup>

3. John Gregerson Campbell, *The FIANS; or, Stories, Poems, & Traditions of FIONN and His Warrior Band* (London, 1891), p. xxxi.

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There are, however, more evident reasons why Earwicker should reincarnate Finn. He, too, was a builder; myth ascribes the Giant's Causeway to him. He, too, like King Mark of Cornwall, lost his wife (or his betrothed, by some accounts) to a young rival—a besetting fear of the aging Earwicker, whose dreamwork turns daughter into niece to sanction his incestuous longings. “The doatereen's wednessmorn!” (376.10), furthermore, is the father's “cruel perdition” *grusom undergang*: “Grusham undergang!” Though Earwicker irrationally dreams of himself as both Finn MacCool and a Norwegian giant (“Lochlanner Fathach” 100.6), there is no doubt that the dread of senescence and cuckoldry which underlies his dream unites him with such disparate heroes as Finn and Bloom.

Nor can Joyce have chosen the name Earwicker for his Everyman merely because “Earwicker is really a Scandinavian name, most probably a corruption of the poetic form for Erik (Eirikr).”<sup>4</sup> Some of the most significant of its twenty-odd meanings can be traced to Germanic sources, as in the distortion “Ewacka” (79.5), which combines Danish (*den*) *Evige* “(the) Eternal One” with German *Erwacher* “Awakener.” The German reading is far from evident, to be sure, but the *Wake* contains many distortions as farfetched, and not always to such eminent purpose. “Ewicka” would have been a perfect cross between Earwicker and *Evige*; I think we can assume that the meaning “Awakener” was so important to Joyce that he reached to the limit of suggestion to work it in. It is also generally agreed that “Earwicker” is meant to convey the meaning “dweller in Eire,” with “wick” in its English sense of “town.” “Erievikkingr” (326.7), to judge by its context, means Erse viking; the imitation of Old Norse spelling gives the name a look of belonging in a medieval saga, such as the *Wake* is called at various times in the text. Towards the end of the book, when the night is almost over, “uhrweckers” (615.16), *ur vækkerere* “primeval awakeners,” is also, appropriately enough, an inversion of *vækkeur* “alarm clock,” since Joyce has substituted German *Uhr* “clock” for Danish or German *ur* “first, primeval.”

4. Harry Levin, *James Joyce: A Critical Introduction* (Norwalk, Conn., 1941), p. 155.

Joyce even links the name Persse O'Reilly (which is another way of saying "Earwicker," since it derives from French *perce-oreille* "earwig") with Scandinavian influences. There are many Irish names—Joyce's own among them—which originated in Norman ones, though O'Reilly is not one. But Normandy itself was founded by the Norseman Rolf the Ganger, who is several times mentioned in the *Wake*. "Piaras UaRhuamhaighaudhlug" (310.11), a playful version of Persse O'Reilly which combines a parody of Gaelic spelling with the appearance of a runic inscription, illustrates the difficulty of assigning a time in history to Earwicker the viking; runic writing, which originated in northern Scandinavia in the third century after Christ, reached Ireland long before the Normans. But let us assume that Earwicker the "fender" is dreaming the *Wake* on the very night after the Battle of Clontarf. Are we so sure that he is Sitric the offender, not Brian Boru the defender? What are we to make of the Norse pubkeeper who is toasted by the Fenians as "Brewinbaroon" (316.9)?

The closer we look into *Finnegans Wake*, the less likely it appears that Joyce restricted himself to a given period of Danish and Irish history any more than of history in general. For the conflict of light people with dark in Ireland, we must go back to the invasion of the island by the red-blond Gaelic Celts about 400–350 B.C., when its natives were the dark Firbolgs and Cruithne or Picts. Indeed, as we go back in time, we are struck by the similarities between Gaels and Norsemen rather than by their differences. By the time of the Battle of Clontarf, moreover, there had been a considerable mixture of Gall with Gael, so that historians point to the resemblance between invader and defender.

Perhaps we shall find, after all, that Earwicker is an insider as well as an outsider. This should not surprise us, for is not Everyman both? Yet Joyce indubitably "atones" Earwicker with Bloom, and I hope to show that it is indeed by way of his Norse origin. But as we shall see when we consider Earwicker as Everygod, it is in myth and not in history that Joyce found the link with which to unite Earwicker with Bloom and *Finnegans Wake* with *Ulysses*.

## Four

# H. C. Earwicker as Odin

WHEN H. C. Earwicker is depicted as a tree, as “whaanever his blaetther began to fail off him” (77.14; Danish *blade* [‘blæðə], German *Blätter* “leaves”), he is either the world ash Yggdrasil or *Ask* “Ash,” the Adam of the Norse version of Genesis. When Anna Livia turns leafy, she may be Yggdrasil if she is not specifically an elm; as an elm she is *Embla*, the Eve of Norse mythology. But the *Wake* is not *Edda*; on page 503 Yggdrasil, the “overlisting eshtree,” is also “Oakley Ashe’s elm.” On occasion, too, Yggdrasil, in the *Edda* a non-Freudian “Steed of Ygg,” may be Earwicker’s generative organ, as the “clashing ash . . . wurming along . . . backtowards motherwaters” (84.28); may turn shamrock green despite its erubescence, as “our fireleaved lover-lucky blomsterbohm” (55.27); may even become a haulmy “Lefanunian . . . Sweetsome auburn . . . as a selfreizing flower” (265.4–7)<sup>1</sup>—that is, Anna Livia as Isobel, to say nothing of literary allusions.

Strictly speaking, the Eddic Yggdrasil symbolizes the universe; but the description of the world ash in *Grimnismol* (25–35) states

1. French *fanu* “haulmy, culm-like.” LeFanu’s *The House by the Churchyard*, here “above-mansioned” as the “ghastcold tombshape,” is also Goldsmith’s “sweet Auburn,” *The Deserted Village*. See page 79 for this complex passage.

that "Yggdrasil's ash great evil suffers," and Joyce seems to have extended the meaning of the tree on the basis of this intimation of sentience to encompass *liv* "life," or Liv herself. (There is a Lif in the *Poetic Edda* who is to be the new Eve after Ragnarok, but she is not Yggdrasil, nor a tree to the extent that Embla, the first Eve, is.) The exuberant version of the Eddic description of the "Steed of Odin" on pages 504–5 of the *Wake* is so pointedly bisexual, however, as to require some further explanation. Now, Odin is not a bisexual god, but of his innumerable pseudonyms one, Fjorgyn, is also an alternate name of Jorð, a personification of *jord* "earth." Jorð, the mother of Thor by Odin, is said to be not only Odin's wife but his daughter (*Prose Edda*). This mutual name of both Odin and his daughter-mate appears in the *Wake* in a significant context: Earwicker in Phoenix Park is "Fjorgn Camhelsson when he was in the Kvinnes [*kvindes* "women's"] country with Soldru's men" (124.29). In terms of the *Wake*, this is apparently the necessary step towards an Yggdrasil who is both Anna Livia and Isobel as well as Earwicker.

Odin is not a childbearer, though the *Eddas* abound in startling conceptions. The frost giant Ymir falls into a sweat and so grows a man and a woman under his left arm; his one foot begets a six-headed son with the other. Loki, father of a variety of monsters, himself conceives Odin's eight-footed horse, Sleipnir, by a runaway stallion—in a chase compared with which the goings-on of the "jinnies" in the "museyroom" episode of the *Wake* seem almost tame. In Book II, Chapter 3, where Earwicker-Odin is most emphatically atoned with Bloom-Ulysses, Joyce makes the ancient mariner an "ancient murrainer": Earwicker-Howth as an *enceinte* "pregnant" moraine. In the corresponding chapter of *Ulysses*, Bloom is ridiculed for having behaved as if he himself were pregnant when his wife had been with child. We shall see why Joyce exploits the possibilities of Odin as a "half and half" (*Ulysses*, 315) when his role is specifically that of "Noman."

Odin's approximately two hundred pseudonyms reflect his great range of attributes and his migrations, and possibly also his evolution as a concept of God: "A single name have I never had / Since first among men I fared. . . . Now I am Odin, Ygg was I once /

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Ere that did they call me Thund.” (*Grimnismol* 40, 54: Old Norse *Yggr*, Odin as “The Terrible”; *þundr*,<sup>2</sup> Odin presumably as “The Thunderer”—the latter a conjectural etymology.) His protean nature makes it possible to find Odin everywhere in the *Wake*, but many of Earwicker’s attributes as Everygod are of course equally applicable to gods of pantheons other than the Norse. Shem’s “piteous onewinker (*hemoptysia diadumenos*)” (174.19) relates to Joyce’s own disability and is also traced to a Homeric reference to Apollo as the god of poetry. But Odin, also a god of poets, leaves one of his eyes under Yggdrasil in return for a draught from the sacred well of wisdom guarded by Mimir (*Voluspá* 27, 29).<sup>3</sup> Odin’s own mead, Odrörir (also the name of one of the three vessels in which it is kept by the giant Suttung from whom Odin steals the mead), is specifically the stuff of poetry: “But Suttung’s mead Odin gave to the asas and to those men who are able to make verses” (*Prose Edda*).

We do not know, of course, whether Joyce had either Mimir’s well or Odrörir in mind, although allusions in the *Wake* to the third important drink of Norse mythology suggest that he paid close attention to *Edda*’s liquids. If Joyce combined the stories of Mimir and Suttung, whether by intent or oversight, it may be because the Odin important to him already possessed the gifts of wisdom, foresight, and magic which, in the *Poetic Edda*, he derives from Mimir’s well. This is the Odin of the *Ynglinga saga* in *Heimskringla*, who, when he came to the North, was not only Odysseus but Daedalus as well.

If Earwicker is Odin, we should expect his pub to be Valhalla, and the description of Earwicker’s handyman on page 141 contains two hints that it is.

First, there is the “vitious” goat which Pore Old Joe is required to milk; if she is merely vicious, why the odd spelling? In “Djoysch,” perhaps, she is also winey, from Latin *vitius*, because

2. Observe the similarity to Old English *Thunor*, Old High German *Donar*, Thor, about whom more anon.

3. “. . . what happened to the eye Wotan gave for knowledge,” Joyce asks or notes in *Scribbledehobble*. See Connolly, p. 102.

the goat which supplies the drink of the heroes in Valhalla produces not milk but mead.

Heithrun is the goat who stands by Heerfather's hall,  
 And on the branches of Lærath she bites;  
 The pitcher she fills with the fair, clear mead,  
 Ne'er fails the foaming drink.

So Heithrun is described in *Grimnismol* (25). Her only other appearance in the *Poetic Edda* occurs in *Hyndllyljoth* (27, 48), where she is alluded to as an example of vitiosity, without reference to her mead, but where her name follows upon mention of a "memory-beer." Compare the interesting proximity, on page 25 of the *Wake*, of "nectar cup . . . and some goat's milk . . . you sitting around . . . under the sacred roof-tree, over the bowls of memory where every hollow holds a hallow, with a pledge till the drengs . . . (skull!)" (Old Norse *dreng* "warrior," modern Danish *dreng* "boy").

If the "vicious" goat is Heithrun and the pub Valhalla, then, when it is said of Pore Old Joe that he "would retten smuttiflesks" (141.8), it should follow that he would *anrette smudsig flæsk* "serve dirty or smutty pork." But here we run into a difficulty, for "retten smuttiflesks" not only looks like "redd up dirty bottles," but when we come upon the handyman again, he is "rancing there smutsy floskons" (370.33). I base my reading on the theory that Joyce is not making a trivial pun on *flæsk* "pork," *flasker* "bottles," but a subtle allusion to Sæhrimnir, the boar whose meat is the inexhaustible food of the heroes in Valhalla as Heithrun's "milk" is their inexhaustible drink. H. A. Bellows, in his translation of the *Poetic Edda*, defines the name Sæhrimnir as "Blackened by smoke," a disputed etymology but one which Joyce—if he is alluding to it—apparently accepted and remembered. Unfortunately for my theory, Joyce makes two mistakes in a single allusion to the boar when he says of Earwicker that he "eats the unparishable sow to styve off reglar rack" (130.5), since Odin specifically does not partake of Sæhrimnir but subsists on Odrörir alone. And Sæhrimnir, of course, is not a sow, though memorably imperishable; every day he is butchered, boiled, and served, and every night he becomes

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whole and alive again. (How could Joyce resist “the unparishable bore”?)

The question arises: how do we know that Joyce read Snorri or the *Poetic Edda*? Like Joyce’s knowledge of Danish, his familiarity with Norse mythology can only be deduced from the *Wake* itself. Earwicker as Odin was already pointed to in Frank Budgen’s *Examination* article, “James Joyce’s *Work in Progress* and Old Norse Poetry,” but far from encouraging pursuit of the subject, this very essay may have put researchers off the scent. Its title alone manages to convey the impression that Joyce’s knowledge and use of Old Norse were so expert as to require the attention of a specialist. Having read Budgen, I was rather taken aback by the two errors just noted in a single allusion to the *Poetic Edda*, and I began to question Budgen’s view that the *Wake* captures the spirit of this book. (He relates the Mutt and Jute passage to *Voluspá* and *Vafthruthnismol*.) It seems to me that a comparison of the description of Yggdrasil in the *Wake* with that in *Grimnismol* tells us essentially what Joyce found in Old Norse literature and what he made of it.

Joyce could have found the Odin he uses in the *Wake* in translations available in most public libraries. There is ample evidence in the book itself that he read at least the first eighty pages or so of *Heimskringla* and the *Voluspá*, *Grimnismol*, and *Rigsthula* of the *Poetic Edda*. In these he found a theology of mortal gods—which, incidentally, prepares us for Earwicker’s dizzying commutation between humanity and divinity, as well as for his constant rebirth—and above all, an Odin who is Odysseus deified.

(But here a brief digression. When I came across “Flukie of the Ravens,” 539.35, I decided that Joyce must have perused the Icelandic *Landnáma-bók*—until I found this character and his birds in John Arnott MacCulloch’s *Eddic Myths*, 1930, Volume II of *The Mythology of All Races*. This text, which contains a historical review of the varying worship of Odin and of Thor—Odin was chief god among the cultured aristocracy, Thor among the people—has made me cast a careful look at the Thons, Torsos, O’Donoghs [? Also Adonai/Adonis], and their like in *Finnegans Wake*. I think it likely that, while making Earwicker-Odin *Tveggi*



"The Two-fold," Joyce has split him up between Shem-Odin and Shaun-Thor. There are many hints in their tastes, disguises, and accoutrements that this is the case. Shaun's phenomenal appetite recalls not only Gargantua's but Thor's; Odin assumes the shape of a snake, while Thor is a snake-killer; Odin is *Sidhottr* "with broad hat," and so on and on. But since Earwicker is both, let us return to him.)

Having already followed Victor Bérard's theory that Odysseus was a Semite and made him the Jew Bloom in *Ulysses*, Joyce could now make Earwicker-Odin the "sailsman" of Book II, Chapter 3 in the *Wake*. This maneuver is clearly indicated by ". . . till he spied the loom of his landfall and he loosed two croakers from under his tilt, the gran Phenician rover" (197.29), which has been taken as a reference to Noah and Odysseus. But Noah did not sight land, and he released first a "croaker" and then a cooer. Odysseus loosed no birds at all; it was Zeus who sent forth his eagles to warn the suitors of disaster. But when Odysseus was promoted to godhood in his northern "landfall," the eagles of Zeus passed over to him in the new mythology as the ravens Hugin "Thought" and Munin "Memory"—Earwicker's "cawcaws huggin and munin" (327.36).

Not all allusions to Odin are so illuminating as this one, however. The "baffling yarn" (320.35) of this chapter is only the more baffling for his participation in an episode about an Irish tailor and a Norwegian captain. Earwicker is not only the pubkeeper of the bar where the story is told and the Norwegian captain in the story; he is also the tailor. If the reader observes earlier versions of this scene in the *Wake*—its action, its characters and their *leitmotifs*, even the "invention" with which the chapter opens—he will note that the story is "meer marchant taylor's fablings" (61.28), and that a witness against Earwicker swears like "a Norewheeziian tailliur" (67.13). Anna Livia is the tailor's daughter whom the captain makes a Danish countess on page 328, line 14, "plain Nanny Ni Sheeres a full Dinamarqueza," but she becomes "little Mrs Ex-Skaerer-Sissers" (*skære* "to cut") on page 375, line 25. By page 530, line 32, it is evident that Earwicker the sailor is also Earwicker the tailor, and probably Odin as both. "Bigmesser"

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unites *Bygmester* with "Big Knife." Quite aside from the *Wake's* Freudian meaning of the name, cutting is a symbol of creation; German *Messer* "knife" is presumed to be a cognate of Old Norse *Mjotud*—one of Odin's names—and Old English *Meotod* "Creator." More forgery under the spreading Yggdrasil.

Book II, Chapter 3, which has been described as "a voyage of discovery with the patrons of Earwicker's pub as Viking seafarers,"<sup>4</sup> reminds us that Norwegian sailors, like Yggdrasil, had impressed Joyce long before he wrote *Finnegans Wake*. In "An Encounter" (*Dubliners*), the narrator tells us that as a child he had a notion that Norwegian sailors must have green eyes; in the story he finds they do not.<sup>5</sup> We are never told what significance lies in the fact that the elderly pervert of the encounter does. Now, the Norwegian captain in the *Wake* does seem to need sexual re-education ("And no more of your maimed acts after this . . . to every tome, thick and heavy," 325.33), and Earwicker's sin in the park is detailed with overpowering ordure in the courtroom scene as a combination of every form of perversion. But it may be that the parallel between the captain's failings and Earwicker's is not as helpful a clue to the meaning of this chapter as the curious coincidence that both the tailor-sailor episode and the shooting of the Russian general originated as stories told to Joyce by his father.

To arrive at John Joyce the storyteller, let us first observe certain other features of the baffling yarn as retold by his son. Earwicker, already both sailor and tailor, behaves in the role of a pubkeeper remarkably like a covetous Noah. The pub, whether ark or viking ship, takes off to the chimes of *Sechseläuten*, the Zürich May festival. No less than the whole history of navigation (though with emphasis on Norwegian explorers) forms the background of the chapter, around a globe whose poles meet and on which St. George's Channel has a Mediterranean Sea, while a pagan Norseman of no later than the beginning of the eleventh century is greeted with "Afram," an "amen" which names a

4. Harry Levin, *James Joyce*, p. 181.

5. Compare Stephen's thoughts about a lascivious, green-eyed Upsala masseuse in *Ulysses*, p. 44.

present-day ship. And, not content to set his reader adrift without compass or calendar, Joyce chooses this, of all chapters, to fill Earwicker's pockets with "potchtatos" (323.17)—Bloom's "Potato Preservative against Plague and Pestilence" (*Ulysses*, 448).<sup>6</sup> The clue to *Sechseläuten*, the ship *Fram*, and Bloom alike is that Joyce says persistently throughout the chapter that exploration, warfare, and religion go hand in hand with trade.<sup>7</sup>

"Erievikkingr," being baptized, is told "the loyd mave hercy on your saell" (326.19); Earwicker-Noah sweeps up his takings "with an arc of his covethand" (321.27); Earwicker-Lodbrók is "Recknar Jarl" (313.15), the reckoning earl—compare Bloom "the prudent member" in the Cyclops chapter of *Ulysses*. Again, consider the pub, sometimes called the Bristol. A Dublin pub by that name would remind us that Bristol, England, not only has a Danish history and that it once flourished on trade with Ireland but that in 1172 Dublin itself was granted to the men of Bristol. Joyce also makes several puns on the name Bristol alluding to its old spelling, Bristow, presumably from Bridgestow. But the chief significance of Bristol in this chapter is surely that it has been the point of departure for some of the greatest merchant adventures in the annals of exploration or "sailmanship" (325.17). And who is the prototype of all "sailmen"? With whom did Bloom-Ulysses himself travel? Sinbad the Sailor.<sup>8</sup>

6. Joyce's note in *Scribbledehobble*: "Are Ulysses' adventures 12 diseases." (Connolly, p. 90.)

7. Observe how the Norse rulers of Kiev and the Varangians in Constantinople, mentioned in the first half of the chapter, relate to the shooting of the Russian general in the second half.

8. At the time this was written I was poring over the *Wake* sixteen hours a day and took no time to look at the studies of the book which were appearing in print. In a way this neglect was useful; it obliged me to find and follow my own clues and to make sense of the text for myself. Since then, I believe that I have found confirmation of the stress I laid on Earwicker-Odin as Bloom + Sinbad in Joyce's *Scribbledehobble*: (1) "Sinbad punches □□ or X?" (2) "there are 2 sinbads (U-Psagg-LB-WBM): wandering jew, he returns after each voyage, always recovers 7th goods lost in 6th why Sinbad sailor before he sails: touching a drink: peerless Punchestown:" (Connolly, pp. 140, 153). A propos Ulysses-Bloom and Sinbad as "wandering jews," it has always seemed odd to me that Bloom's ruminations in *Ulysses* contain no Yiddish. The *Wake* corrects this oversight; here we have not only "olderman K.K." (365.30) and the "olty mutther" (469.14), but even "Hyam Hyam's" (455.23)—"Mishe Mishe" ("I am I am" in Gaelic), J. J., and a very witty if slightly inaccurate John Jameson's whiskey, Jewish style: "L'Hyam!"

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Sinbad is mentioned only once in Book II, Chapter 3, but both of its major themes, adventure-cum-profit and the dismemberment of a god, are traceable to him. And strange as it may seem, Sinbad points to a structural analogue to the chapter with the help of which we may yet unravel action from narration and unscramble the voices in the pub from those of the characters in the story of the captain. For, like Odin, Sinbad leads us back to *Ulysses*.

The seven voyages of Sinbad in *A Thousand and One Nights* can be traced to a number of sources. The third adventure is almost identical with the Cyclops story in the *Odyssey*. *Ulysses*, too, has a Cyclops chapter, and so, it seems, has *Finnegans Wake*. But instead of going back to Homer or to the fictional Sheherazade, Joyce goes back to himself; Bloom traveled with Sinbad, Earwicker travels with Bloom. Both the Cyclops chapter in *Ulysses* and Book II, Chapter 3 in the *Wake* have a bar for a setting; in both the hero is torn apart by bibulous citizens behind his back and attacked to his face; in both the beset hero puts up a defense. Both are in the form of a lively scene, with entrances (Kersse, like Lenehan, even comes on with news of the horse race at Baldoyle) and exits; both reach the reader through the medium of an unidentified voice: "So you were saying, boys? Anyhow he what?" (*Wake*, 380.6). Who is the unnamed narrator of the Cyclops chapter? One of John Joyce's brightest quips is put in the mouth of Joe Hynes, but the only character in *Ulysses* who could tell the story with so much verve and charm is not mentioned as being in the pub. I wonder if the reason he is not named is precisely that he is the one telling the story: Simon Dedalus.

How lucid the Cyclops chapter is to anyone who has struggled with the *Wake*! So well defined are its voices that the speaker can report conversation about a conversation without a moment's confusion to the reader, as when he tells what he told Joe Hynes what Moses Herzog had told him to tell yet another. The sequence of action is strictly detailed by the speaker; Joyce's literary parodies are distinctly separable from the incidents on which they cast an ironic light. But the Cyclops chapter, for all its clarity, contains a foretaste of just that type of obscurity which makes its counterpart

in the *Wake* so impenetrable. The last paragraph, Bloom's escape in terms of a Biblical parody, is Joyce's; the punch line is the speaker's. We would not have missed it for the world. But there is another curiosity in the chapter, more significant and more resistible. The entire chapter is related as past action, in the course of which the narrator goes to the pub where Bloom encounters the "citizen," or Cyclops. While in the pub, the narrator asks the way to the privy, and goes out to relieve himself. Suddenly, we are inside his consciousness as he functions and ruminates! In the *present* tense. Whereafter, returning to the past tense, he tells us that he rejoined the company in the pub. Now, what could Joyce possibly have left out of Bloom's and Molly's chamberpot performances to make it worth his while to violate the structure of an entire chapter for more of the same? Or, in terms of our problem, can we assume that there is absolutely rational order beneath the confusion that Book II, Chapter 3 presents?

The episode of the Norwegian captain is so Scandinavian in tone that, reading it, one can forget the *Wake* is an ostensibly English book. Translation, as I have observed, will not make it clear, partly because some of the key words are not Danish but "Djoytsch." I know no more than the reader whether "—Pukkel-sen, tilltold" (316.1) is a line of dialogue, and if so, whose, or what it is supposed to mean. Why does Joyce use so much Danish here? Primarily, I suppose, to exercise his genius for impersonation, though I cannot judge what pleasure or instruction a reader with no Danish could derive from a passage which makes neither sound nor sense to him. However, I hope that a few identifications in the Glossary will help the reader discover a number of items—such as "he took his French leave"—which occur otherwise disguised in clearer contexts.

But to return to Sinbad the Sailor. On his fifth voyage, Sinbad took pity on a speechless, feeble old man, and carried him across a river. Once on Sinbad's back, the ancient clung to him with supernatural ferocity; and had Sinbad not tricked the uncanny creature by getting him drunk, he would never have escaped from his clutches alive. For the parasite, Sinbad later learned, was the deadly Old Man of the Sea. Now, what has all this to do with

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*Finnegans Wake*? On page 379 there are six mysterious exclamations—"B E N K! . . . B I N K . . . B U N K . . . B E N K-B A N K B O N K"—which played havoc with the time sequence of the book, coming as they do before the four o'clock of a later chapter: "Fearhoure!" (587.1). But a description by a kind Züricher of the festival *Sechseläuten*—so called because it is ushered in by the ringing of the Angelus at six rather than seven o'clock—explained the meaning of these six volleys in the context of a fairly recognizable version of the celebration: the guild processions, the parade of horses, the crowds and noise. The central ritual of "Saxolooter" (there are at least a dozen distortions of *Sechseläuten* in the *Wake*<sup>9</sup>) is the dismemberment of the winter demon, or *Bögg*.

On page 313, line 12, there is an allusion to the exploding of the giant effigy of the *Bögg*: "he is consistently blown to Adams. So help me boyg who keeps the book." Now, Peer Gynt's *Bøgg* is the reverse of a bookkeeper; it is he, on the contrary, who advises Peer to "go round about." But in describing Earwicker, Joyce had already used "bogeyer," which obviously meant bogey, though in Danish it means "book owner." With this extraordinary connection between book and bogey in mind, I looked up the *Bøgg* in a Norwegian dictionary, and found among a number of definitions "the Old Man of the Sea." The single appearance of Sinbad the Sailor in Chapter II illustrates why it can be lots of fun at *Finnegans Wake*: ". . . when Kilbarrack bell pings saksalaisance that Concessas with Sinbads may (pong!)" (327.24).

Our own voyage of discovery through Book II, Chapter 3, brings us back to what has already been observed, that *Finnegans Wake* is a nocturnal image of *Ulysses*. The reader can guess at my wild surmise when, having learned from Snorri that Odin originated in Odysseus, I saw that the Bellows translation of *The Poetic Edda* arranges the poems into two books, Lays of the Heroes and Lays of the Gods. The wish to find a structural analogue to the *Wake*, such as the *Odyssey* is to *Ulysses*, dies hard. But if my short-

9. Fritz Senn is the authority on the Matter of Zürich in the *Wake*. For *Sechseläuten* see his "Some Zurich Allusions in *Finnegans Wake*," *Analyst* XIX; or Frank Budgen, *James Joyce and the Making of Ulysses* (Bloomington, 1961), p. 24.

lived "hunch" only proved that like most other things in the *Wake* its organization can be said to correspond to a variety of others, it still left an Earwicker in full Bloom. One of the most delightful appearances of this "doblínganger" (490.17) is when, on his "home gang in that eeriebleak mead" (316.22; Home going, or holmgang?), Earwicker makes the sign of the hammer. Not only does it recall Bloom's furtive masonic gestures; in this particular context it is a typically Bloom-like strategy. In the early days of the Northmen's Christianization, an unconverted pagan might squeeze through a tight spot by blessing himself in a vague sort of way, the sign of the hammer being not so different from the sign of the cross.

But let us remember that Yggdrasil is no "Abfallbaum," and that Ragnarok is not in any way the result of a fall from divine grace. Ubiquitous as are allusions to Norse mythology in the *Wake*, the book is no more permeated by paganism than Joyce—to paraphrase him *à propos Hedda Gabler*—is an arch druid. A book so obsessed, we might say, by sin and guilt can hardly be said to breathe the spirit of the *Eddas* or the sagas. If, as there is reason to believe, Joyce studied E. V. Gordon's *An Introduction to Old Norse*,<sup>10</sup> he would surely have observed the statement on page xxxii of that book:

In no literature is there such a sense of the beauty of human conduct; indeed, the authors of Icelandic prose, with the exception of Snorri, do not seem to have cared for beauty in anything else than conduct and character. The heroes and heroines themselves had the aesthetic view of conduct; it was their chief guide, for they had a very undeveloped conception of morality, and none at all of sin.

We do not know whether Joyce read this observation; as to what he himself found in Norse literature, we have only the evidence of what he uses in the *Wake*. Odin suits Joyce's plan, as we have seen, first of all because he is Odysseus, then because he is the ideal god for the thesis of the *Wake*: androgynous (or enough so for Joyce), dual, mortal yet forever reborn, wide-faring. But however much Earwicker may be Odin, *Finnegans Wake* is written in the "design of the kors," not of Thor's hammer.

10. James S. Atherton, *The Books at the Wake* (New York, 1959), p. 219.

*Amid the soleness. Tilltop, bigmaster!*  
FW 624.10

## Five

# H. C. Earwicker as Bygmester Ibsen

IT SCARCELY wants a study of *Finnegans Wake* to demonstrate that Earwicker is an analogue of Ibsen's Solness; he is called "Bygmester Finnegan" at the outset of the book, and near the very end he is urged to climb up "amid the soleness." The sexual symbolism in Ibsen's *Bygmester Solness* is a *donnée* for the reader as for Joyce; surely no one can fail to understand that the force which disguises the daughter as a niece is the same which lodges the mountain climber in the Solness nursery. Nor does it surprise us that Joyce regards the master builder as a spiritual self-portrait of the senescent Ibsen. Earwicker is Solness, in other words, for two of the good reasons that, being Everyman, he is also Finn MacCool.

But every man is not Ibsen; and we should recall that just as a sexual interpretation of the master builder's fear of heights is received criticism, so also is there a convention that his churches signify Ibsen's poetic dramas and his "homes for people" the realistic plays which Ibsen wrote after his decision to take up "photography." Perhaps for the very reason that the Ibsen play is so well



known that we are unlikely to grasp the full significance of Joyce's "atonement" of the two heroes, it would be worthwhile to outline the relation between building and fall in the history of Halvard Solness. This can be done conveniently with excerpts from the third act, just preceding Hilde's encouragement of the fatal climb which is paraphrased on page 624 of the *Wake*.

I shall not indicate cuts in individual speeches; inside these the dashes are Ibsen's own notations of pauses. My translation is literal to the point of reproducing pronominal references to God in lower case.

SOLNESS

You know, of course, that the first thing I started with was church construction. Because, you see, as a lad I came from a pious country home. And therefore it naturally seemed to me that this church-building, that was the most worthy I could choose. And I may say that I built those, small poor churches with a conscience so honest and warm that—that—Yes, that I thought, he ought to be pleased with me.

HILDE

He? What he?

SOLNESS

He who should have the churches, of course! He whom they should serve to honor and praise. (with a sneer) He pleased with me! How can you talk so, Hilde? He, who gave the troll in me permission to ransack as it pleased? He, who bade them be on the spot both night and day to serve me—all these—these—

HILDE

Devils—

SOLNESS

Yes, both the one kind and the other. Oh no, he certainly gave me to know that he was not pleased with me. (secretively.) You see, that's really why he let the old house burn down. He wanted me to have the chance to become an absolute master in my field—and build all the more glorious churches for him. At first I didn't understand what he was driving at. But then all at once it dawned on me.

The revelation came to Solness a year or two after the fire, at Lysanger, where he made such a lasting impression on the child Hilde.

SOLNESS

Then I saw quite clearly why he had taken my little children from me. It was that I should have nothing else to attach myself to. No such thing as love or

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happiness, you understand. Not another thing. And then I did the impossible. I[,] just like him. I had never before been able to climb high and free aloft. But that day I made it. And when I stood there at the very top and hung the wreath on the steeple, then I said to him: Listen here, you mighty one! From now on I mean to be a free master builder, I too. In my field. Just like you in yours. Never again will I build churches for you. Just homes for people.

HILDE

That was the song I heard in the air!

SOLNESS

But afterwards came his turn.

HILDE

What do you mean by that?

SOLNESS

That this building homes for people—it isn't worth two cents, Hilde. People have no use for those homes of theirs. Not to be happy in, no. And neither would I have had use for such a home. If ever I owned anything. (with quiet, bitter laughter.) See, there's the whole reckoning, as far back as I look. Nothing really built. And nothing sacrificed for the chance to build, either. Nothing, nothing—all nothing.

HILDE

Then you will never build anything again?

SOLNESS

On the contrary, I'm only just beginning! The only thing that I believe human happiness can dwell in—that I will build now.

HILDE

Castles in the air, yes.

SOLNESS

On a solid foundation.

Unbuild and be buildn our bankaloan cottage there and we'll cohabit respectable. . . . With acute bubel runtoer for to pippup and gopeep where the sterres be. Just to see would we hear how Jove and the peers talk. Amid the soleness. Tilltop, bigmaster! . . . All your grundplotting and the little it brought!

FW 624.7-13

Suggestions are planted to suggest, and when Anna Livia calls her master builder a “Wordherfhull Ohldhbhoy!” (624.23) it is only natural that we should find ourselves comparing the careers, one of which led from churches to air castles on solid foundations, the other from “epiphanies” to “acute bubel runtoer[s].” First, perhaps, we should recall that during the years of Ibsen’s life

corresponding to those of Joyce's which were spent on the *Wake*, Ibsen produced (besides a volume of verse) *The League of Youth*, *Emperor and Galilean*, *Pillars of Society*, *A Doll's House*, *Ghosts*, *An Enemy of the People*, and *The Wild Duck*. *Rosmersholm*, *The Lady from the Sea*, and *Hedda Gabler* were still to follow before Ibsen issued *The Master Builder* in 1892. But we may be focusing too exclusively on *The Master Builder*. Halvard Solness is not the only Ibsen surrogate in the composition of H. C. Earwicker.

It is astonishing to read that in 1907 Joyce entertained the idea of writing *Ulysses* as "a Dublin Peer Gynt."<sup>1</sup> What seems to have been on his mind is the resemblance of this play to Goethe's *Faust*, for Joyce also told his brother Stanislaus that his book would portray an Irish Faust. Peer, in any case, is hard to find in *Ulysses*, unless we belabor the point that Bloom's wanderings resemble Peer's, or that his return at last to Molly, the maternal consoler, recalls Peer's reunion with Solveig. It lies too far from the subject of this study to consider the tenuous suggestion that Stephen calls Peer to mind insofar as *Ulysses* leaves the reader with the impression that he will eventually be redeemed by Molly, a Joycean Solveig-Marguerite. Joyce's thoughts of *Peer Gynt* so early in his career interest us primarily because in the *Wake*, if we look for him, we find Peer frequently.<sup>2</sup>

What makes it rather difficult to discover him is that his voice is often mingled with other voices, but there is at any rate one occasion when Earwicker speaks as Peer alone. The identification rests on a single sentence and, unlike the Norwegian snatches related to *The Master Builder*, on mere phonetic mimicry; yet it is unmistakable. When Earwicker says, "I have been told I own stolemines or something of that sorth in the sooth of Spainien" (539.13), I feel confident that the reader need only know that *staal* "steel" is pronounced "stole" and that Spain in Norwegian is *Spanien* to recognize in the old rascal's defensive bragging the bragging defense of Peer Gynt in Act IV, scene 1. It is no challenge

1. Ellmann, pp. 274-75.

2. I do not share the view that every "peer" in the book refers to him; after all, the word is both noun and verb, thus material for puns as well.

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to discover the equation of these two arrant dodgers because their spiritual affinity exists independently of Joycean irony or obfuscation. Objective and immediate, the equation is rather an act of illumination, one which Joyce may well have considered an adequate clue to Peer's presence elsewhere in the *Wake*.

Peer is not an independent analogue of Earwicker but half of the master builder himself. When it is told of Earwicker (as Finn MacCool, 134.33) that he "has a tussle with the trulls and then does himself justice," Joyce is combining the well-known tussle of literature's arch evader of moral reckoning with an image of Ibsen sitting in perpetual self-judgment. This image, universalized, as we have seen, into a symbol of both poetic and divine creation, derives from the following quatrain:

### ET VERS

*At leve er—krig med trolde  
i hjertets og hjernens hvælv.  
At digte,—det er at holde  
dommedag over sig selv.*<sup>3</sup>

### A VERSE

To live is—war with trolls  
in the heart's and mind's vault.  
To write,—that is to hold  
doomsday over one-self.

In his article, "The Day of the Rabblement" (1901), Joyce alluded to Ibsen's resistance to "the trolls," the clamorous multitude. An eminent critic has related the trolls of this article to "*Et Vers*," among cases where Ibsen "used the word frequently to depict the enemies of art."<sup>4</sup> But Ibsen's work is full of a wide variety of trolls, and these in the quatrain are no more the "rabblement" than the Gyntian playfellows. But how does Joyce come to ascribe Peer's tussle to Ibsen himself? Because in his youth Ibsen did, to his everlasting regret, have such a "tussle." He would not

3. *Digte*, p. 309.

4. Ellmann, p. 93n.

have thanked Joyce for the reminder, but let us be scholarly and polite and say that Joyce is demonstrating the poet's transmutation of personal tensions into art rather than reviving a buried scandal. The reader knows, as I know, how much dirty linen the *Wake* washes in private.

At any rate, Joyce recognizes the personal element in *Peer Gynt*, something which earlier critics would not be persuaded of despite Ibsen's protestations: Brandes was arrested by the play's resemblance to *Faust*, the Norwegians outraged by what they considered a libel on their national character. But it is strange that the *Wake*, which dwells so extensively on the conflict and atonement of opposites, contains so little evidence of the fact that *Peer Gynt* is but half a statement, the direct antithesis of its immediate predecessor, *Brand*. We are served a couple of "avalanches," but only the first of these (240.32) is a significant allusion to Brand. I shall return to the fascinating context of this "avalunch" in another connection, but while we are on the subject of Ibsen's autobiographical characters—Brand-Peer, Solness, and Rubek—I should like to suggest that if Bygmester Finnegan contains least of Brand it may be partly because Joyce had already dealt with him in *A Portrait*. The "deus caritatis" hurls an avalanche upon the saintly Brand; Stephen Dedalus, shedding the "cerements" of duty, despair, and "the pale service of the altar," meets a birdlike girl wading in the sea. Brand, too, encounters such a "saving grace" in Agnes, "the lovely butterfly,"<sup>5</sup> but far from being led to life by her, he crushes her with his terrible godliness. Now Bygmester Joyce leaves Brand-Ibsen as Shem to squirm on that "epscene" *domstol* along with *his* forebear, Søren Kierkegaard, while he takes a sly look at Ibsen's "climbacks castastrophear" (222.11) and "ratshause bugsmess" (535.17). This brings us to the "torpedo" poem which Joyce singles out for so much attention in the *Wake*.

Occasional poetry, like the speeches which punctuate even the smallest dinner party, or the titles which distinguish Plumber Hansen from Wrapping Clerk Hansen, is a peculiarly Scandinavian addiction. One can derive a certain wry satisfaction from the

5. It was the lyric "Agnes, my lovely butterfly" which Joyce learned by heart as a college student.

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very distortions which this poem suffers in the *Wake*, because the verse is, after all “ratshause” (German *Rathaus* “city hall”) Ibsen. Aside from the echoes of the *syndflod* “deluge, ‘sin-flood’ ” of its eighth line, it will be noted that the poem is alluded to when Earwicker is the beset citizen. It is hard to believe that Joyce was impressed by the poem either as literature or as a literary manifesto. The prominence he gives it is more likely due to recognition of its defensive motivation. In his youth Ibsen extricated himself rather unheroically from an act of political rebellion for which one of his fellow insurgents was imprisoned. Joyce (who, it may be supposed, suffered pangs of conscience upon the death of two of his friends in the cause of Ireland’s freedom) is tacitly comparing Ibsen with Shem, who hides from danger, “his face enveloped into a dead warrior’s telemac” (176.35). Like Shem and Stephen Dedalus, Ibsen Hero is Telemachus, “far from war.”

But the “torpedo” poem has detained us long enough; here it is, with the translation by Fydell Edmund Garrett:

TIL MIN VEN REVOLUTIONS-TALEREN  
(1869)

*De siger, jeg er bleven “konservativ”.  
Jeg er, hvad jeg var mit hele liv.*

*Jeg går ikke med på at flytte brikker.  
Slå spillet overende; da har De mig sikker.*

*En eneste revolution jeg husker,  
som ikke blev gjort af en halvsned-fusker.*

*Den bær for alle de senere glorien.  
Jeg mener naturligvis syndflods-historien.*

*Dog selve den gang blev Lucifer luret;  
thi Noah tog, som De véd, diktaturet.*

*Lad os gøre det om igen, radikalere;  
men dertil kræves bade mænd og talere.*

*I sørger for vandflom til verdensmarken.  
Jeg lægger med lyst torpedo under Arken.<sup>6</sup>*

6. *Digte*, p. 260.

H. C. EARWICKER AS BYGMESTER IBSEN

TO MY FRIEND THE REVOLUTIONARY ORATOR

They say I'm becoming conservative;  
No; still by my life-long creed I live.

Your changing pawns is a futile plan;  
Make a sweep of the Chess-board, and I'm  
your man.

Was never but one revolution unfaltering  
That was not marred by half-hearted  
paltering.

To that, all since were but idle menaces.  
I allude, of course, to the Deluge in Genesis.

Yet Lucifer tripped even then; by a later  
ship  
Came Noah, you remember, and seized the  
dictatorship.

Let us go, next time, to the root of the  
matter.

It needs men to act as well as to chatter.

You deluge the world to its topmost mark;  
With pleasure I will torpedo the Ark.

Joyce, who began his career by emulating Ibsen, ended by symbolically absorbing him. On what grounds does he make Earwicker the "connundurumchuff" (352.34) one with the "Wordherfhull" (624.23) master builder? In 1900 Joyce wrote *A Brilliant Career*, from all accounts an amateurish hodgepodge, derivative from *An Enemy of the People*. Its dedication was to prove more prophetic of his career than its theme:

To  
My own Soul I  
dedicate the first  
true work of my  
life.

Stephen Dedalus, in *A Portrait*, determines to "forge in the smithy of my soul the uncreated conscience of my race." There is a distinct *Ibsensk* ring to the phrase, though on close scrutiny its meaning becomes as indeterminate as the "*amor matris*" which bemuses Stephen himself later in *Ulysses*. Fortunately, Joyce has left us a clear record of what Ibsen was doing in the smithy.

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Joyce concluded his paper, "Drama and Life" (1899), with a definition of the artist's function in society by quoting the curtain line of Act I of *Pillars of Society*: "'I will let in fresh air, Pastor.'"—answered Lona." What Lona literally says is that she will "air out," and the closing line of the play is her statement that "spirit of truth and freedom are [*sic*] the true pillars of society." In his broadside against his contemporary Irish writers, "The Holy Office" (1904), Joyce, while picturing himself very much in the manner of Ibsen as a stag "self-doomed . . . unfellowed . . . firm as the mountain ridges where I flash my antlers in the air," also makes himself out to be the scapegoat of literary society. That Irish poets may "dream their dreamy dreams," they make him "the sewer of their clique." If Ibsen ventilated, Joyce would drain. Sewage is not in evidence, however, in Joyce's only published play, *Exiles* (? written 1914), as emulative a piece of writing as a disciple possibly could produce. Already here the emphasis is entirely on the smithy of the artist's soul, neither on hygiene nor on forgery—in whichever sense the latter is construed.

The divergence of critical opinion as to the evolution of Stephen the forger into Shem the counterfeiter does full justice to Joycean ambiguity. On the one hand, explicators who view Joyce's career backwards from the *Wake* and emphasize his wit reread Stephen's declaration on the basis of a pun on forging. On the other hand, there are those who can discover no irony in the self-inflation of the artist as a young man, who consider *A Portrait* a dead serious statement of Joyce's aims, and therefore feel bound to find in all his subsequent writing the fulfillment of a declared mission. To ascribe a moral purpose to Joyce's work, contrary to his own condemnation of didactic art in *A Portrait*, is to take an even narrower view of Joyce than Shaw took of Ibsen.

It is true that Shaw's *Quintessence of Ibsenism* had not yet evaporated at the time Joyce set out to emulate the great Norwegian. Joyce's low opinion of *A Doll's House*<sup>7</sup> may not have originated in his youth, and we have no way of knowing when he first got the insight, which he expressed in 1936 to the Danish journalist

7. Ellmann, p. 140.



Ole Vinding, that Ibsen was no more a feminist in *Hedda Gabler* than he, Joyce, was an archbishop.<sup>8</sup> "It is very wrong to think that Ibsen will date," he told Vinding, praising Ibsen as head and shoulders above Shakespeare as a dramatist, "there is not one superfluous word in his plays." Perhaps he sensed an affinity between his own "quadrivial" puns and the dialogue of the "photographer" which, in one flash, can simultaneously reveal a character and his past, engage him in the dramatic struggle, and propel him towards the inexorable climax. Drama, I suppose, is sustained epiphany.

In what sense did Joyce follow the master builder up "amid the soleness"? The fantastic loyalty which he maintained towards his idols and ideas permits us to find Joyce's own answer in "Drama and Life." "*Ghosts*," wrote the eighteen-year-old, "the action of which passes in a common parlour, is of universal import—a deep-set branch on the tree, Igdrasil, whose roots are struck in earth, but through whose higher leafage the stars of heaven are glowing and astir." Who but Joyce would, in 1900, ignore the then scandalous "ventilation" of its theme and the power of its dramaturgy, to be put in mind of Yggdrasil by *Ghosts*? Whether he valued the play so highly in later life we do not know,<sup>9</sup> but Yggdrasil flourishes mightily in the "grundtsaga" with which he closed his own career.

Leaving parody aside—for whoever has no ear for Joyce is missing the best of *Finnegans Wake* in any case—my clue to the presence of Scandinavian authors in the *Wake* has been a theory about why Joyce introduced them there. In the main his motives can be deduced from these actions: he exposes the autobiographical element in their work as in his own like an "old psycho"; he ferrets out their literary "takes,"<sup>10</sup> while alerting the reader to keep an eye on Himself;<sup>11</sup> and he demonstrates that the old "conundurumchuff" is the *bedste* "granddaddy" of them all. As

8. Danish interview of Joyce by Ole Vinding, Ms. IX 7, University of Buffalo; also reported by Ellmann, p. 707.

9. "Epilogue to Ibsen's *Ghosts*" (1934, *Critical Writings*, p. 271) pokes fun at the play; but is this literary criticism, or an unhappy father letting off steam?

10. See "tag for ildiot," 37.14, in Glossary.

11. Observe the passage in the *Wake* on inverted commas, p. 108.

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regards Ibsen, I shall leave the last of these to literary criticism. To understand the full operation of the first, the reader who does not already know to what extent Joyce patterned his life on that of the master builder has only to consult a biography of each. There are also several studies of Ibsen's influence on Joyce adequate for his needs.<sup>12</sup> Because the *Wake* is largely a book about writing and writers, I have focused my attention on the matter of literary sources. We can assume that Joyce, who had the rather irritating habit of collecting neologisms in what he read, also took a keen interest in literary pilfering. In the case of Ibsen he must have been vigilant and canny in the extreme. On this assumption I shall presently submit some contributions to the list of known allusions to Ibsen in the *Wake* without further apology for their speculative nature. We have not yet done with Bygmester Finnegan.

12. Vivienne Koch Macleod, "The Influence of Ibsen on Joyce," *PMLA* 60/2, Sept. 1945, seems to me a model of clarity and restraint. I confess that a more elaborate study left me under the impression that Kierkegaard wrote *Brand*; Ibsen, *A Portrait*; and Sophocles, the *Wake*.

*Dose makkers ginger. . . . the spik-  
ing Duyvil!*

FW 535.13

## Six

# Bjørnson's "Unknown One"

FOR AN ANALOGUE of Earwicker as dominant as Ibsen we are almost certain to find a corresponding counter-ego, and in the case of Ibsen we have not far to look. He is sure to be Bjørnstjerne Bjørnson (1832–1910), the “whitehaired boy” of Norwegian literature whose life and career were so closely involved with those of Ibsen (1828–1906). Curiously enough, these contrasting personalities, the dour Ibsen and the rather florid Bjørnson, were “atoned” in the succeeding generation by the marriage of Ibsen’s son to Bjørnson’s daughter. The Glossary contains two items from Bjørnson’s work; there may be quotations from his copious writings or titles of some of these which have eluded me. On the other hand, I doubt that all references to bears in the *Wake* allude to Bjørnson, whose name literally means “Bear-star Bear-son.” Some have to do with Ursa Major, the Big Dipper, which figures in the book as a phallic symbol; some may allude to St. Ursula, to the Russian bear, to the bear sagas which were a favorite among Danes in medieval England, or to other medieval literature.<sup>1</sup>

1. If Joyce knew the Middle English “Curse of Urse,” he surely also knew “Cnut’s Song.” I wonder if, like myself, he was intrigued by the similarity of the first line of this song, “Merie sunge þe muneches binnin Ely,” to the first line of the Scandinavian drinking song “Helan Går”: “Nar munkene i Ely går.” See *A Literary History of England*, Baugh *et al.*, p. 119.

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Of the two Norwegian texts in Joyce's possession as early as 1901, Ibsen's *Bygmester Solness* stayed with Joyce throughout a lifetime of exceptionally frequent domestic moves; Bjørnson's *Over Ævne* (*Beyond Human Power*, 1883) had been lost or shed by 1941. Part I of this two-play work, which owes not a little to Ibsen's *Brand* (1866), contains a character who possibly contributed to the genesis of the mysterious man in the brown macintosh in *Ulysses*. In the *Wake*, where, upon looking perhaps too closely, I find this figure very much in evidence, Joyce appears to acknowledge this source.

The man in the brown macintosh pops up out of nowhere in the Hades chapter of *Ulysses*, where he makes the thirteenth of Paddy Dignam's funeral attendants; then he disappears quite as unaccountably. Though not present in the pub, he is alluded to again in the Cyclops chapter: "the man in the brown macintosh loves a lady who is dead" (*Ulysses*, p. 327). There is, of course, a famous "thirteenth man" in Ibsen's *The Wild Duck*, Gregers Werle,<sup>2</sup> who can be said to be the very Devil—or "Angel of Death," as he would be termed in Hebrew—with his "demand of the ideal." Werle does in fact drive the adolescent Hedvig to suicide, and he can be said to love a lady who is dead, his mother. Werle senior is of the opinion that Gregers gets his "sickly conscience" from her; for her sake the son disowns the father; and it is to atone for the sins of old Werle against this lady that Gregers makes his life's work the fatal "enlightenment" of his friend Hjalmar Ekdal, Hedvig's putative father. (Hedvig, as the reader recalls, was begotten by old Werle.)

There is a similar maniac in *Over Ævne*, a pastor. He does not "demand the ideal"; he burns for the "miracle," the miracle of absolute faith which lies—even further than Werle's ideal—beyond human power. If it cannot be accomplished in our time by the saintly Pastor Sang ("the world's best man . . . man-

2. Werle is proposed by Stuart Gilbert in *James Joyce's Ulysses* (1930), Vintage edition 1958, p. 170n. It astonishes me that no critic has commented on the oddity in Gregers' distaste for his own name, expressed in Act II. There is indeed nothing *faul* "ghastly, grim, hideous" about "Gregers Werle," as Hjalmar Ekdal observes; Gregers' remarks make sense only as an allusion to the name "Søren Kierkegaard." See footnote 8, page 66.

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kind's purest will"), of whom this fanatic demands the miracle, then how can modern Christians believe the Gospel truth? Sang achieves the miracle; he causes his wife, who is literally paralyzed by the spiritual demands of her husband (compare *Brand*), to rise from her bed and walk. His faith cures her, but the effort kills them both.

The country pastor who burns for the miracle has a name, Bratt (*brat* "steep, abrupt"), but he makes his mysterious entrance in the play as *Den ukjendte* "The Unknown One." And it is as such that he continues till he is recognized by the presiding bishop—for the manse is filled with churchmen and surrounded by crowds waiting to see if Sang will perform the miracle for which he is praying to the utmost of his strength in the parish church, offstage. Bratt may or may not be the thirteenth man at the clerical conference; there are five other named characters in the scene plus an unspecified number of "priests," that is, pastors. But let us compare a few lines concerning him with what is said about the man in the brown macintosh in the Hades chapter of *Ulysses*. The speakers of the excerpts from *Over Ævne* are Sang's daughter Rakel (Rachel), his son Elias, and Krøjer, a family friend.

*Act II, Scene I*

RAKEL

There is a man standing just under the window and staring in. A strange man, so pale.

ELIAS

—In a coat all buttoned up?—

RAKEL

Yes—(with muffled cry). But there he is in the house! (She walks backwards as if recoiling from a vision and escapes to her mother's room.)

ELIAS

In the house?—Here!

*Act II, Scene 2*

ELIAS (as the unknown one comes into sight)

But there he is!

THE UNKNOWN ONE

May I—?

ELIAS

Who are you?

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THE UNKNOWN ONE

What difference does it make!—

*Act II, Scene 3*

ELIAS

Krøjer, did you see him? Him there to the right?

KRØJER

Yes. Who was it?

ELIAS

You don't know him?

KRØJER

No.

### *Ulysses, Hades Chapter*

[BLOOM, interior monologue] Twelve. I'm thirteen. No. The chap in the macintosh is thirteen. Death's number. Where the deuce did he pop out of? He wasn't in the chapel, that I'll swear. (p. 108)

—And tell us, Hynes said, do you know that fellow in the, fellow over there in the . . .

He looked around.

—Macintosh. Yes, I saw him, Mr. Bloom said. Where is he now?

—Macintosh, Hynes said, scribbling. I don't know who he is. Is that his name? (p. 110)

The man in the brown macintosh further appears in the Circe chapter of *Ulysses* on page 475, where he “springs up through a trapdoor” and “points an elongated finger at Bloom,” accusing him of being “Leopold M'Intosh, the notorious fireraiser.” Interestingly enough, this character pops up just as “several paupers,” like Finnegan, “fall from a ladder.” “Shoot him! Dog of a christian! So much for M'Intosh!” cries Bloom, and as the order is carried out, “Bloom with his sceptre strikes down poppies.” On page 500, still in the Circe chapter, Bloom's grandfather chutes into the scene through the chimney flue. But though he appears in a form suggestive of Egypt (Moses and Thoth), this Wandering Jew is “sausaged into several overcoats and wears a brown macintosh.” Bratt, similarly bundled up, is a Wandering Christian. Sang's parish, to which he has come “over the hills,” is not the first site of his visitation: “For this is not the first place I have sought out to see

it. I have returned disappointed from all the great shrines in Europe." (Act II, scene 4. "Shrines" in Norwegian is *mirakelsteder*, literally "miracle-places.") "Walking Mackintosh of lonely canyon," in Oxen of the Sun (*Ulysses*, 420), is "Dusty Rhodes."<sup>3</sup>

To relate this ubiquitous character to *Finnegans Wake*, let us first look at his counterpart on page 535, where he is "Dose makers ginger. . . . The spiking Duyvil!" Spit 'n' image of the Devil (New York City's Spuyten Duyvil: Dutch "spit of the Devil"), he is: *døds mager* "death's magi," *døds mager* "dealer in death," *dødmager* "deathly lean," *døds mage* "death's mate," *død smager* "taster, enjoyer of death." (In Swedish the *g* would be *k*.) I suspect that "Lowest basemeant in hystry! Ibscenest nansence!" in this same passage refers not to Joyce's own early imitation of Ibsen but to *Over Ævne*, which Bjørnson professes to be a study of religious hysteria based on French clinical texts, without acknowledging his debt to Ibsen's *Brand*. And while we are considering debts and affinities, may I suggest that Bloom's grandfather, chuting down the chimney like St. Nick, bears a distinct family resemblance to Bishop Nikolas in Ibsen's *Pretenders*.

In the *Wake*, "Leopold M'Intosh, the notorious fireraiser" becomes Brown-Nolan; that is, "Bruno the Nolan," as young Joyce called Giordano Bruno (ca. 1548–1600) of Nola, the "terrible heretic . . . terribly burned" (*A Portrait*, 195). Brown, who seems to be Nolan at the same time since the latter "pronolan" is "pronuminally Mr Gottgab" (490.15, 8; German *Gottgab* "Gift of God"; compare Immanuel-Christ), is seen while Shaun (?) is "intending a funeral" (491.2). In the *Wake* a funeral can also be a fun-for-all, and Brown, I venture to guess, was sausaged into his brown macintosh for the occasion.<sup>4</sup> Presumably padded out for going up in smoke to "Kongdam Coombe" (255.22), the "fireraiser" seems to have been the *Züricher Bögg* at *Sechseläuten*.

Suitably attired for the chimney flues of Dublin's red-light Coombe, the "spiking Duyvil" is, of course, yet another agent of

3. Compare this passage in *Ulysses* with the evolution of the man in the macintosh in the *Wake*. See William York Tindall, *A Reader's Guide to James Joyce* (New York, 1959), p. 161.

4. "—Jacked up in a jock the wrapper" (511.36).

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death, “dose,” or sterility. It is hardly necessary to pursue this delicate question further. But we shall soon examine the hippic deities of the *Wake*, and in this connection I should like to leave the reader the suggestion that the *As* “god” or ass which always follows the four old men—be they the gospels, annalists, analysts, or analists—can be read as a dun or “done” key, which contains its own explication. Already in *Dubliners*, “Clay” symbolizes death.



## Seven

# Kierkegaard and Others

*Søren Kierkegaard* (1813–1855)

OF KIERKEGAARD," said Henrik Ibsen, "I have read little and understood even less."<sup>1</sup> The statement was not quite true, for he is known to have read Kierkegaard in his Grimstad years, but it reflects Ibsen's touchiness about comparisons drawn between his work and that of others. One has only to read his philippic against the critics who—twenty-eight years earlier—had likened *The Feast at Solhaug* to Henrik Hertz's *Svend Dyrings Hus*<sup>2</sup> to understand why the question of his literary sources was avoided by such a diplomatic contemporary as Georg Brandes. Nevertheless, the similarity between Kierkegaard's and Ibsen's ideas is so obvious that it has become a cliché of Danish criticism that *Love's Comedy*, *Peer Gynt*, and *Brand* correspond to the progression of Kierkegaard's stages from the esthetic to the ethical to the religious.<sup>3</sup>

Certainly there is a striking affinity between Kierkegaard and Ibsen: as Kierkegaard decried the pettiness, envy and deification of mediocrity in the Denmark of his day, so Ibsen lashed out at them in Norway; as Kierkegaard rebuked socialized religion, so

1. Fr. Ording, *Henrik Ibsen "Kærlighedens Komædie"* (Kristiania, 1914), p. 55.

2. Ibsen's Introduction to *Gildet på Solhaug, Samlede Værker*, Vol. IV, p. 7ff.

3. Vilh. Andersen, *Schultz Danmarkshistorie*, Vol. IV, p. 623.

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Ibsen exposed socialized morality. Both suffered from what today would be called a tyrannical super-ego; both went through periods of suicidal depression. But why go on? The point is that they responded with the vehemence of genius to their time and their society, and it should surprise no one that their major responses were similar.

If Ibsen read little of Kierkegaard, Joyce probably read no more; but it appears not to have been so little after all. (It may be more than coincidence that in *Ulysses* Molly Bloom's singing of the duet from *Don Giovanni* is given such emphasis and that in *Either/Or* Mozart's opera epitomizes "*det Musikalske-Erotiske*," which needs no translation.) Kierkegaard had predicted that whatever people might think of his ideas they would always be interested in his life, and it seems almost inevitable that Joyce should have placed him on the poet's "zwivvel" along with Shem. "What is a poet?" begins *Either/Or*, "An unfortunate being who bears profound agonies in his heart, but whose lips are so formed that as the sigh and the outcry pass through them they sound like beautiful music."

It is often impossible to separate Kierkegaard from Ibsen in the *Wake*, but there are two contexts which probably exclude Ibsen—only, it may be, to substitute H. C. Andersen. Wherever "selfabyss" (40.23) is involved Joyce may mean either Andersen or Kierkegaard, since the Scandinavian biographers of these two dwell on the subject with clinical candor. It would also not be surprising if Joyce had concluded from what is known about their lives that both Andersen and Kierkegaard were impotent. The "thorn in the flesh" which caused Kierkegaard to break his engagement to Regine Olsen, in spite of his abiding adoration of her and of the injury to his reputation, was probably his inability, as he put it, "to achieve the general [normal]," and has been linked by at least one psychiatrist<sup>4</sup> to the accessions of weakness during which his legs failed to support him. (? See "lochkneghed forsun- kener," 241.24.) Although the four old men "repeating themselves" call to mind Kierkegaard's *Gjentagelsen*, *Repetition* (1843),

4. Hjalmar Helweg, *Søren Kierkegaard, En Psykiatrisk-Psykologisk Studie* (København, 1933).

it seems more likely that the “stakkers” (413.16)—Norwegian *stakkers* “poor wretch”—of the *Wake* who turns female on occasion is Andersen, who loved dearly to be pitied and coddled. Gravid “heladies” (386.15), however, could be Ibsen, whose works in progress were often styled pregnancies by himself and others.

I do not suggest by all this that Joyce necessarily means one or another of these Scandinavians in passages dealing with such matters. But since for some reason he consistently associates homosexuality with Englishmen and salacity with Swedes, the “woeful Dane bottom” which recurs in the *Wake* is probably a related notion. I therefore see the possibility that “Pore Ole Joe,” in that almost wholly Danish passage on page 141 which I have already touched upon in relation to Norse mythology, may be either Andersen (“underhold three barnets,” entertain three children)<sup>5</sup> or Kierkegaard. “He is fatherlow soundigged in moodminded per-shoon” could conceivably relate to the burden of guilt which Kierkegaard bore for his father, especially in combination with “jublander,” which sounds like an ironic comment on the alternate theory advanced for Kierkegaard’s “monstrous melancholy,” that it is characteristic of the West Jutlander. (But Elsinore is in East Sealand!) The description of Pore Ole Joe sends out a mass of conflicting suggestions, certainly, but it strikes me that the “bigger” with “all duties, kine rights” bears a suggestive resemblance to the Ultimatum of *Enten/Eller: Det Opbyggelige*,<sup>6</sup> *der ligger i den Tanke, at mod Gud have vi altid Uret* “the edification in the thought that towards God we are always in the wrong.”

Vague as these speculations are, they are based on rather solid ground. Kierkegaard makes his appearance early in the *Wake* when, on page 40, he is without any doubt “atoned” with Shem, following a parallel equation of “quidam” (Quidam’s Diary, Part I of Guilty?/Not Guilty? in *Stages on Life’s Road*, 1845) with Stephen Dedalus of the leaky sneakers in pages 33–34. I have also found Kierkegaard in pages 240–42, and if the reader will consult the Glossary he will surely agree that Joyce expects us to dig deep into the text to discover what is going on. Encouraged by these

5. See the Glossary for this passage.

6. *Opbygge* (literally “build up”), “edify.”

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certain identifications, I shall venture two further suggestions: “natigal’s” (40.25), which sounds like “nightingale’s,” is primarily “Djointsch” for night-madness, based on *natte-* “night-” and *gal* “mad” (plus English “gall”). All the same, it curiously brings to mind Kierkegaard’s “*og jeg tog Fejl; thi det var ikke Morgengal; men Midnatsgal,*” “and I was mistaken; for it was not morningsong [of birds], but midnight-song.”<sup>7</sup> (Rather like Juliet in reverse, is it not?) The more important item, if I read it correctly, is “Gamellax-arksky” (34.3). *Gammel lax* “old salmon” can, in the *Wake*, mean old Solomon, and as this distortion appears in the context of “quidam” and “anonymos,” Joyce may be alluding to “Solomon’s Dream,” the most significant of six narratives entered in Quidam’s Diary. These interpolations are known to relate to Kierkegaard’s own experiences—experiences so personal that he would not tell them even under a pseudonym, yet so important that he could not leave them unrecorded. It is generally assumed that “Solomon’s Dream” is a covert disclosure of the “*Jordrystelse*” “Earthquake” in Kierkegaard’s life; in it Quidam gives away his father’s secret much as Shem does those of his parents. As “Solomon’s Dream” furthermore resembles the story of Noah surprised by his sons, a related theme, I urge the reader to consult the first volume of Lowrie’s biography of Kierkegaard, where the story is given in full and its significance discussed.

But although Kierkegaard figures significantly in the *Wake*, his presence is not necessarily announced by the ubiquitous “House by the Churchyard.”<sup>8</sup> For, once we have identified it and discover its peculiarly Scandinavian properties, we shall disengage this structure not only from the novel by LeFanu but from Kierke-

7. *Søren Kierkegaards Papirer*, ed. P. A. Heiberg *et al.*, II A 205, cited by Helweg, *op. cit.*, p. 116.

8. Everybody knows that Kierkegaard means “churchyard,” but few are aware that “Søren” is a Danish euphemism for Satan. The *Wake* is full of *fand*, *Fanden* “devil, the Devil,” and other Danish terms related to Shem, the black one, the denier. When we recognize the profound similarities between Kierkegaard’s and Joyce’s literary ideals and practice, when we compare Kierkegaard’s fear of insanity with certain *Wake* passages presumed to be autobiographical (see pages 40 and 193, for example), it is no wonder that Joyce “atones” him with Shem. Already in 62.7, “dead seekness” names one of Kierkegaard’s works; the *Wake* is probably peppered with his many titles and pseudonyms.

gaard as well. One of the two basic edifices of the *Wake*, the “chapelofeases” comes straight out of Strindberg’s *Dream Play*, where it plays a comparably dominant role. In a literal sense the key to this chapel-privy should serve to unlock a surprising number of doors in the *Wake*; it is, one might almost say, the “cluekey” to the “claybook.”

*Adam Oehlenschläger (1779–1850)*

Aladdin was the subject of one of the pantomimes put on by the Gunns at the Gaiety Theatre in Dublin,<sup>9</sup> and Joyce is known to have read Burton’s *The Thousand Nights and a Night* in 1922–23. These facts render it difficult for me to make my next point; for most students of the *Wake* suffer from some *idée fixe*, and it is mine that as Shem is identified with Kierkegaard, so Shaun is identified with the hero of Oehlenschläger’s *Aladdin*, which is to say with Oehlenschläger himself. It now behooves me to state my case.

First, why should Joyce have known Oehlenschläger’s play? The *Wake* makes it clear that he read *Either/Or*; there, on the fourth page, he came across a long diapsalm on *Aladdin*. We know that he read J. P. Jacobsen’s *Niels Lyhne*; there the hero compares himself with Aladdin, and Oehlenschläger’s poetry in general comes in for some sharp criticism. Above all, we know that Joyce studied Brandes, and I believe that I have only to quote a few lines from Brandes’ essay on Oehlenschläger to make the point that they could hardly have failed to arouse the young Joyce’s curiosity, if nothing more:

ADAM OEHLenschLÄGER: *ALADDIN*

There he stands, this Aladdin, with the radiant lamp high in his hand, like a figure at the approach to Denmark’s entire cultural life in this century, like a gigantic lighthouse statue that illuminates the inlet to a harbor . . .

Look at him, he bubbles with life and youth, big and beautiful, with two sparkling dark eyes—an idealized and idolized portrait of the red-cheeked

9. See J. S. Atherton, “*Finnegans Wake*: ‘The Gist of the Pantomime,’” *Accent* XV. Winter 1955, which makes out a good case for the *Wake* itself as a pantomime. It can surely be said of many episodes in the book that they are entertainments.

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twenty-five-year-old youth who conceives him and who transfuses his blood into his veins . . .

Yes, he was Aladdin, great baby and great spirit that he was. In common with Aladdin he lacked the possibility of development. He is all at once all that he ever becomes.<sup>10</sup>

What surely must have caught Joyce's attention, however, is that Brandes goes on to show that Ibsen twice used the theme of *Aladdin*, in *The Pretenders*, and again in *Brand*, "the polar opposite to *Aladdin*." Since he recognizes the fact that Peer Gynt is a counter-Brand, this is a tacit indication that Peer = Aladdin. We have seen why Brandes had to be careful not to mention Ibsen's borrowing. But Joyce was under no such restraint, and I believe that I have found allusions in the *Wake* to two scenes from *Aladdin* to which Ibsen helped himself for *Peer Gynt*. The items are slight and far from clear, but the theme itself of *Aladdin* is so pertinent to the *Wake* that it seems to me no small matter whether Joyce had Oehlenschläger in mind or only Burton's translation and a pantomime.

To simplify somewhat, we might say that Oehlenschläger opposes Aladdin, "nature's cheerful boy . . . Fortune's son," to the African sorcerer (compare Shaun of Archangel, Shem of "Van Demon's Land"), who, when he finally comes by the lamp, can only probe and argue. Even the genie of the lamp, eager to fulfill Aladdin's every fantasy, responds to the sorcerer Nurreddin with grudging, sinister rebuke. This "Graceoper," Aladdin, and this "Ondt," Nurreddin, are the thirteenth-century contenders for the throne of Norway in Ibsen's *Pretenders*, in the characters of King Hakon ("*Den Lykkeligste er den største*" "the most fortunate [or the happiest] is the greatest") and Duke Skule, ill with self-doubt. Skule, to be precise, does not so much resemble Oehlenschläger's superficial villain as he does Macbeth—a Macbeth sickened by the murderous path to power, and with no Lady Macbeth to egg him on. *The Pretenders* possibly interested Joyce not only as a psychological study but because Snorri Sturluson (1179–1241) sided with

10. Georg Brandes, *Danske Personligheder* (Kjøbenhavn, 1889), p. 75. "Eyes" in my translation is not quite Brandes' *Soløjne*, but it is unclear to me whether he means eyes as bright as the sun or eyes like sundials; this compound word is not in the dictionary.

Skule. The "tree men" who appear in the *Wake* partially allude to one group of Hakon's forces, *Birkebejnerne* "the Birchlegs," who play a role in Ibsen's drama and who are also discussed in *Heimskringla*. (See 551.13, where Danish *træmen*, both phallic "tree-men" and "three-men" as well as Birchlegs, appears in connection with Snorri and Aladdin.)

But did Joyce necessarily read *Aladdin*? It seems unlikely that he waded through the 279 pages, at roughly forty lines each, of Oehlenschläger's "dramatic fairy-tale" on its own merits. From the point of view of literary history the work is interesting enough, in a negative way. Brandes' essays on these men make it clear that Kierkegaard and Ibsen turned in revolt against the reign of sentimental piety and puerile self-congratulation which *Aladdin* ushered in, and that Jacobsen's disciplined prose fiction is a rebuke to Oehlenschläger's "poetry." *Aladdin* enjoys popular success to this day, but the fact remains that it is a crashing bore. Even the kindly Brandes, discussing a scene which Oehlenschläger added to his German version of the play, writes: "I know nothing in all world literature, in the writing of a poet of such high rank, more stupid and more ridiculous [*parodisk*]."

Nevertheless, Ibsen found something there to borrow and improve:<sup>11</sup> Åse, first of all; she is, quite simply, Aladdin's mother, Morgiane. There is absolutely nothing in what is known of Ibsen's youth to indicate that the relationship of Peer and Åse could have been anything which he had either lived through inwardly (*gen-nemlevet*, as he said of *Brand*) or experienced (*oplevet*). "My mother was dead," Oehlenschläger told of Act IV, scene 12 in *Aladdin*, "and when I wrote Aladdin's lullaby at his mother's grave, my tears flowed over my own mother." Ibsen, who lifted this scene for Åse's death in Act III, scene 4 of *Peer Gynt*, claimed to have been thinking of *his* mother as he wrote. If so, it is the only instance on record.

Be that as it may, let us now (bearing in mind that Åse is dying, not dead and buried like Morgiane, when Peer takes her on an

11. Joyce might have, too: the technique of Circe in *Ulysses*. But Goethe's *Faust* and Flaubert's *La Tentation de Saint Antoine* hold prior claim.

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imaginary ride to Soria Moria Castle) take a look at ALP's lullaby on page 200, line 6 of the *Wake*: "*Vuggybarney, Wickerymandy! Hello, ducky, please don't die!*"<sup>12</sup> Here are the first (also the last) and fourth stanzas of Aladdin's lullaby:

*Visselulle nu Barnlil,  
Sov nu sødt og sov nu længe,  
Skiøndt din Vugge stander stil,  
Uden duun og uden Gænge.*

(Lullaby now, little child / Sleep now sweetly and sleep long / Though your cradle's standing still / Without down and without rockers.)

*Nattergalen nærmer sig.  
Fryde Dig dens blide Klukke?  
Du har ofte vugget mig,  
Nu skal jeg dig atter vugge.*

(The nightingale approaches / Does its clucking [*sic*] delight you? / You have often rocked me, / Now I shall rock you in turn.)

Act IV, scene 13 in *Aladdin* is a sermon by the holy woman Fatima (really the sorcerer's wicked brother in disguise). The religion involved is Islam, and Oehlschläger—whose Christian sentiments are invariably suitable for framing—really lets himself go; the ordure is equaled only by the episode of the Russian general in the *Wake*. (Oddly enough, it is the only witty scene in the entire play.) The Apis speech of the Fellah in Act IV, scene 3 of *Peer Gynt* echoes the utter confusion of Fatima's burlesque of piety and erudition, and I see nothing in the context of "the Fatima Woman history of Fatimiliafamilias" (389.15) to discourage my guess that Joyce is alluding to both.<sup>13</sup>

These two items in the *Wake* are surrounded by material which supports my theory, but I shall not exhaust the reader in order to

12. Doubtless ducky's "dying" does not pertain to the grave. At any rate, I hope that my suggestion will scotch the rumor that this is Hedwig sorrowing over the wild duck!

13. Page 21 of *Scribbledehobble*, where Joyce notes "Fatimah the [? Dane]," contains a number of items which could be read as references to Act IV, scene 13 of *Aladdin*: "50th day now when he sneezed . . . chief of populace (beggar) . . . fish stinks first at head," and so on. See Connolly, p. 26.



make a point.<sup>14</sup> Neither shall I go into the reasons why I feel that the "Hwy, dairmaids" passage on page 601 is a parody of *Aladdin* (especially of Act I, scene 8, where the sleeping hero is adored by two mountain damsels) as well as an exercise in Joyce's Gerty MacDowell style—everything in the *Wake*, as we all know, is at least three other things besides. Of far greater significance than such isolated identifications is the fact that throughout the *Wake* Peer Gynt and Aladdin seem to go hand in hand, as if Joyce had long associated them.

*Hans Christian Andersen (1805–1875)*

When Joyce was in Copenhagen in 1936 the only thing he wished to buy was something of H. C. Andersen to take home for his grandson. Andersen, he told Ole Vinding, "is Denmark's greatest poet—he is without equal in the world. No one will ever be able to write [*fortælle* "narrate," in Vinding's report] so well for children as he did." It is safe to assume that this admiration would find expression somewhere in the *Wake*, and I believe that there are two passages at any rate which distinctly echo Andersen's style.

I am surely not the first reader to hear, among the mingled voices of Anna Livia's return to the sea (page 628), a murmur of pain from "The Little Mermaid." So convinced was I that this was how the fairytale concluded—with the mermaid, like Ondine, returning to the sea—that I had to read and reread it again after two years to admit that in fact it peterpans out in a manner which can be agreeable only to those who like their saccharine straight. Nevertheless, there is surely a touch of un-Joycean sentimentality in Anna Liffey's farewell—"purest *schmalz*," as Professor Tindall observes,<sup>15</sup> calling a spate a spate.

14. There is much more material from *Aladdin* in *Peer Gynt* than can be cited here. See "Oehlenschläger's *Aladdin* and Ibsen's *Peer Gynt*: A Comparison in Theme and Treatment," a Columbia master's thesis suggested to me by Professor Maurice J. Valency. A new translation of *Aladdin*, by Henry Meyer, a Canadian, will soon be available.

15. *A Reader's Guide to James Joyce*, p. 296.

## *Scandinavian Elements of Finnegans Wake*

Much of this unexpected pathos, it seems to me, derives from the sudden appearance of the “cold father” (“Far calls,” 628.13, incidentally, is also “father calls”) who, among other fathers, is probably also the little mermaid’s. Whenever she thinks of home, of the sea, of all she gave up for human form, it is, in Andersen’s words, of “her father’s castle.” ALP’s “I’ll slip away before they’re up,” and so forth, that lonely departure from “all I lothe” (627)—surely there is something in this of the mute sorrow of the mermaid as she leaves her world: “It was as if her heart would break with sorrow. She stole into the garden, took a flower from each of her sisters’ garden beds, cast a thousand finger kisses towards the castle, and rose up through the dark blue sea.” And again, before the “daughters of the air” (who should have stayed in the Darling nursery) preside at her Assumption, “Once more she looked with eyes grown dim upon the [sleeping] prince, cast herself from the ship into the sea, and felt that her body was dissolving into foam.” It is hard to read “Save me from those therrble prongs!”<sup>16</sup> besides, without thinking of Andersen’s little creature whom the witch tells that her legs “will hurt as if a sharp sword went through you . . . every step will be as if you trod upon a sharp knife.” And why, one cannot but wonder, are moments “moremens” in this passage?

The other Anderscene in the *Wake* is so clearly labeled that it is dealt with in the Glossary. It occurs on page 244, and as Joyce has planted the identifying *tommelise* “Thumbelina” in its midst, there is no difficulty in identifying the scraps from that fairytale in the text of the *Wake*. Here the “Wordherfhull Ohldhbhoy” proves himself so incomparably the “bedster” of them all that it would be a pity not to recognize at once what material he has turned from pink lemonade into wine. And is there any significance in the many distortions of “Standerson my ski” which precede the fable of the Ondt and the Gracehoper? There is, perhaps, just “a leettle beetle” of Andersen at his best here too.

16. When, in the course of the *Wake*, does ALP manifest fear of anatomical “prongs”? The lighthouses through which the Liffey passes before reaching the sea are possibly also *phares* and fathers from Virginia Woolf. “Pharphar” (215.1), being in the Anna Livia Plurabelle chapter, also names a river, the Biblical Pharpar of Damascus.

Why Andersen himself seems to attract Dutch terms throughout the *Wake* remains a mystery to me. "Standerson my ski" (413.14; *ski* is pronounced "she" in Norwegian) seems to be "Mevrouw von Andersen," while the Danish speech of Sigurdson on page 430 is called "Dutchener's native." In a letter to Harriet Shaw Weaver (*Letters*, 245) Joyce writes: "I finished my course of 64 Flemish lessons and will use bits of the language I have picked up for friend Sookerson, I think." In the dark like Miss Clavel, I can only murmur "something is not right."

*Jens Peter Jacobsen* (1847–1885)

Joyce's emulation of Henrik Ibsen notwithstanding, the Scandinavian author his work most calls to mind is J. P. Jacobsen, whom Joyce is known to have read in 1904–5.<sup>17</sup> Joyce names this writer in "The Day of the Rabblement" (1901) as a novelist in "that tide which has advanced from Flaubert through Jakobsen to D'Annunzio."<sup>18</sup> I have not read any of D'Annunzio's novels and so cannot judge whether the progression signifies development or is merely chronological, but only J. P. Jacobsen could conceivably be named in the same breath with Flaubert. Joyce need not have read Jacobsen himself to make his pronouncement; this author is the subject of the third essay in Georg Brandes' collection, *Det Moderne Gjennembruds Mænd* (*Men of the Modern Transition*, 1883), following upon Bjørnson and Ibsen. A few excerpts from this study will, I believe, demonstrate why Jacobsen was significant to Joyce and why Joyce lost little time in reading him.

"They considered it their task and duty," says Brandes of these men of the transition or renaissance, "to treat prose with no smaller care than their grandfathers had expended on poetry." Jacobsen's demands went further: "It has been Mr. Jacobsen's

17. Ellmann, p. 200.

18. Repeated, with the addition of Tolstoy, in Budgen, p. 180. The editors of *The Critical Writings* identify Jacobsen with "Jakob Jakobsen," possibly the Dane who in 1901 wrote a book which was published in English translation as *The Place Names of Shetland* (1936). The pertinence of this subject to the *Wake* and Joyce's misspelling of Jacobsen may account for the error.

## Scandinavian Elements of *Finnegans Wake*

wish that one should be able to know the author fully by any chapter, any page, any torn-off scrap from his book.” In what way does Jacobsen achieve this distinction—for his diction and his style are indeed judged to be without equal in Danish literature? Generally speaking, he employs words in common usage, but “when he is forced to, he renews them by a little esthetic broadening [*sanseliggjørende Udvidelse*]”—and here Brandes gives an example which almost foreshadows the *Wake*: “*som blodigrød for blodrød*” “like bloody-red for blood-red.” (Compare “bluddle filth,” 10.8.) Brandes goes on to say that Jacobsen may enrich the dictionary with ten new expressions merely to record some minutely observed detail about the flowers he loves so much, and himself bursts into ecstasies over the lushness of the style. “O you many-flower-hued, flower-white, flower-crammed, flower-teaming hothouse, with your fragrant, scent-saturated haze and vapour,” Brandes exclaims; and as a literal translation cannot do justice to the outburst, I give the Danish below<sup>19</sup> so that the reader may compare “. . . the languo of flows. That’s Jorgen Jargonsen” (621.22). “The rose is white in the darik!” (96.1) could conceivably allude to Jacobsen’s own striking observation, in the course of a trysting scene in *Fru Marie Grubbe*, that red roses look white in the moonlight.

Brandes’ article on Jacobsen is in part the report of an interview with the young author, who had then published a verse cycle, *Gurresange*, *Mogens* and *Other Short Stories*, and *Fru Marie Grubbe*, and who was now projecting the spiritual-autobiographical novel *Niels Lyhne*.<sup>20</sup> Before writing these original works, Jacobsen, a naturalist, had translated into Danish Darwin’s *Origin of Species* and *The Descent of Man*. His scientific bent—besides giving his long descriptive passages the authenticity of close observation—is reflected in the aim he set himself for his next (and, as it sadly turned out, his last) work. In *Niels Lyhne*

19. “O du blomsterbrogede, blomsterhvide, blomstertætte, blomstermyldrende Driehus med din duftfyldte, duftmættede Dis og Damp,” p. 181 in the cited text.

20. “Gurragrunch” (342.17) may be Joyce’s response to a selection from *Gurresange* quoted by Brandes. See the Glossary for *Fru Marie Grubbe* in 495.34 and *Niels Lyhne* in 49.6. Jens Jacobsen may figure in some of the *Wake*’s variations on John Jameson (and Sons). As J. J. he is conceivably identified with Joyce himself.

“the metaphysical [would be] through and through psychological, and the psychological through and through physiological.” What do you say to that? asked Jacobsen. “Write the book!” Brandes replied.

I am not aware of any comparative study of this book with Joyce's *A Portrait*, but it seems to me that even a translation of *Niels Lyhne* would disclose innumerable points of resemblance between them.<sup>21</sup> As Jacobsen's novel is exquisite even in translation (unfortunately the author's fatal illness is reflected in the last third of the book), such a study should be a delight rather than a labor. Whether *A Portrait's* similarity to *Niels Lyhne* bespeaks emulation or merely the fact that Joyce's genius was much in the nature of Jacobsen's is not our problem here. The excellence of Jacobsen's long descriptive passages lies not in themselves, brilliant though they are as such, but because the color, the scent, the very temperature of the scenes he sets act upon the characters' moods and responses. It is only a step, it seems to me, to Joyce's technical incorporation of these affects into his characters' own streams of consciousness.

21. Isolated scenes from *Fru Marie Grubbe* and *Niels Lyhne* may have counterparts in *A Portrait* and in “The Dead.” The only distant echo of *Fru Marie Grubbe* in the *Wake* other than those cited in the Glossary is the rumination of the four old men. There is an utterly delectable symposium in Jacobsen's novel (pp. 174–77 in the Danish text) of old gentlemen who vie with each other in extolling their loves of long ago. “‘Bless you all, how gray you are!’ shouted an old fogey at the head of the table, ‘but the world grows uglier day by day. We can see it on ourselves,’ and he looked around at them, ‘what bucks we once were!’”

## Eight

# Strindberg's Growing Castle

I OPENED this study with the observation that the only qualified translator of “Djoytsch” would be Joyce himself, but that each successive student of some individual foreign language or language group in the *Wake* would find the task easier by virtue of studies already available to him. And, as I proceeded with my work, it appeared that future translators would be further helped by the *Wake* itself, which carries the same message again and again—in the manner of the Rosetta Stone, shall we say. It seemed to me that, between translators “breaking the code” and biographer-critics reading between the lines, we should eventually arrive at a definitive explication of the text. But I must confess that *Finnegans Wake* now strikes me less as being a multilingual puzzle than a palimpsest, whose full meaning cannot be grasped from the extant text alone, however carefully scrutinized. For “Djoytsch” is an enigma because its own creation is involved with the message beneath the surface, whether overlaid or erased.

However hubristic it may be to consider this preconscious sub-surface, especially when our interpretation of the text itself is barely under way, I believe that this study should point to whatever Scandinavian imprint it may have borne. “Bygmester Finnegan” notwithstanding, I suggest that Joyce’s affinity with Strind-

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berg is more significant in the *Wake* than his self-identification with Ibsen. I shall submit evidence that Joyce's interest in Strindberg is affirmed by his own notes to *Exiles*—a play generally compared with Ibsen's *When We Dead Awaken*—by comparing a few excerpts from these notes with others from Strindberg's famous Foreword to *Miss Julie*:

JOYCE: The play is three cat and mouse acts. . . . The bodily possession of Bertha by Robert, repeated often, would certainly bring into almost carnal contact the two men. (p. 123) <sup>1</sup>

The play, a rough and tumble between the Marquis de Sade and Freiherr v. Sacher Masoch. (p. 124)

Is this "ibscene" or Strindbergian? For an echo of Strindberg's Foreword where it deals with the social and psychological implications of Miss Julie's destruction by the valet Jean, consider this note to *Exiles*:

Richard has fallen from a higher world when he discovers baseness in men and women. Robert has risen from a lower world and so far is he from indignation that it surprises him that men and women are not baser and more ignoble. (p. 116)

However, what we are concerned with here is *Finnegans Wake*, and in this connection the following excerpt from Strindberg's Foreword is at least of some significance:

My [characters] are conglomerations of past and present stages of civilization, bits from books and newspapers, scraps of humanity, rags and tatters of fine clothing, patched together as in the human soul. (p. 65)

But as a description of the technique of the *Wake* (and of Circe in *Ulysses*), what could be more explicit than these few lines from Strindberg's introductory note to *A Dream Play*?

Anything can happen; everything is possible and probable. Time and space do not exist; on a slight groundwork of reality, imagination spins and weaves new patterns. . . . The characters are split, double, and multiply. . . . But a single consciousness holds sway over them all—that of the dreamer. Sleep, the liberator, often appears as a torturer, but when the pain is at its worst, the sufferer awakes—and is thus reconciled with reality. For however agoniz-

1. *Exiles* (New York, 1951).

## *Scandinavian Elements of Finnegans Wake*

ing real life may be, at this moment, compared with the tormenting dream, it is a joy. (p. 193) <sup>2</sup>

Our brief look at Earwicker as Bygmester Ibsen concluded with the observation that Yggdrasil flourishes mightily in the *Wake*. We are now going to take a closer view of this “steed of Odin,” but lest we assign the Earwickerian steed too exclusively to Norse mythology, we should observe that it relates to other sources as well. With respect to the first horse-cum-rider in the *Wake*, “Willingdone on his same white harse” (8.16), I should like to pass on to the reader an amusing coincidence in the fact of his appearance precisely in the “museyroom.” I cite from Freud’s *The Technique of Wit*, where Freud, in turn, is quoting an Irish joke reported in J. V. Falke’s *Lebenserinnerungen an eine Reise nach Irland*:

The scene is laid in a wax museum, like Mme. Tussaud’s. A lecturer discourses on one figure after another to his audience, which is composed of old and young people. “This is the Duke of Wellington and his horse,” he says. Whereupon a young girl remarks, “Which is the Duke and which is the horse?” “Just as you like, my pretty child,” is the reply. “You pay your money and you take your choice.” <sup>3</sup>

In the *Wake*, where Wellington and Gautama Buddha are curiously combined as analogues of Earwicker-Shaun (see “Arans Duhkha,” 595.22), it is not surprising to meet Sir Arthur’s “big white harse” as Siddhartha’s “speak quite hoarse” (334.16). This is Kanthaka, whom the reader will find in “The Great Retirement,” <sup>4</sup> a chapter in the legendary life of the Buddha, where Kanthaka, though he does not quite speak, participates in the action with a thoughtful interior monologue. Earwicker’s “steed,” however, is something more than a Freudian “big white harse,” Gautama’s “speak quite hoarse,” or an aberrant, Lokian “innwhite horse” (510.30). (See “lokistroki,” 221.9.) Hindu Scripture contains a chapter on “The Sacrificial Horse, the Universe,” <sup>5</sup> which is both

2. *Six Plays of Strindberg* (Garden City, N. Y., 1955). William York Tindall cites this passage in connection with Circe in *Forces in Modern British Literature* (Vintage Edition, 1956), p. 227.

3. *The Basic Writings of Sigmund Freud* (New York, 1938), p. 673. Professor Tindall anticipated his student in this discovery. See *A Reader’s Guide to James Joyce*, p. 260, where he gives it a mere footnote.

4. *The Bible of the World*, ed. Robert O. Ballou (New York, 1939), p. 192.

5. *Ibid.*, p. 37.



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the body of the universe and the steed of gods, demons, and men; but this steed, being insentient and extra-temporal, is neither like the Eddic Yggdrasil, which "great evil suffers / Far more than men know" (*Grimnismol* 35), nor like Earwicker's phallic coarser. Fortunately for the explicator, the *Wake's* eclectic Yggdrasil, like Sinbad the Sailor at *Sechseläuten*, appears in a context which reveals both its origins and its application:

The ghastrcold tombshape of the quick foregone on, the loftleaved elm Lefanunian above-mansioned, each, every, all is for the retrospectioner. Skole! Agus skole igen! Sweet some auburn, cometh up as a selfreizing flower . . . (265.3)

Now, where in Scandinavian literature do we find a "retrospectioner" going to "school, and school again"? In Strindberg's *A Dream Play* (1902), which also contains a self-rising, self-"exciting" (German *reizen*) flower: the giant chrysanthemum which bursts into bloom atop the Growing Castle at the climax and end of the play. And the castle itself? Of it the Glazier observes to Indra's Daughter, "Yes, it's grown six feet, but that's because they've manured it. And if you look carefully, you'll see it's put out a wing on the sunny side."

Strindberg's phallic castle, then, resembles Yggdrasil "the Steed of Odin" as a tree. But, like the castle, Joyce's "selfreizing flower" alludes to a cosmic structure as well, a self-"traveling giant" (German *reisen* "travel," *Riese* "giant"), the Hindu lingam. This concept of an expanding universe is to be found in "The Origin of the Lingam,"<sup>6</sup> a myth which, I submit, is directly alluded to in the *Wake* in 358.13: "when I have remassed me, my travellingself, as from Magellanic clouds, after my contractual expenditures . . . I am big altoogooder" (Italian *alto* "high," Danish *guder* "gods").

It is especially satisfying to be able to confirm an allusion in the *Wake* by its applicability to *Ulysses*, and happily for us Bloom—indeed, Odin-Bloom—appears in the "travellingself . . . altoogooder" passage as the lord of the lingam in one of the two wittiest parentheses of the book. These parentheses surely allude to a statue at the Musée Guimet in Paris, "The

6. Heinrich Zimmer, *Myths and Symbols in Indian Art and Civilization*, ed. Joseph Campbell (New York, 1946), pp. 128–30.

## Scandinavian Elements of *Finnegans Wake*

Origin of the Lingam,"<sup>7</sup> which shows the cosmic phallus as it is constituted at the conclusion of the myth, with Brahma the gander high on one side, Vishnu the boar low on the other, and Shiva peeping out of an aperture in the middle. In 357.20: "(when I doot my sliding panel and I hear cawcaw)," Earwicker, like the speaker in the Cyclops chapter of *Ulysses*, is in the "lamatory," but his "relieving purposes" also involve re-living, "a wake from this or huntsfurwards." If Earwicker-Odin hears his "cawcaw," perhaps Bloom hears "cuckoo," or cuckold. But looking at himself with his naked "I,"<sup>8</sup> Earwicker sees himself: "(when I ope my shylight window and I see coocoo)" (358.1). This second variation is an even funnier comment on the statue if read as "(when I ope my shylight window and I say peekaboo)," based on Danish *sige* "say" and German *Guckguck* "peekaboo."

When, one wonders, did Bloom enter that "lamatory"? Perhaps when we fully understand the *Wake* we shall discover fresh evidences in *Ulysses* of Joyce's preoccupation with comparative religion and linguistics. Bloom's original name, for instance, is Hungarian *Virág* "Flower," and in the bath (*Ulysses*, page 85)<sup>9</sup> Bloom sees his generative organ as a "languid, floating flower." In Hindu Scripture, Viraj is "the male half of Brahma, typifying all male creatures."<sup>10</sup> Noting with what abandon Joyce combines the Hindu and Buddhist pantheons, and recalling that Bloom sleeps in a posture suggestive of the Buddha, we should perhaps compare Bloom's interior monologue in the bath both with the high gods of the lingam and with Buddha Vajra-Sattva. For observe that Vajra is "the thunderbolt, also male organ," while Danish *vejr* means "weather," and observe Bloom's "Heavenly weather really," the *Wake's* "bygger muster of veiryng precipitation" (324.27).

But what about the "Lefanunian above-mansioned"? The House by the Churchyard in the *Wake*—aside from naming

7. *Ibid.*, Plate 30.

8. After Joyce's remarks about "doubleyou . . . reminding uus ineluctably of nature at her naturalest" (120.28)—a voyeur's view of wee widgers (see "Two draws," 610.36)—the symbolic form of the "I" surely requires no explication.

9. Strictly speaking, Bloom foresees himself in the bath.

10. My definitions are from the glossary of *The Bible of the World*.

LeFanu's novel and suggesting the Danish philosopher—strongly resembles the protean lodge of the *Dream Play*, with its mysterious door which bears a clover-leaf window or aperture. In the *Dream Play* the lodge is ambiguously involved with the castle; the Officer, though a prisoner in the castle, emerges old and white-haired from the lodge, carrying the bare stems of the bouquet for his love Victoria. In the *Wake* "the gigantig's lifetree, our fire-leaved, lover-lucky blomsterbohm" (55.27; "our fire-leaved or four-leaved lover-lucky flowertree") has "roots they be ashes with lustres of peins." One could go on almost indefinitely collating excerpts from the *Wake* and from the *Dream Play*, once we recall a few points regarding Strindberg's lodge.

The first of these is that the Glazier who eventually opens the door to the lodge is really an astronomer, Urbain J. J. Leverrier (1811–1877), the play on French *le verrier* "the glazier" being an interesting example of pre-Joycean name-punning, which in the *Wake* is both more prevalent and more salacious than some explicators have yet discovered. Insofar as Joyce's "Lefanunian" is "above-mansioned" and requires the probing of an astronomer, it may relate not only to the *Dream Play* but to Heinrich Zimmer's *Maya der indische Mythes* (1936), a copy of which Joyce received from Zimmer in 1938. Joyce had a number of notes to *Maya* recorded for him which appear in the *Wake*, and among these is the item that in Hindu myth Heaven = woman and Earth = man.<sup>11</sup> But essentially the paradoxical features of the "house by the churchyard" are already fully developed in the *Dream Play*, as is evident when we see what Strindberg means by that four-leaf clover (what we would call a "club" in playing cards) on the door of the lodge. In Sweden such a cut-out on a door does not invariably label the enclosure as a privy or outhouse (? "oatshus," 320.11), though a "heart"—at least in Denmark—does. But, in either country, if the key to such a door is tagged with a lobster claw, there is no doubt in the matter. This explains Earwicker's "lobestir claw" (311.10) in a context which conceals an

11. Connolly, *The Personal Library of James Joyce*.

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allusion to Strindberg's "larder" under the guise of a burlesque of *The Book of the Dead*—to mention only one appearance of lobsters in the *Wake*.

Finally, let us note that in the *Dream Play* the mysterious door appears again and again—first, presumably on a brown cupboard in the remembered childhood home of the Officer, Strindberg's major surrogate in the play. Next, the cupboard itself becomes a door, apparently to the Stage Doorkeeper's lodge, "with an air-hole shaped like a four-leafed clover." "It looks like a larder door I saw when I was four years old," says the Officer, puzzling why the Opera where his love sings, being without a kitchen, should have a larder. Thereafter, the "clover-door" is a document cupboard in the office of the Lawyer, another self-portrait of Strindberg. Later, in the church where doctorates are conferred, it leads to the vestry. It may next appear on the quarantine shed where "He" and "She" are obliged to spend forty days and forty nights, though the sometimes vague text of the *Dream Play* does not specify. (Joyce seems to think it does: compare "Farety days and fearty nights," 312.9, "(the scorchhouse)" 454.33—with attention to the symbolic form of the parentheses—and "wishwashwhose, Ormepierre Lodge" 614.3.)<sup>12</sup> Last, with all society converging upon it to witness its opening, the door is thought to conceal nothing less than the riddle of the universe. However one interprets these mutations in the *Dream Play*, they equip the reader for the game of locating and understanding the corresponding structure in the *Wake*, whose many mansions, true to the womb-tomb "perplex," are generally the same House by the Churchyard.

Since the *Wake* combines the Hindu version of an expanding universe with a Strindbergian "incessantlament" (614.2) temporal race which culminates in orgasm and destruction, it is fitting that Earwicker's tower, like the Growing Castle, is surmounted by "a burning bush abob off its baubletop" (5.2). "*Cherchons la flamme!*" (64.28). The lady is to be found in as rich a piece of

12. Allusion to Noah's forty days on the Ark and to Jesus' in the wilderness may be considered implicit in the *Dream Play*. "The scorchhouse," Professor Tindall notes, also names a Dublin pub, The Scotch House; my third reading of "Hyam Hyam's" (455.23) is based on this information.

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"Djoytsch" as we could ask for in 28.1, where she is "queenoveire." Phonetically, she is "queen of fire" and "queen of Eire," as well as Guinevere. In the pidgin English which follows she is a little "grass woman," that is to say, "glass woman," or Cinderella: Joyce is taking note of the fact that the glass slipper of the English version of this fairy tale results from a mistranslation of French *vaire*, the fur *vair*, as *verre* "glass." And, leaving aside the *Dream Play*, she seems also to be the queen of Buddha Vajra-Sattva, as of Ygg or Odin—for the "good trout" brings us back to that hermetic conubial bedchamber.

But "Shee, Shee" is far more than the "Cinderenda" of all Earwicker's drumming and dreaming (see 590.26). In *Ulysses*, Molly Bloom is Gea-Tellus "Earth-Earth"; in the *Wake*, Anna Livia is earth, fire, and water<sup>13</sup>—three of the four elements in classic and medieval physics. Indeed, unlike Strindberg's Daughter of Indra who descends to earth to find human life pitiful, Anna Livia is *Liv* "Life" itself. It should be recalled that all of the *Dream Play* is "Prologue"—presumably to an awakening—as all of the *Wake* is, in a sense, a prologue to itself. But although, like the Daughter of Indra, she departs at last to her father, Anna Livia's farewell is the beginning of a return. Molly's "Yes" is Liv's "Finn, again!"

13. See 330.36 in Glossary.



# Glossary





## Introductory Note

THIS SECTION is intended for use in connection with *Finnegans Wake*; the numerals preceding each item indicate the page and line where the item appears.

Foreign terms are Danish unless otherwise stated; Dano-Norwegian is identified only when it differs from Danish.

When a distortion contains elements of German and Danish, both are cited, even where German predominates in the term. In some cases this is because the context is Scandinavian, in others because Danish pronunciation is approximated rather than German.

Phonetic transcription of Danish terms is given in support of readings which, orthographically, might puzzle the reader. The symbol † indicates Danish terms and expressions used by Joyce which are not idiomatic.

The Glossary does not record all appearances of the same Danish word or distortion of Danish in cases where the repeated item appears frequently in a brief span of the text. (See Hart's Concordance for these.) Minor distortions involving phonetic mimicry are noted en masse where they appear in concentration in the text. Etymological play involving Scandinavian influences on the English language is noted only where it contributes to meaning. In general, whatever the reader can find for himself or can recognize without repeated notation is omitted.

It may be assumed that some terms, allusions, and distortions have eluded me. Furthermore, as the reader will see, the items listed range immeasurably in significance and vary as to their Danish content in relation to English or to other languages. For these reasons, an attempt at exact quantification would be premature and even misleading. The brief statements about the concentration of Danish in each chapter which precede the listings from that chapter are offered not as an exact estimate but as a general indication.



## Book I   ❁   CHAPTER 1

**B**YGMESTER FINNEGAN and the ballad “Finnegan’s Wake.” The highest concentration of Danish in this chapter occurs in the Mutt and Jute sequence, where it reflects the Scandinavian history of Dublin. Thereafter, Earwicker as an ostman accounts for the densest infusion of Danish, particularly in the story of the Prankquean. A few allusions to Norse mythology in connection with the pub suggest its affinity with Valhalla, while ALP as *Liv* “Life” appears to attract Danish in her role as collector, perhaps with reference to Scandinavian kitchen middens.

- 4.6 boomeringstroms Danish *strøm*, German *Strom*, stream.  
4.7 larms Danish *larm*, German *Lärm*, noise, clamor. Also French *larmes*, tears.

**Killykillkilly** Combines war (English “kill-kill-kill”) with church (Gaelic *cill*) and sex; the “cuddleys” being “sinduced” in the following lines suggest Danish *Kille-kille-kille!* meaning “Tickle-tickle-tickle,” a teasing exclamation by the aggressor—the “father of fornicationists” of line 12, no doubt—which accompanies the act.

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- 4.15 **elms . . . asks** *Aske*, ashes; *ask* or *asketræ*, ash tree. In Norse mythology Ask and Embla, or Ash and Elm, are the first man and woman: Adam and Eve.
- 4.18 **Bygmester** *Bygmester*, master builder. The Norwegian title of Ibsen's *The Master Builder* is *Bygmester Solness*.  
**freemen's murer** Freemason. A cross, phonetically, between Danish *frimurer* and German *Freimaurer*.
- 4.35 **waalworth** A Woolworth Building, a whale-worth building. German *Wal*, Danish *hval*, whale.
- 5.1 **himals** Danish, German *Himmel*, sky, heaven. A suggestion of the Himalayas in the spelling.
- 5.13 **agentlike** Danish *egentlig*, German *eigentlich*, exactly, properly speaking. "Municipal," in the following line, suggests as well the meaning "like a policeman," by way of French *agent de police*.
- 5.31 **stonengens, kistvanes** Stony meadows and kistvaens (box-shaped tombs). *Eng*, meadow; *engen*, the meadow. The German, Danish adjective *eng*, narrow, confined, may also be hinted at. But the sense of movement and noise conveyed by the context—"carhacks," for example, is possibly Gaelic *carraig*, rock—leads one not only to hear "stone engines" in the first term but to note the similarity of the second to *lighiste-vogn*, hearse.
- 6.8 **howd . . . hoddit** *Hoved*, head. "Hoddit" is presumably "hod, it" as well as Norwegian *hodet*, the head.
- 6.11 **For whole the world to see** Mimics Danish *for hele verden at se*, for all the world to see.
- 6.20 **Hanandhunigan's** *Han*, he. *Hun*, she.
- 6.36 **fjord to fjell** *Fjord*, bay. Norwegian *fjell*, Danish *fjæld* or *fjeld*, mountain.
- 7.10 **baken** Compare *bagen*, the activity of baking. Since HCE is Howth, there may be a suggestion also of *bakken* (*bakke* + *-en*), the hill.
- 7.27 **med** *Med*, with.
- 7.34 **bagsides** *Bagside*, back, rear.

- 7.35 **ombushes** Ambushes, but with a *double-entendre*, since *om* means about, around, and sounds like French *homme*.
- 8.22 **boyne** English *boy* plus Danish *-ne*, both plural ending and definite article, therefore “the boys,” although the context calls for “boys.” As this passage contains the names of numerous battles, Joyce is also naming the Battle of the Boyne. See Glossary, 126.22, 341.5.
- 10.15 **Hney, hney, hney!** Combines three neighs with *Nej, nej, nej!* No, no, no! The familiar form of this exclamation of astonishment or dismay—*næ, næ, næ!*—does, in fact, sound like a whinny.
- 10.36 **Skud** *Skud*, a shot, a plant shoot; *skød*, lap (of the human body).
- 11.2 **kvarters** *Kvarter*, quarter, district.
- 11.3 **Thon’s** Thund, “The Thunderer.” (*Grimnismol* 54: “Now am I Odin, Ygg was I once, / Ere that did they call me Thund.”) This spelling of Thund seems to foreshadow “Thom” (506.28, etc.), and to add the concept of a god of thunder to the aspects of a god of creation which “Thom” illustrates. See Introduction, “Djoytsch.”
- 11.5 **liv** *Liv*, Life. (Professor William York Tindall points out that “liv” is also the Roman number 54, which stands for Anna Livia. Compare 586.23, which gives Earwicker’s number, 57, not only in a puzzle based on Danish but in “roamer’s numbers.”)
- 11.9 **peacefugle** *Fugl*, bird.
- 11.10 **pringlpik** *Pikke*, to peck, to pick up. Norwegian *pik*, girl.
- 11.23 **foder allmicheal** This item is potentially linked to so many others in the context that it resists identification. *Foder* means fodder, which goes with “parson of cates.” But in a passage where Massachusetts has become “masses of shosets,” it is more likely a distortion of *fødder*, feet. The twins are symbolized by feet, as children in general by shoes; so that, paired with “nickelly nacks,” it is almost certainly meant to suggest Nick and Mick. At the same time we cannot ignore the indication of largeness in “micheal” (Old Scandinavian *mikill*, English “mickle”), which not only gives a ring of “father al-

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- mighty” to the term but seems to oppose it to knickknacks, small things.
- 11.34 **so sair! so solly!** Suggests, besides mimic apologies, *Saa sær!* So odd, bizarre, singular. So sole-ly!
- 11.36 **for ever a picture** Mimics Danish *for endhver et billede*, to every picture.
- 12.4 **while Luntum sleeps** *While London Sleeps*, a melodrama. Compare 244.34. Also “while snugly they sleep.” *Lunt*, snugly.
- 12.31 **Olaf . . . Ivor . . . Sitric** See Introduction, “H. C. Earwicker the Ostman.”
- 13.13 **Fiery Farrelly** Fiery as an adaptation of French *fier*, proud, plus Farrelly as a play on Danish *farlig*, dangerous, may equal Lucifer, though it should be said that *farlig* does not carry the connotations of our French-derived “dangerous.” This interpretation identifies Fiery Farrelly with Nicholas Proud of 12.25 and opposes him to Miry Mitchel of 13.9. (Russian *mir*, peace: peaceable Michael.)
- Lokk** As a proper noun this may be Loki, the Norse god or demigod of mischief, who is presumed to have originated as a god of fire. In *Voluspá* 18 he is mentioned, under his older name of Lothur, as giving heat to the first man and woman, Ask and Embla. Lokk as a verb—besides primary “look”—draws on Danish *lokke*, German *locken*, to lure, enchant, decoy. In its nominal sense of a decoy it may also reach forward to the “magic lyer” of line 17.
- 13.22 **Dyffinarsky** Joyce notes this as a misprint of Dyfflinarsky. Dyflin is Dublin in Snorri’s *Heimskringla*. According to Hali-day, whom Joyce is known to have read, Dyflinarskidi was “a territory around the city.” (*The Scandinavian Kingdom of Dublin*, p. 20.)
- 13.23 **fear** Danish *fire*, German *vier*, four; both [fir].
- 13.34 **hvide Whalfisk** *Hvid hvalfisk*, white whale. *Hvalfisk* is an archaic term; in modern Danish, *hval*.
- 13.36 **Baalfire’s** *Baal*, fire, bonfire.
- 14.3 **swart goody** Swedish *svårt gode*, Norwegian *svært gode*, mighty good.

- 14.16 **ginnandgo gap** *Ginnunga-gap*, the Chaos of Norse mythology.
- 14.18 **sultrup** This word has the form of a Danish place name, and *sult* by itself means hunger. However, the only interpretation—suggested by another oxymoron in the same sentence (see next entry)—would be a play on “fed-up,” which is too farfetched.
- 14.20 **the Dannamen gallowis banged pan the bliddy duran** The foreign Dannamen seem to be banging on the bloody door. Or it may be they are banging on the hardheaded, stubborn (Gaelic *dúr*), yet soft, gentle (Danish *blide*) natives. According to the *Ynglinga saga* in *Heimskringla*, the Danes got their name from a King Dan. The ancient Irish Tuatha De Danann was named after the goddess Dána. “Gallowis” Dannamen would seem to be foreigners, from Gaelic *gall*; but whether they are invading Dananns or invading Danes is by no means clear, if we are in the era of “ginnandgo gap between antediluvian and annadominant” (line 16).
- 14.31 **fredeland’s** *Frede*, to protect, preserve. *Fredelig*, peaceful.
- 15.14 **norgels** Possibly gals from *Norge*, Norway.
- 15.16 **Elskiss thou may, mean Kerry piggy?** *Elsker du mig, min kære pige?* Do you love me, my dear girl? Also: Do you love me, my dark girl? Joyce apparently subscribed to the popular derivation of Kerry from Gaelic *ciar*, dark, dusky, although P. W. Joyce equates Kerry with Ciarraidhe, the race of Ciar, son of Fergus and Maeve (*The Origin of Irish Names of Places*). Compare “duncledames”—German *dunkel*, dark—as opposed to “hellish fellows”—German *hell*, light, fair.
- 16.5 **toller-day donsk?** *Taler De Dansk?* Do you speak Danish?
- 16.6 **tolkatiff** *Tolker De*, do you interpret. Primarily “do you talk,” perhaps incorporating “talkative.”
- 16.7 **saxo** This is probably Saxon, and not a reference to Saxo Grammaticus, who appears in 304.18 and 388.31.
- Clear all so!** Clear, then. German *also*, Danish *altsaa*.
- 16.17 **I became a stun a stummer** I became a mute for a while. *Stund*, while, moment, time. *Stum*, mute, dumb. German *Stummer* (noun), mute.

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- 16.34 **Cedric Silkyshag** Sitric Silkybeard, half-Norse king of Dublin. See Introduction, "H. C. Earwicker the Ostman." "Sylvan coyne, a piece of oak" (line 31) and "How wooden I not know it" (line 33) relate to Wood's halfpence, the subject of Swift's *Drapier's Letters*. For Sitric's connection with coins, see 313.24.
- 17.8 **Wid wad for a norse like?** *Med hvad for*, with what sort of.
- 17.14 **forsstand** *Forstand*, understanding; *forstaa*, understand.
- 17.18 **skull** *Skal*, shall; *skulde*, should, would.
- 17.23 **Finishthere Punct** *Punkt*, point. Used here in the sense of peninsula (Finisterre).
- 17.24 **brack** *Brak*, brackish.
- 17.31 **'Stench!** This looks like "stench," but the apostrophe suggests *Just tænk!* Just think! Imagine! Joyce was possibly amused by the fact that such an expression (not a Danish idiom) would sound like "You stink!"
- 17.32 **Llarge by the smal** Danish, Dutch *smal*, German *schmal*, narrow. Compare Middle English *smal*. Danish *large*, generous, liberal. Besides opposing large to small, the context does not rule out generous versus narrow in the figurative sense, although Danish *smal* means physical narrowness only.
- 17.35 **drukn on ild** A paradox rather than the opposition which the immediate context would appear to call for, this phrase—allowing for the ambiguity of its preposition—means "drowned in fire." Note how close it is also to "drunk on fire." *Druknet*, drowned. *Drukken*, intoxicated. *Ild*, fire.
- 17.36 **leebez luv** Probably "life's love" (Danish *liv*) as well as "love's love" (German *Liebe*). Similarly:
- 18.13 **viceking's graab** Both German *Grab* and Danish *grav*, grave or tomb. A viking grave or grove-planted mound: a howe. Probably also "viceroy's grab," and possibly an allusion to Ibsen's *Kjæmpehøjen*, *The Viking's Barrow*, although "Stor-mount" (28.22) may be Joyce's translation of that title. (Joyce's frequent play on the interchange between *b* and *v* starts on page 3, line 10, where "venissoon" incorporates blind old Isaac's benison by this means.)



- 18.14 **Hwaad!** *Hvad!* What! A Scandinavian would object that, properly speaking, double *a* gives the sound [o] or [ɔ], and that Joyce's distortion is therefore nearer in sound to irrelevant *vaad*, wet.
- 18.34 **Futhorc** The runic alphabet.
- 18.35 **flintforfall** *Flint*, as in English, flintlock musket. *Forfald*, decay, disrepair.
- 19.4 **tomtummy's** *Tom* [tʌm], empty.  
**ragnar rocks** Ragnarok.
- 19.31 **lumpend papeer** Danish †*lumpen papir*, scurvy paper. German *lumpen Papier*, ragged paper.
- 20.12 **endlike** German *endlich*, Danish *endelig*, finally.
- 20.19 **sytty** Norwegian *sytti*, seventy.
- 20.28 **folty barnets** *Barnets*, the child's. If "forty children" were all that Joyce intended to say, Danish *børn*, children, would be correct. But he seems to be referring to the forty hats of his critic, Rebecca West, so the distortion may be read not only as "forty children" but as "forty bonnets," or even "faulty bonnets."
- 21.22 **warlessed** ? Compare *varlys*, jack-o'-lantern.
- 21.24 **swaradid** *Svarede*, answered. Or *svare*, answer, plus English "did": did answer. Compare "handworded" (line 20): German *antwortet*.
- 21.25 **brannewail** Probably a cry of "Fire!" *Brande*, fires, conflagrations. Contains Branwen, as "grannewwail" (22.12) does Grania.
- 22.2 **brodar and histher** Brother and sister. *Broder*, brother. "Histher" alludes to Swift's Esther Johnson and Esther Vanhomrigh, respectively his "Stella" and "Vanessa."
- 22.36 **ladbroke breeks** The cognomen *Lodbrók* of Ragnar *Lodbrók* means "shaggy breeches." *Ladbroke* is also the name of an Irish town.  
**cattegut** Catgut, with a suggestion of *Kattegat*.
- 23.4 **ordurd** *Ord*, word. Hence probably "spoke," as well as "ordured," and the suggestion of "ordured."

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- 23.19 **Norrônesen** Son of Norwegians. *Norröna* is cited by Mosen as the medieval name for the language of the Norse and Icelanders.
- 23.32 **halibutt** Possibly, in this context, includes *hale*, tail.
- 24.7 **Unfru-** While simply a distortion of Humphrey, this suggests *uden frue*, without wife, in view of “windower’s house” (Shaw’s *Widowers’ Houses*) in line 9.
- 25.14 **till the drengs** To the boys; to the warriors; to the drengs. *Dreng*, boy. Old Norse, Old English *dreng*, warrior.
- 25.21 **to free** ? *Fri*, to woo, propose to.
- 25.22 **skull!** *Skaal!* Here’s to you!
- 25.28 **Brettland** *Bretland*, originally Wales, now poetic form for Great Britain.
- 26.26 **holmsted** Homestead. Also †*holm sted*, island place.
- 27.28 **angst of** *Angst for*, afraid of.
- 28.5 **her lex’s salig** A pun on Latin *lex Salica*, this can also be read to mean “her smoked salmon is salty,” “her law is blessed,” or “her salmon leap” (Leixlip). Swedish *lax*, Danish *laks*, salmon. *Saltig*, salty. *Salig*, blessed. Latin *saltus*, a leap.
- 28.19 **abbely dimpling** Apple dumpling? *Æble*, apple.
- 28.22 **Stormount** ? Great mountain. *Stor*, large, great.
- 28.26 **Selskar** See 626.18 in Glossary.
- 28.27 **Viv** Norwegian *viv*, wife, mate; also Danish, although archaic.
- 29.3 **deadlop** (aloose!) Two of the insects in this buggy passage: *loppe*, flea; *lus* [lus], louse.
- 29.8 **twilling** *Tvilling*, twin.
- 29.24 **waxenwench** Danish *voksen*, German (*ge*)*wachsen*, grown up.

## Book I CHAPTER 2

**T**HE SLIGHT USE of Danish in this chapter, chiefly in “The Ballad of Perse O’Reilly,” relates to Earwicker as a Norwegian god and mortal.

- 30.1 Iris Trees and Lili O’Rangans** As we are concerned here with the genesis of HCE’s name, these names of two Irish women may also mean “histories” and “little men.” Danish *lille* means “little,” while orang in orang-utan stands for “man.”
- 33.4 folksforefather** *Folkeforfatter*, popular author. HCE appears to be the forefather of popular authors; on page 32 he is credited with *The Thousand and One Nights*, “falsely” attributed to Sheherazade and her sister Dunyazade.
- 33.35 quidam** Possibly Quidam of Quidam’s Diary in “Guilty?/Not Guilty?” by Søren Kierkegaard (*Stages on Life’s Road*, 1845). See Introduction on Kierkegaard for this entire passage.
- 34.3 Gamellaxarksky** *Gammel lax*, old salmon, which in the *Wake* may also mean old Solomon. See Introduction for “Solomon’s Dream,” part of Quidam’s Diary.

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- 34.5 **Ibid** If “quidam” is Kierkegaard, then “one even greater, Ibid, a commender of the frightful,” is sure to be Ibsen. See Introduction on Kierkegaard.
- 34.6 **sulhan sated** *Sulten*, hungry, the hunger. ? “Hunger sated,” or “sultan seated,” or “sultan sated.” Compare the ambiguity of “Shackleton Sulten” (317.15).
- 34.12 **homeur** Danish *hummer*, French *homard*, lobster.
- 34.28 **hwere** Compare *hvor*, where.
- 35.13 **his schulder** His shoulder (Danish *skulder*, German *Schulter*), or his debts, guilts (Danish *skylder*).
- 36.5 **Morganspost** Danish, German *Morgen*, morning.
- 36.26 **hoath** Howth, from Danish *hoved*, head, as well as “oath.”
- 37.4 **ham** *Ham*, him. (French *homme*?)
- 37.8 **Tyskminister** Taskmaster, but also *tyisk*, German, minister.
- 37.12 **snorler** ? A snarling dog. If so, he would be led *i snor* on a leash. See also 494.36.
- 37.14 **tag for ildiot** *Tak for ilden*, thanks for the light. *Ilden*, literally “the fire,” would normally be used in this case, rather than *lyset*, the light. But perhaps rather “a take for Eliot”? *Tage*, to take.
- 37.16 **kveldeve** *Kveld* or *kvæld*, evening, eve.
- 37.33 **senaffed and pibered** German *Senf*, mustard. Danish *peber*, pepper.
- 37.35 **snevel season** *Sne*, snow, suggests a sniffly, perhaps a snively, Noël.
- 38.11 **persicks** Swedish *persika*, peach. Compare:  
**armelians** *Prunus armeniaca*, apricots  
**Pomeranzia**, from German *Pomeranze*, orange.  
The context, with its Freudian disguise of Isobel as “Bareniece Maxwelton,” calls to mind that according to Hilde Wangel, master builder Solness was going to name her kingdom “Ap-pelsinia,” which is the Danish equivalent of “Pomeranzia.” The combination of “dumbestic husbandry” and church references in the context may indicate that “persicks” is a reference to Monsignor Persico, sent by Leo XIII on a mission

- to Ireland to dissuade Parnell from supporting the movement for ownership of land by the Irish peasants, 1887.
- 38.15 **manfolker** Compare *et mandfolk*, a he-man, in contrast to “they old hens” (line 18).
- 40.25 **natigal** The resemblance of this term to *nattergal*, nightingale, is incidental to *natte-*, night-, plus *gal*, mad: night madness. (Plus English “gall.”) Compare “twoodstool” (line 23), a toadstool, or the two stools between which Shem is apt to fall, and containing Old English *wod*, mad. See Introduction on Kierkegaard for this passage.
- 41.14 **shinkhams** Danish *skinke*, German *Schinken*, ham.
- 41.26 **soed lavender** Sweet lavender. *Sød*, sweet.
- 42.13 **balledder** *Ballader*, ballads; balladier. Also *ballader*, riotous goings-on, brawls. Possibly a suggestion of *edder*, venom, à propos “The Ballad of Persse O’Reilly.”
- 44.19 **brumming** *Brumme*, growl, buzz, hum. (Professor Tindall adds that there is a suggestion in “cumming . . . brumming” of the *mot de Cambronne*. The *mot* is *merde*, and the thunder in this passage does suggest it.)
- 46,v.12‡ **hammerfast** Hammerfest, Norway.
- 46,v.17 **Cookingha’pence** ? *København*, Copenhagen. Ha’pence” may allude to the meaning of *København*: Merchants’ Haven.
- 46,v.19 **min** *Min*, my.  
**gammelhole** *Gammel*, old, ancient.
- 46,v.20 **Og as ay are at** Compare *og som jeg er et*, and as I am an . . . (Note that “at” is the equivalent of the neuter article, *et*, which applies neither to god nor cod.) “Og” may double here as Gaelic *og*, young, so that the verse may conceal the meaning “young as ever is an ancient old Norwegian god.” “Camel” in the following line is presumably *gammel*, old, by analogy with cod for god.
- 47,v.15 **frew** *Fru*, Mrs.

‡ v.: verse

## Book I CHAPTER 3

**A**N AGING tennis player about whom Joyce had to be circumspect may have drawn the Swedish, and some mimicry of Swedish too tenuous to document, into this chapter—a concentrate of allusions to literature, autobiography, legend, and scandal. Yggdrasil (combined with the shamrock) as the tree of life, Ginnunga-gap, and the Wellington Monument as a sort of Odin Stein or menhir account for the scattering of Danish.

- 48.5 **kingsrick** Kingdom. Danish *kongerige*, modified by Swedish *rike* and with *konge* translated. Or perhaps obsolete English *kinrick*.
- 48.16 **Eyrawyggla saga** *Eyrbyggja saga* (one of the great Icelandic family sagas) and Earwicker saga.
- 49.6 **Shuley Luney** Primarily the Irish song “Shule Aroon,” but the context relates closely to the hero of J. P. Jacobsen’s *Niels Lyhne*. Observe the *h* in “alohned”—a hint? Danish *lune* [ˈlunɪ], caprice, whim, mood. See Introduction for Jacobsen.
- 49.28 **Sheawolwing** See Introduction, “H. C. Earwicker the Ostman,” for Ota, wife of Torgils, or Turgesius.

- 49.29 **glimt** *Glimt*, gleam, glimpse, flash.
- 50.5 **Han var** *Han var*, he was.
- 50.19 **treu and troster** ? Gaelic *treun*, champion, hero. Danish *trøster*, comforter, consoler.
- 51.14 **haardly creditable edventyres** Hardly credible fairy tales. *Haard*, hard. *Eventyr*, fairy tale, adventure.
- 51.15 **Enkelchums in their Bearskin ghoats** Bachelors in their bearskin coats. *Enkel*, single, is present in *enke*, widow, *enkemand*, widower. A bachelor is called either *en ugift mand*, an unmarried man, or *en pebersvend*, literally a pepper-swain. "Enkelchums" is possibly meant to suggest that the three soldiers in the "Eyrawyggla saga" (48.16) are English. Compare the similarity of "Enkel" to Danish, German *Engel*, angel, with Saint Gregory's famous pun on Angles and angels. At the same time, Joyce describes the "Enkelchums" as berserkers, so called because they wore bearskin *sarks*, shirts.
- 51.16 **Thorkill's time** The time of Torgils (Turgesius), who conquered Dublin in 836, or the time of Thor's worship. Gaelic *cill*, church.
- 51.19 **wholebroader** *Broder*, brother. Compare "halfsinster" (line 18).
- 52.9 **Tolkaheim** Home or station by the Tolka River, Dublin. The theme of exploration is entering into the text, and it is noteworthy that Amundsen named the stations of his progress towards the South Pole Framheim (anchorage site of the ship Fram), and so on. The flag of Norway which he planted at the pole he called Polheim. Compare "van Demon's Land" (56.21), Van Diemen's Land, or Tasmania, and "Angel" (56.26), Archangel.
- 52.16 **Our Farfar** Literally "our father's father." *Farfar*, paternal grandfather.
- 52.17 **doyne** *Døgn*, twenty-four hours. "Doyne" is presumably the plural, *døgne*, in the sense of "days." Compare Middle English *day natureel* (Chaucer, *Squire's Tale*, line 116).
- 52.36 **stilling** *Stilling*, situation, pose, attitude. *Stille*, calm, hushed; or to set, place.

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- 53.3 **kusin of kristansen** Cousin of Christian-son. Swedish *kusin*, cousin.
- 53.4 **os** *Os*, us.
- 53.6 **tingmount.** *Ting*, court, parliament. Compare Old English *þingian*, to negotiate. "Tales of the tingmount" suggests the sagas, which were recited at the gatherings of the *ting* in Iceland and Norway, as well as tales about the tingmount.
- 53.24 **lekan** Norwegian *leken*, sportive, playful.
- 53.26 **kreeksmen** *Krigsmænd*, warriors.
- 53.27 **gothsprogue** *Sprog*, speech, language.
- 53.28 **bester** This "bester," I think, is *bedste*, grandfather, in connection with "sonsons grandson" (line 33): *sønnesøn*, grandson.
- 54.9 **storthingboys and dumagirls** Storting: Norwegian Parliament. Duma: Czarist Russian Parliament. (Compare line 8: Ulemá, Sobranje, respectively Moslem and Bulgarian names for assemblies.) Also "stuttering boys and dumb girls." *Dumme*, dumb.
- 54.10 **Huru more Nee, minny frickans?** Swedish *Hur mår ni, mina fröken?* How are you, my young ladies?
- 54.11 **Hwoorledes har Dee det?** Danish *Hvorledes har De det?* How are you?  
**Losdoor** *Laas døren*, lock the door. *Luk døren*, shut the door.
- 54.14 **bron orm** ? *Brun orm*, brown worm. (More likely the entire sentence makes sense in some language unknown to me.)
- 54.19 **thak** *Tak*, thank you. Compare "cue" (line 11), mimicry of curt English "Thank you," and "Mercy" (line 18), French *merci*.
- 54.24 **sicker** *Sikker*, sure, certain.
- 54.25 **yorehunderts** German *Jahrhundert*, Danish *aarhundrede*, century, plus English "yore."
- 54.27 **cowhaendel** *Kohandel*, literally "cow trade," a bargain struck after protracted haggling.



- 55.27 **the gigantig's lifetree, our fire-leaved loverlucky blomster-bohm** Both the ash Yggdrasil and the shamrock, a four-leaved flower tree. *Fire*, four. *Blomster*, flowers. German *Baum*, Dutch *boom*, tree.
- 55.30 **asches with lustres of peins** German *Asche*, ashes. Swedish *Asch!* Ugh! See Introduction, "Strindberg's Growing Castle."
- 56.3 **acorss the yawning (abyss)** Across Ginnunga-gap, for which see 14.16. *Kors*, cross. In the context of voyaging, Ginnunga-gap may also be Davis Strait, as it is labeled on "a map of the world as known to the Northmen" in the Mosen edition of *Heimskringla*. (I have been unable to find this map in any of the texts Joyce owned or is presumed to have consulted.) "Orerotundity" (55.36) refers to the roundness of the globe rather than the ear (Danish *øre*, German *Ohr*); compare "countenants" (56.2), both countenance and continents.
- 56.8 **skumring** *Skumring*, dusk.
- 56.14 **(O'dan stod tillsteyne at meisies aye skould show pon)** The complex mixture of allusions surrounding this item renders interpretation impossible. First, who is O'dan? The "overgrown leadpencil" (line 12) could be a monolith raised to Odin (Haliday, in *The Scandinavian Kingdom of Dublin*, discusses such "Odin Steins" and "Thor Steins"); or is it the Dublin monument of Daniel O'Connell? Second, is "aye" Danish *ej*, not, or English "aye"? The statement can be translated either as: O'dan stood turned to stone lest girls should look upon him; or: O'dan stood turned to stone that girls should ever look upon him. Danish *stod*, stood; *til*, to; *sten*, stone; *at*, that; *skulde*, should; *skue paa*, look upon, gaze at. German *schauen*, look at; *Stein*, stone. Dutch *meise*, girl.
- 56.19 **akkurat** *Akkurat*, exactly.
- 56.20 **Bygning** *Bygning*, building, construction. (Also "In the Beginning.")
- 56.22 **skald** *Skjald*, scald, ancient Norse minstrel or "pote."
- 56.25 **cabbageblad** Cabbage leaf. *Blad*, leaf.  
**stockfisch** *Stockfisch*, dried cod.
- 56.34 **Tal** *Tale*, speak. *Tælle*, count. Compare *fortælle*, tell.

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- Giv the gav of the grube** Give the gift of the mine, or pit. Or, with play on *b/v* interchange: give the gape of the pit. Danish *gave*, German *Gabe*, gift. Danish *grube*, pit. German *Grube*, grave.
- 56.36 **regnans** *Regnen*, the rain. *Regne*, count, calculate. (The pun on “reign” does not work in Danish or Swedish, in both of which “reign” is *regering*.)
- 57.14 **Jotnursfjaell** Giants’ Mountain. Icelandic *jötnar*, giants. Swedish *fjäll*, Danish *fjeld*, mountain. The Giant Mountains in Norway are called Jotunfjeldene.
- 58.16 **Mester Begge** Little Master. Danish *mester*. Gaelic *beag*.
- 58.17 **Bugge** Not Sophus Bugge, Danish scholar of Eddic mythology, but the *Bögg* of *Sechseläuten*, “saxonlootie” (line 24). Danish *bug*, belly, may have got in by way of “eatmost bovi-ality” (line 14).
- 58.18 **threnning gods** Compare *treenige Gud*, threefold God, Trinity. Also threne-ing, lamenting, gods.
- 58.30 **Wroth mod eldfar** *Mod*, against. *Æld*, ancient. *Far*, father.
- 58.31 **ruth redd stilstand** “Redd” is probably English “rede” or “read” rather than Danish *redde*, save, rescue. *Stilstand*, deadlock.
- 58.32 **santoys play** †*Sand tøj* can mean either “sand toy” or “true thing.” “Santoys play” is also French *Saint Esprit*, the Holy Ghost.
- 60.10 **Benkletter** *Benklæder*, panties, trousers. Compare “scenities” (61.1).
- 60.13 **Paw!** Ulfheim, the bear hunter of *When We Dead Awaken*, calls his dogs his *nærmeste*, next of kin. Brian Lynsky’s speech is remarkably like Ulfheim’s (“Wolfhome’s”) dialogue, which is unmatched elsewhere in Ibsen for bestiality. A propos Ibsen (though it seems to me that “peersons” in line 25 is primarily a trope for voyeuristic persons rather than an allusion to *Peer Gynt*), this is as good a point as any to recall that Rubek himself has come to see the brute in human nature; the portrait busts he sculpts really depict the various animals he sees in his subjects, though they are unaware of it.

- 61.20 **fastra sastra** There is a Swedish song by Carl Bellman which contains an exhortation to "*fastrer, systrer,*" aunts, sisters.
- 61.24 **piscman** *Pisk*, whip; *piske*, to whip, flog. (Also "fish-man," by way of Latin *piscis*, fish?)
- 62.3 **baggermalster** Suggests *bygmester*, master builder. *Bagemester*, master baker; *bagermalter* (maltster), baker-brewer.
- 62.5 **ostmen's dirtby on the old vic** Dublin. "Dear Dirty Dublin" on Vico Road, although *ostmen's*, Norsemen's, *by*, city or town, also suggests Norwegian *vik*, cove.
- 62.7 **dead seekness** Kierkegaard's *The Sickness Unto Death?* See 62.26 for possible confirmation of S. K.'s presence in the immediate context.
- 62.8 **bilder** German *Bilder*, Danish *billeder*, pictures.
- 62.10 **mine qvinne** *Min kvinde*, my woman.  
**giftake** *Gifte*, marry, take in marriage.
- 62.26 **(the real Us)** ? Compare Kierkegaard's "the real I," the personal consciousness, versus the "reflective I." (September 9, 1839, in the so-called "gilt-edged document"; I am not currently in a position to confirm Joyce's knowledge of this material.) See 446.36 for an alternate reading.
- 63.8 **snaps** *Snaps* (originally Low German), *akvavit*, spirits. Russian "wodkar" (line 6)? Compare French *fine*, brandy (line 22).
- 63.14 **liv** See 11.5.
- 63.22 **hanguest or hoshoe** Hengist and Horsa, Jutish founders of Kent. The distortion "hoshoe," horseshoe, is suggested not only by Horsa but by a pun on Danish *hingst*, stallion.
- 63.36 **hald barra tinnteack** ? Somehow this sounds like HCE's "clookey" (557.10) in mimicry of Swedish; I solicit help.
- 64.3 **raglar rock** Ragnarok.
- 64.4 **war' prised** ? Compare *pris være Gud*, glory be to God.
- 64.13 **musikants'** Danish, German *Musikant*, musician.
- 65.36 **so to singen** Compare *saa at sige*, so to say.
- 66.12 **d.e.** *Det er*, that is. (Regularly *d.v.s.*, *det vil sige*, that is to say.)

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- 67.15** **mand** *Mand*, man.
- 68.13** **true dotter of a dearmud** Danish *Datter*, Icelandic *dóttir*, daughter. “True Eve” appears to be the meaning of this phrase, presumably an allusion to Eva, daughter of Diarmaid na nGall, and not to Graunya (line 10), the wife of Finn MacCool, who doted on another Diarmaid or Diarmuid. By line 21, “A reine of the shee, a shebeen quean, a queen of pranks,” the allusion has shifted to Graunya, or Grace O’Malley, the *Wake’s* Prankquean, or Isobel. More Circe than Eve, both Valkyrie and banshee (observe the punning on Gaelic *bean sidhe* and shebeen, a pub or licensed shop; compare “valkirry a licence”), the temptress invites comparison with Aquilina in Otway’s *Venice Preserved*. Compare lines 16–20, Act III, scene 1 of that play.
- 68.33** **obseen** ? Obscene Ibsen.
- 69.6** **Gyant Blyant** *Blyant*, pencil. Compare “overgrown lead-pencil” (56.12).
- 69.8** **ore . . . Aarlund** A pun on *aare*, vein, which sounds like “ore,” although *aar*, year, is the more exact homonym. In the context, Ireland is rather a *lund*, grove, or land of years.
- 69.10** **eddams** Suitable Adams for a “garthen of Odin,” as the *Poetic Edda*, particularly the *Rigsthula*, corresponds to Genesis.
- 69.34** **Laxlip** Leixlip. Swedish *lax*, Danish *laks*, “Sammons.”
- 70.3** **the first deal of Yuly** *Den første del af Juli*, the first part of July. Or “The first day of Christmas . . .”?
- 70.12** **roebucks** ? Rubeks. “She stripped teasily for binocular man” (68.1) recalls Irene’s career when Rubek left her.
- 70.26** **steppe-brodhar’s** Brodir, the viking slayer of Brian Boru after the Battle of Clontarf, combined with *broder*, brother, and linked to his counterparts in Russian history.
- 70.30** **irsk** *Irsk*, Irish.
- 72.13** **Hraabhraab** *Raab*, *raab!* Shout, shout! But as Joyce consistently writes *aa* [o] or [ɔ] where [a] is correct Danish, this is probably *rabrab*, “quack quack,” duck in baby talk.

BOOK I

- 73.4 **Seir** ? *Sejr*, Victory. A royal cognomen, as in Valdemar Sejr, this also calls to mind the “Triumphant” so frequent in *The Book of the Dead*.
- 73.6 **flishguds** *Gud*, god. Flich-fish-flesh gods-goods-guts?
- 73.8 **Keddle Flatnose** Ketil Flatneb, father of Queen Aud of Dublin. His name is altered to resemble modern Danish *kedel*, kettle.
- 73.34 **skatterlings** Little scatterings or little treasures. *Skatter*, treasures.
- 73.36 **hwen** Imitative of Danish *hvem*, *hvis*, *hvor* (who, whose, where), and so on. “When,” incidentally, is *naar*.
- 74.1 **skall** *Skal*, shall.

## Book I ❧ CHAPTER 4

**A**N ANATOMICAL version of Ibsen's torpedo under the ark, the "aerial thorpeto" of the "misterbilder" figures in appropriately Danish "naval manoeuvres." (An equal concentration of Dutch in this section is more readily accounted for, on the basis of Dutch naval prowess, than elsewhere in the *Wake*.) Earwicker as a Scandinavian Reynard the Fox bears a puzzling resemblance to Ibsen; he also appears as both Viceroy and Norwegian giant in a half-Danish, half-Irish headline (100.6). The "prisoner of that sacred edifice" (100.25) is not a historical character, but should be considered in relation to Strindberg's *Dream Play*.

- 75.4 **twentyg** A reference to the twins, or to HCE's anatomy? *Tvende*, twain. *Tygge*, chew or ruminate. Compare "(Twillby! Twillby!)," line 15, which could be *tvilling by*, twin city.
- 75.5 **lililiths** Little stones, little Liliths, or a stammered "Liliths" or "Lilies." *Lille*, little.
- 75.7 **Fooi, fooi** Danish *fy*, German *pfui*, Fie! Fie!
- 76.8 **(sicker!)** A playful comparative of (*sic!*), this is Danish *sikker*, German *sicher*, sure, certain.
- 76.19 **forescut** Danish *forskud*, Dutch *voorschot*, advance payment, withdrawal in advance.

- maateskippey** Dutch *maatschappij*, company. Danish *maskepi*, collusion, secret dealings. Syntactically, Danish *maatte ske*, might happen (*maaske*, maybe) seems to be the primary reading.
- 77.7 thorpeto** Combining Thor and St. Peter into Ibsen's torpedo (see Introduction, "Djoytsch"), this is one of the *Wake's* innumerable anatomical *double-entendres*.
- 77.13 Oorlog** Dutch *oorlog*, warfare. Danish *orlog*, naval warfare. And a pun on French *horloge*, clock.
- Sygstryggs to nine** Six strokes to nine; but the allusion to Sigtryg or Sitric Silkybeard is announced by "time of beard" in the line above.
- 77.14 Ryan vogt** *Rhine Vogt*, The Watch on the Rhine. *Vogte*, to watch, guard.
- 77.22 welholden of ladykants** Well liked, or well held by ladies' sides. *Holde af*, to like. *Vel holdt*, well held. *Kant*, side. (Despite the businesslike tone of the immediate context—Dutch *te huur*, for hire—there is a sly suggestion about "welholden of ladykants" of being a deliberate slip for "well esteemed by preachers," since "ladykant" sounds like nothing so much as Danish *prædikant*, Dutch *predikant*.)
- 77.27 overgiven it** Give it up! Swedish *övergiva*, abandon, leave.
- 77.33 javel** *Ja vel*, oh yes, and indeed. Perhaps also the French cleaning fluid, *Eau de Javelle*.
- 78.19 monads** Danish *maaned*, Dutch *maand*, German *Monat*, month. Conceivably also monads in terms of Bruno and Leibnitz: Earwicker-Shem-Shaun as a trinity.
- 78.22 hoodenwinkle** Not only English "hoodwink," this has to do with *hud*, skin. Were it not for the sentence which follows, "winkle" would appear to be based on *vink*, signal, so that the term would apply to parturition. Indeed, the "hoodenwinkle" sentence does describe parturition rather than the foetus' awareness of coition. Danish *hud* is in any case indicated by "Gehinnon" (line 9), a combination of Hebrew *Ge-Hinnōm*, Gehenna, and Swedish *hinnan*, the membrane. (*Hud*, Sura XI of the Koran, treats of Noah and the Flood, among other Biblical matters.)

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- 78.27** **bluemin and pillfaces** Black men and palefaces. Oddly enough, Africans are called *blámenn*, blumen, in the Icelandic sagas. What they are doing in New South Ireland—the “pillfaces” apparently representing Old Ulster—is hard to say, but the likelier reading of blue men as druids or early Britons is unsatisfactory for several reasons: black men rather than blue stand in logical opposition to palefaces; “moors” in the immediate context suggests Africans; and the *Wake* contains innumerable examples of *blaa*, blue (and of “blow,” as *blaa* is pronounced) in the sense of “black.” Compare the pun in “blaablaablack sheep” (301.6), “niggeress . . . from . . . Blawlawnd-via-Brigstow” (537.24), and consider the relevance of two notes to Heinrich Zimmer’s *Maya der indisches Mythes* recorded for Joyce: “Black man ‘Time’ beheads Brahma,” and “Blueblackman ‘Time.’” (Connolly, *The Personal Library of James Joyce*.)
- 79.5** **Massa Ewacka** Master Earwicker. “Ewacka” seems to be Danish *den Evige*, the Eternal One, and German *Erwacher*, Awakener. See Introduction, “H. C. Earwicker the Ostman.”
- 82.11** **ham** *Ham*, him.
- 82.28** **Yuni or Yuli** June or July. Danish, German *Juni, Juli*.
- 82.36** **Yuddanfest** Danish *Jødefest*, German *Judenfest*, Jews’ celebration.
- 83.12** **nat language** *Nat*, night, pronounced “not.” Compare “Nichtian glossery” (line 10), a parallel cross between German *Nacht*, night, and *nicht*, not.
- 83.13** **kish his sprogues** *Sprog*, language, modified by brogue. Also Irish “kish his brogues,” put his shoes in a wicker basket, for which compare page 14, paragraph one.
- 85.14** **bare by Butt’s** *Bare*, just. Possibly not only “just by Butt’s bridge” in this context, but literally “bare at (his) butt.”
- 85.16** **naturlikevice** *Naturligvis*, naturally, of course. Or natural like vice, natural-wise?
- 85.23** **Festy King** *Feste*, celebrate. ? “Festy King,” HCE the Host. Compare “Kersse’s Korduroy Karikature” (line 33), where “Korduroy” might be read as French *corps du roi*, body of the king.



- 86.22 **his brother dane . . .** The Danes are famous for their agricultural methods and farmers' cooperatives.
- 86.26 **pikey** Norwegian *pike*, girl. Also "pickeys (on turnpike road)," *Scribbledehobble*, p. 178.
- 87.25 **local congsmen** *Konge*, king. The litigants in question, the three soldiers, would be king's men. But "local congsmen" may be men of the Cross of Cong, or Irish Christians. Wrought either in the time of Brian Boru (Edmund Curtis, *A History of Ireland*) or about 1132 (de Paor, *Early Christian Ireland*) as a reliquary for a fragment of the True Cross, the processional Cross of Cong is one of Ireland's great art treasures. "Exhibit his relics!" (line 32) seems to confirm the allusion. (The fact that Rory O'Connor, last High King of Ireland, died at the abbey of Cong in 1198 and is buried there illustrates the difficulty of interpreting this reference. Earwicker himself is Rory in the first section of the *Wake* that was written, pages 380-82.)
- 88.29 **hvad?** *Hvad?* Eh? What?
- 88.34 **leaftime** For Earwicker's lifetime in leaf see Introduction, "H. C. Earwicker as Odin." Compare lines 21, 23.
- 89.3 **Two dreamyums in one dromium?** Two Dromios (the twin brothers in *The Comedy of Errors*) in one dream? Danish *drøm*, Dutch *droom*, dream.
- 89.17 **rognerised** "Recognized," modified by Ragnarok or Ragnar Lodbrók.
- 90.2 **buxers** Boxers (Boxer Rebellion). *Bukser*, trousers.
- 90.8 **morkern-windup** *Mørk*, dark. *Kærne*, to churn, the nucleus of a comet. Compare "Halley" (line 4) for "Harry" in a distortion of "Tom, Dick, and Harry." Gaelic *mor*, great, would suit the context, were it not for the evident intention to balance Danish *mor*, mother, with "fatherthyme" (line 7).
- 90.13 **Guinney's Gap** Ginnunga-gap. See 14.16, 56.3.
- 91.24 **skuld** *Skulde*, should.
- 91.30 **Warhorror** A strange variation of Valhalla for this passage, with its parallel reference to Gaelic *Tír na n-óg*, the land of eternally young heroes. (Observe that the distortion "Tyre-

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- nan-Og," line 25, changes Gaelic *tir*, land or country, into *Tyr*, the Norse god of battle.)
- 93.3 **Tommeylommeys** *Tomme lommer*, empty pockets. *Tummelumsk*, bewildered.
- 93.13 **krigkry** Battlecry. *Krig*, war.
- 93.20 **our Farvver** A coy "our Father," but also our *farver*, our colors.
- 93.21 **Skam!** *Skam*, shame.
- 94.18 **framm Sin fromm Son** *Fra sin fromme søn*, from his pious son (a city arose, as from pious Aeneas). Or "from sin, a pious son."
- 95.6 **Ah! dearome forsailoshe!** Partially *Ber [beder] om forladelse!* Beg your pardon! (I am delighted that this reading—seemingly so farfetched yet unmistakable to the ear—is approved by Mr. Jens Nyholm.)
- 95.20 **farfather** *Farfar*, paternal grandfather. Compare *bestefar* (96.5): *bedstefar*, (either) grandfather.
- 96.4 **Lillytrilly** There is no Danish *Lille-Trille*, Humpty Dumpty, as stated elsewhere. Presumably Isobel, Lillytrilly could mean *lille trille*, little trill (see "lillabilla lullaby," 333.30); *lille trillebør*, little wheelbarrow (compare "Lillabil," taxi, 513.25); or Norwegian *lille trillepike*, little pram girl (compare "perambulatrix," 364.4, "carriageable tochtors," 584.32). *Trille*, trickle, may also apply to the two "minxes."
- 96.9 **gammeldags** *Gammeldags*, old-fashioned, outmoded. *Gamle dage*, old days.
- 96.30 **forehearingly** *Forhøre* (literally "fore-hear"), examine.
- 96.31 **some funner's stotter** Some Finn's stutter. Some Finn's daughter. *Datter*, daughter. *Samfundets Støtter*, *Pillars of Society*.
- 97.3 **Juletide's genial corsslands** †*Juletid's geniale Korslande*, Yuletide's ingenious crosslands.
- 97.5 **Mr Lœwensteil Fitz Urse's** German, Norman French, Latin. "Mr. Lions-share Bear-son" may allude to the fable of the lion and the jackal, but also suggests Bjørnson (Bear-son), who took the lion's share of fame, "played the lion," in Norway.

- The fox in the *Wake* resembles Ibsen. See Introduction, "H. C. Earwicker as Bygmester Ibsen."
- 97.6 **a bruin of some swart** A bear of some sort. Also a light pun on Swedish *svart*, Danish *sort*, black: "a brown of some black." Bruin, the bear in the *Roman de Renart*, gets his name from his color.
- 97.17 **Mikkelraved** *Mikkelræv*, Reynard the Fox. Compare "wry-necked fix" (480.23), German *Reinecke Fuchs*.
- 97.19 **whilk** Danish *hvilket*, Old English *hwilc*, which.
- 97.30 **Pung?** Exclamations in the *Wake* are generally related to the context even when seeming to be mere onomatopes (see 99.6 below), which suggests—at least to this reader—that *pung* is not innocent of its Danish slang meaning, "cod."
- 98.3 **dreven** *Dreven*, driven.
- 98.9 **badoldkarakter** *Karakter*, character.
- 98.15 **till** *Til*, to.
- 98.16 **saggarth** Did he see the family priest (Gaelic *sagart*)? "Scrapheaped by the Maker" (line 17), however, recalls the threatened end of Peer Gynt at the hands of the Button Moulder, who would melt him down for recasting in the Lord's crucible. Can Joyce be equating a crucible with a saggard or firing box? There are several equally ambiguous items in this passage which may concern Ibsen and Solness. "Hiz willingsons" (97.34) can be either Earwicker's or Solness' *tvilling*, twin sons; "the jenny infanted the lass" (97.35) sounds like a covert allusion to Ibsen's illegitimate child. Why is Earwicker "endright" (98.19)? "End-right," or Henrik? For the "wangfish" sentence on this page, see "fresk letties from the say" (540.23). Hilde Wangel is Ellida Wangel's stepdaughter.
- 99.6 **(pust!)** *Puste*, to be out of breath, to pant.
- 99.8 **standbuil** German *standbild*, Danish *standbillede*, statue.
- 99.11 **bror** *Bror*, brother. *Broer*, bridges.
- 99.15 **Hvidfinns lyk** White Finn's luck. Danish *hvid*, Gaelic *fionn*, white. *Lykke*, luck, joy, fortune.
- 99.34 **Aftening** *Aften*, evening. "Saturday Evening Post."

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- 100.5 **Vikeroy Besights Smucky Yung Pigeschoolies** *Vicekonge besøger smukke unge skolepiger*, Viceroy visits beautiful young schoolgirls.
- 100.6 **Tri Paisdinernes Eventyr Med Lochlanner Fathach I Fiounnisgehaven** *Tre . . . -ernes eventyr med* (Gaelic *Lochlann, fathach*) † *i finnske haven*. Three somebodies' adventure with Norwegian giant in Finnish Park (Phoenix Park).
- Paisdinernes** Unless this means something in Gaelic, it may be "servants' of the peace": French *paix*, German *Diener*, Danish *-nes*, the plural genitive suffix. The three soldiers in the park may be servants of the peace; but there is no French in the immediate context. In the *Wake*, which does not stop short of "the epizzles of the apossels" (411.15), are they perhaps rather servants of Norwegian *peis*, both pizzle and chimney? The context is decidedly anatomical rather than civil.
- 100.25 **Ivor the Boneless . . . Olaf the Hide** A *double-entendre* posing as an allusion to Ivar Beinlaus and Olaf the White (*den hvide*), two Norsemen who invaded Dublin in 852.
- 100.30 **dode canal sammenlivers** *Sammen*, together, gives the reading "twelve contemporaries," the customers in the pub. Compare "Doddercan Easehouse" (523.26), the Dodecanese (Islands). Dubliners, they are characterized as *døde*, dead, though "livers." Somewhat "Hellenised" (compare *Ulysses*, page 9). Because of "bauchspeech" in line 28—"bellyspeech" via German *Bauch*—I also get a hint of duodenum and livers. The passage contains other anatomical references.
- 100.36 **Ulma** The elm of ALP, to judge by what follows. But consider *ulme*, to smolder; *ulm*, excitement.
- 101.9 **Pigeys, hold op med yer leg!** *Piger, hold op med jeres leg!* Girls, cut out the nonsense! (Literally: Girls, stop your playing!)
- 101.11 **folkrich** *Folkerig*, populous.
- 101.33 **murrmurr** *Mormor*, grandmother. Or Gaelic *mor* plus Danish *mor*: great mother.
- 102.4 **rast** *Rast* (noun), peace, rest.

- 102.7 **Pearlfar** Father-of-pearl. *Far*, father. Compare *perlemor*, mother-of-pearl.
- 102.13 **circusfix** ? *Fiks*, chic.  
**cockneze** ? *Nase*, nose.
- 102.18 **Morandnor** *Mor*, mother.
- 102.19 **balmheartzyheat** A cross between Danish *barmhjertighed* and German *Barmherzigkeit*, compassion, with a hint of a pun on the Danish suffix *-hed*, *-ness*, *-hood*, and the adjective *hed*, hot.
- 102.24 **holden** ? Danish *holden*, prosperous, German *hold*, pleasing, lovely.
- 102.27 **whilko** *Hvilken*, whichever, whatever.
- 102.36 **Bum!** *Bum!* Bang!

## Book I CHAPTER 5

**A**LP'S LETTER, with commentary. The little Danish present in the commentary, in keeping with the context, is a sampling of the cleverest punning in the *Wake*.

- 104.9 **Selver** Silver, with a play on *selv*, very own, actual.
- 104.18 **Hansbaad's** *Hans baad*, his boat.
- 105.30 **Sukceded** *Suk*, sigh. Compare "Esperations."
- 105.32 **Gage** *Gage*, wages. Alternately, French *gage* in the sense of "pawn"?
- 106.4 **Norsker Torsker** *Norsk*, Norwegian, and *torsk*, cod, are combined in an untranslatable manner. *Norsker*: a Norwegian (man). *Torsker*: perhaps a cod-catcher, by analogy with whaler. Probably, however, the two are a name for Finn or HCE.
- 106.15 **Captain Smeth** *Smed* [smið], smith.
- 106.33 **Hoved** *Hoved*, head. Howth.
- 109.1 **cant** *Kant*, side.
- 111.7 **Hane** *Hane*, cock.

- 111.8 **klokkig twelve** *Klokken tolv*, twelve o'clock, plus *klukke*, cluck.
- 112.8 **auld hensyne** One of the most delightful puns in the *Wake*, this is unfortunately impossible to translate so as to convey its wit. *Hensyn*—compounded of *hen*, towards, and *syn*, vision—means regard or consideration, and in this context may be read as “for the sake of.” But while it serves in a mimic “Auld Lang Syne,” it figures contextually as “old hen’s vision.”
- 113.7 **kik** *Kik*, peep; *kikke*, to peep, pry.
- 113.8 **fores** “Fore” opposed to “rear,” but *faar*, sheep, is a homonym of “fore.” Note the double meanings in the pastoral thunder which follows.  
*outerrånd* ? Outer circle. *Rånd*, edge, border.
- 113.9 **forrarder** “Forwarder,” more forward, but possibly including *forrædere*, traitors.
- 113.11 **All schwants . . . trootabout him** “All she wants (she writes) is to tell the God’s truth about him,” with puns on German *Schwantz*, tail, and Danish *trutte*, to toot. The Danish verb *svanse*, based on *svans*, tail, means to strut about, another image “fouly” appropriate.
- 113.15 **feebles** *Faible*, a weakness for something (from the French adjective *faible*, presumably).
- 113.35 **jully glad** Reverse “jully glad,” and we have *Glædelig Jul*, Merry Christmas. “Jully glad” may also be “jolly glad,” since it has been suggested that the word “jolly,” from Old French *jolif*, may ultimately derive from Old Norse *jól*, as does Yule. (Latin *\*gaudivus* is the alternate possibility given by O.E.D.)
- 114.24 **karrig** ? Danish *karrig*, stingy, miserly, does not seem to apply by itself, but may be combined with a term in some other language.
- 114.26 **buk** *Buk*, billy goat. Compare “gotsquantity” (line 25).
- 117.18 **thee** Tea is called both *thé* and *thevand* (literally “tea-water”) in Ibsen’s *Love’s Comedy*. As in this play and in Camilla Collett’s novel, *Amtmandens Døtre*, before it, tea equals love in the *Wake*. More often, however, tea or water in Joyce is urine.

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- 118.5 **clink** *Klinke*, to touch glasses as emphasis on drinking a toast.
- 118.34 **lufted** Primarily “lifted,” but with regard to the “soulfisher,” perhaps also a pun of *løfte*, to lift, and *løfte*, to promise.
- 123.16 **ulykkhean** The “perplex” is probably disastrous rather than Ulyssean, or perhaps both. *Ulykke*, misfortune, accident, disaster.
- 123.20 **Tung-Toyd** Not only tongue-tied but heavy-tinged. *Tunge*, tongue. *Tung*, heavy. *Tøj*, thing, material, toy.
- 124.27 **bisses** *Bisse*, roughneck, hooligan. German *Biss*, sting, as related to the honeyhunting swarm.
- 124.29 **Fjorgn Camhelsson** Finn MacCool, in mock Gaelic and Old Norse. The name “Fjorgn” is significant in this context, for it is at once masculine and feminine; both Odin and Jord (Earth) are called Fjorgyn. Finn’s patronymic is spelled “MacCumhail” in Gaelic.
- 124.30 **Kvinnes** *Kvindes*, woman’s.
- 125.11 **Formelly** Formerly, formally, regularly, or nuptially? *Formelig*, actually, regularly, positively. *Formæle*, marry.
- 125.14 **Hans** *Hans*, John, Sean (Shaun).



## Book I   ❁   CHAPTER 6

**T**HE PREPONDERANTLY Danish passage in this chapter, the riddle about “Pore Ole Joe,” is the first of four heavily Scandinavian passages in the *Wake* centered on Earwicker’s handyman. The present example seems to allude to Valhalla and perhaps to Søren Kierkegaard. A lesser admixture of Danish in the riddle of HCE relates to Ibsen, to Scandinavian-Irish history, and to Odin; like much of this riddle, its Danish may be said to fall short of greatness. The Mookse, in the fable of the Mookse and the Gripes, is happily rather Danish (*mukke*, grumble), and the heavenly Nuvoletta is in part a little Valkyrie.

- 126.4   **briefdragger** Letter carrier. German *Brief*, Danish *drager*.
- 126.6   **storehundred** Literally “large hundredweight,” this is presumably meant as “long hundredweight,” actually 112 and not 110 pounds, as Joyce has it (“one hundrick and thin”). *Stor*, large.
- 126.15   **hooth** Howth, from *hoved*, head.
- 126.22   **prodestung boyne** Protestant boys—the three soldiers in Phoenix Park. *Boyne* is the Danish plural of “the boy,” and sometimes also alludes to the Battle of Boyne.

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- 126.23 **allmarken** The universal field: Ibsen's "*verdensmarken*," with *verden*, the world, replaced by German *All*, the universe. *Marken*, the field.
- 127.5 **once was he arsoned** This has been pointed to as an allusion to Ibsen's Solness. Maybe; but then we should perhaps also recall that Pastor Manders is "arsoned" by Engstrand in *Ghosts*. I suspect that "arsoned" relates neither to Solness nor Manders, however, as much as to sodomy.
- 127.28 **banck of Indgangd** The Bank of England has amusingly become an entrance, as Chapelized an exit. *Indgang*, entrance. Furthermore, a *bank* on a door or entrance is a "knock."
- 127.30 **a block at Morgen's** Probably "constipation in the morning," as well as large financial holdings. Compare "a hatache all the afternunch" (line 31).
- 127.32 **lustyg** German *lustig*, Danish *lystig*, sportive. (*Styg*, nasty, odious, seems to have found its way into the half-Danish term by accident.)
- 128.5 **scouturn** ? *Skovturen*, the picnic, the walk in the woods.
- 128.12 **dry pudet** *Puder*, pillows, or *pudder*, powder?
- 128.28 **found stead** *Fandt sted*, took place.
- 128.32 **khalassal** Swedish *kalas*, party or celebration, plus Swedish, Danish *sal*, hall. A colossal party room?
- 130.5 **the unparishable sow** *Sæhrímnir*, the boar who perpetually serves as feast for the heroes in Valhalla. See Introduction, "H. C. Earwicker as Odin."  
**reglar rack** Ragnarok.
- 130.8 **roeverand** Reverend, with a suggestion o robber, *røver*.
- 130.17 **tams turmoil; sas seed** *Tæmme*, to tame. *Så*, to sow.
- 130.21 **annesleyg** *Annes leg*, Anna's play. "On the sly." Annesley Bridge over the Liffey.
- 130.33 **Hoed** Norwegian *hode*, head. Howth.
- 131.7 **hoveth** Haveth; *hoved*, head.  
**morder** *Morder*, murderer. *Moder*, *mor*, mother. The pun, though not the context, recalls Fru Inger's terrible discovery, in Act V of Ibsen's *Fru Inger til Østråt* (*Lady Inger of Ostrat*,

- 1855), that she is both *kongemoder*, Queen Mother, and *kongemorder*, regicide.
- Ostman** Norseman in Ireland. See Introduction, "H. C. Earwicker the Ostman."
- 131.24 **Lora** See Introduction, "Djoytsch." Compare "lors" (547.8).
- 132.17 **Olaph the Oxman, Thorker the Tourable** Olaf the Ostman, Torgils, or Torkil the Terrible (Turgesius). ? A suggestion of "the terrible Turk."
- 132.33 **Irskaholm** The Islet of Ireland. *Irsk*, Irish. *Holm*, islet, eyot.
- 133.35 **Allthing** *Alting*, national assembly.
- 133.36 **kongsemma** *Kongsemne*, heir apparent to the throne. Compare Ibsen's *Kongs-emnerne*, *The Pretenders*.
- 134.7 **fear of spates** Four of spades. *Fire* [fir], four.
- 134.9 **tre to uno** Three to one. *Tre*, three.
- 134.27 **herald hairyfair, alloaf the wheat** Harald Fairhair (or Hair-fair), Olaf the White. Norwegian *hvit*, white.
- 134.33 **has a tussle with the trulls . . .** See Introduction, "H. C. Earwicker as Bygmester Ibsen," for this allusion to Ibsen's "*Et Vers*."
- 135.11 **hestens** Hastens on horseback, presumably. *Hesten*, the horse.
- 135.18 **yldist . . . unguest** *Ældst*, oldest. *Yngst*, youngest.
- 136.29 **driv** *Drev*, drove.
- 137.7 **Hennery Canterel** Henry the Fowler? Swedish *kantarell*, French *chanterelle*, the first string of a violin, puts one in mind of Chantecler.
- 137.8 **eggotisters** *Egotister*, egoists, with pun on egg.
- 137.12 **Kukkuk** *Kukkuk*, cuckoo.
- 137.14 **chaosfoedted** *Født*, born. (But as "earthborn" follows, "-foedted" refers to prenatal development, it would seem.)
- 137.22 **kersse** *Kors*, cross. "Instead of a cross the albatross." Compare Kersse the tailor in Book II, Chapter 3.
- 138.1 **himmeltones** Danish, German *himmel*, heaven. Heavenly tones (or "tens," as opposed to "nines" in "qwaterinions"),

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- “himmeltones” is a pun on the name of Sir William Rowan Hamilton (1805–1865), the Scottish mathematician.
- 138.15 **charms of H. C. Endersen** HCE identified with H. C. Andersen, whose initials can be found in “charms.”
- 138.18 **badend** *Badend*, bathing.
- 138.25 **was dipped in Hoily Olives** Was baptized in Saint Olav’s. *Døbe*, baptize. *Dyppe*, dip.
- 138.27 **predikants** Dutch *predikant*, Danish *prædikant*, preacher.
- 138.31 **livsventure** *Liv*, life.
- 139.3 **blick** German *Blick*, Danish *blik*, glance.
- 139.6 **farfar and morefar** *Farfar*, paternal grandfather. *Morf*, maternal grandfather.
- 139.19 **grig mountains** ? Grieg’s “In the Hall of the Mountain King” from *Peer Gynt*.
- 140.36 **gaarden** A play on cognates garden and yard, Danish *gaard*.
- 141.8 **Whad slags** *Hvad slags*, what sort.  
**retten smuttyflesks** †*Rede smudsige flasker*, redd-up dirty bottles. Or *anrette smudsig flæsk*, serve dirty pork? Probably the former, but see Introduction, “H. C. Earwicker as Odin.”
- 141.9 **melk vitious geit** Milk vicious goat. Danish *malke*, German *melken*, to milk; Danish noun *mælk*, milk. *Ged*, goat.  
**fra tiddle anding** *Fra tid til anden*, from time to time.
- 141.10 **papish** *Pap*, pasteboard. “Popish”?
- 141.13 **nor his hair efter buggelawrs** At first glance, this looks like “when he sees burglars”; at second glance, “when he looks up building codes,” *naar han ser efter byggelove*; at third glance, “when he looks for bellies and thighs.” *Bug*, belly. *Laar*, thighs. (Compare Bloom’s interest in goddesses in *Ulysses*.)
- 141.14 **underhold three barnets** *Underholde tre børn*, entertain three children (Earwicker or his handyman), or support three children (Earwicker). *Barnet*, the child.
- 141.17 **spoorwaggen** Danish *sporvogn*, Dutch *tramwaggon*, trolley car.
- 141.20 **to not skreve** Not to write. *Skrive*, write.

- 141.21 **begripe fullstandingly irers' language** †*Begribe fuldständig irernes sprog*, understand completely the language of the Irish. (Also the Irish urge to speak?)
- 141.22 **jublander** *Jylland*, Jutlander. The distortion involves *juble*, to exult, be jubilant.
- bigger** *Bygger*, builder. (Pore old Joe is not only Earwicker and his handyman but also Joe Biggar, a hunchbacked Irish politician, and Ernst Lubitsch by way of "kine rights," cinema rights-cattle rights-no [German *kein*] rights.) See Introduction on Kierkegaard and Andersen.
- 141.24 **soundigged inmoodymined** Suggests a Kierkegaardian concept, but I can locate nothing in his writings like *syndig inmodsinde*, which would mean "sinfully introspective."
- aleconnerman** Compare Norwegian *Allkunnebok*, encyclopedia. A man who knows everything? Or Danish *al-kunne- mand* (a hypothetical construction), one who can do everything? Or is this a reference to O'Connell's "famous old Dublin ale," which Earwicker—as Roderick O'Connor—wants so much (382.6)? Some readers detect *Al Koran* in the term, but I suggest it comes closer to *Al Conor*, "the" O'Connor.
- 142.7 **Tak** Possibly *Tak*, thanks.
- 143.10 **hopeinhaven** *København*, Copenhagen. (Compare the reverse of *c* or *k/h* interchange above: Hamlet into "camelot prince of dinmurk," line 7.)
- 146.34 **gravstone** *Grav*, grave.
- 146.35 **Garnd ond mand!** *Ond mand*, bad man, evil man. Also "Grand Old Man!" (Gladstone; compare "gravstone"), and an incidental allusion to the *Ondt*.
- 148.22 **trons** Swedish *tron*, Danish *trone*, throne.
- 150.10 **as a fatter of macht** . . . As a conceiver of might, Dr. Little-thought of Stuttgart. *Fatte*, grasp, conceive. German *Macht*, Danish *magt*, power, might. (? Plus German *Vater* of *Magd*, father of maid.)
- 151.6 **mandaboutwoman type** Mad-about-woman type, or man-about-woman type. *Mand*, man.
- 151.32 **Llewellys ap Bryllars** This distortion of Lévy-Bruhl looks Welsh, but *Bryllars* could simply be eyeglasses: Danish *briller*,

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- German *Brillen*. (The Mookse and Gripes fable which follows is rather " 'Twas brillig," is it not?)
- 152.15 **Mookse** *Mukke*, to grumble. Compare "Gripes."
- 152.19 **onesomeness** Compare *ensomhed* (literally "onesomeness"), solitude.
- 153.30 **yea longer . . . yea broader** Compare *jo længere, jo bredere*, the longer, the broader.
- 154.5 **Ney?** *Nej?* No?
- 154.23 **Let thor be orlog** Thor, as a matter of fact, is also called Orlogg. Also "Let there be war," to go with "Let you be beaten." (But see *Census II* for an alternate reading.) Probably a pun on French *horloge*, clock, à propos the subject of time versus space. Compare 77.13.
- 155.14 **motherour's** Compare *Fadervor* (literally "Fatherour") and Paternoster.
- 155.24 **blueild** *Ild*, fire.
- 155.25 **lucciolys** *Lucia lys*, Lucia light. Reference is to the Swedish custom of crowning young girls with a ring of candles on the night of December 13, popularly believed to be the longest night of the year. Boys are rarely given this role of the so-called "Lucia bride." Also compare Italian *lucciola*, firefly, glow-worm.
- 155.27 **gresk** *Grask*, Greek.
- 156.6 **Cunning** Swedish *konung*, king. The phrase also refers to *The Book of the Dead* ("mummyscrips"), to the fox in the fable of "The Fox and the Grapes" (The Mookse and the Gripes), and to English politics: Canning and Fox.
- 156.19 **Efter** *Efter*, after.
- 156.24 **electress of Vale Hollow** A Valkyrie, who chooses the slain heroes for Valhalla.
- 157.12 **zwivvel** Doubt, skepticism, possibly despair. See Introduction, "Djoytsch."
- 157.15 **Fuerst quarter** German *Fürst*, Danish *Fyrst*, Prince. Danish *først*, first. Mrs. Moonan is charring in princely quarters. Or, the moon is in the first quarter.

- 157.16 **Fuvver, that Skand** Father, that disgrace. In the context of combined German and Danish, "Skand" is probably German *Schande*, disgrace, shame, in hypothetical Danish form, plus the obvious resemblance to *skandinav*, Scandinavian.
- 157.36 **as were she born** Compare *som var hun født*, as if she were born.
- 158.4 **pinefully** Painfully. *Pine*, pain.
- 158.14 **tung and trit** *Tung og træt*, heavy and tired.
- 158.19 **Oh, how it was duusk!** The word order is Danish, and *uu* in "duusk" is imitative of archaic Danish spelling (in H. C. Andersen, for instance) of words which now have *u*.
- 159.1 **got wrong** Compare *fik uret* (literally "got wrong"), was wrong, analogous to "had reason" (158.31), French *avait raison*, was right.
- 159.25 **vaultybrain** Compare Ibsen's "*Et Vers.*" See Introduction, "H. C. Earwicker as Bygmester Ibsen."
- 160.9 **stand** Danish, German *Stand*, state, condition. Also English "stand of trees."
- 160.24 **husky in my truths** Husky in my throat. Possibly also something like "reminiscent in my truths," from *huske*, remember.
- 161.28 **sprog of a Pedersill** Sprig of parsley. German *Petersilie*, Danish *Petersille* (in H. C. Andersen). But *sprog*, speech, suggests some pun on "silly"—possibly related to modern Danish *persilleblad*, literally parsley leaf, which means "weaking."
- 162.4 **furst** Compare 157.15 and "juke" in this line. "Juke" is both "joke" and "duke."
- 162.15 **Ostiak** Primarily a "Coucousien" Ostyak, a nomadic Finn of the Ural Mountains region, but also an ostman, and *ost*, cheese, man. Compare "case" (line 19): German *Käse*, cheese.
- 162.26 **og** *Og*, and. ? Also German *Auge*, Danish *øje*, eye.
- 163.30 **Silkebjerg** Silkeborg, a town in Jutland, a likely place of origin for a cheese-making machine, if not factually such. ? Sitric Silkybeard, the Danish king of Dublin.
- 167.29 **to vend** To sell. Or *vende*, to turn.

## Book I CHAPTER 7

**S**HEM, chiefly an ironic self-portrait of Joyce, is lectured by Shaun, who seems to be Stanislaus Joyce. As in all autobiographical sections, Shem is equated with Ibsen; as in all autobiographical sections, the “dunsky tunga” seems to have given Joyce satisfaction.

- 169.4 **Ragnar Blaubarb and Horrild Hairwire** For some reason Ragnar Lodbrók is given a Bluebeard here, perhaps to go with Harald “Thick-hair” before conquest of all Norway and a barber turned him into Haarfagr, “Hairfair.”
- 170.18 **when wee deader walkner** *Naar Vi Døde Vaagner*, Ibsen’s *When We Dead Awaken*.
- 170.28 **lax** Swedish *lax*, Danish *laks*, salmon.
- 170.29 **Leixlip** Leixlip = *lax* leap, salmon leap.
- 170.31 **Ananias’** The Biblical liar Ananias, and also Danish, German, French, Spanish *Ananas*, pineapple. See Introduction, “Djoytsch,” for this passage.
- 171.4 **hunself** “Herself,” Nora Barnacle. *Hun*, she. See Introduction, “Djoytsch.”
- 171.17 **funkleblue** *Funkle*, to sparkle, glitter. German *Funke*, spark, hits nearer the mark, and English “funk” seems to underlie the term.



- 171.20 **withswillers** Fellow-swillers. "With-" is the equivalent of Danish *med-*, co-, or fellow-.
- 171.24 **jo, jo** *Jo, jo*, yes, yes. Corresponding to French *si, si*, as a response to a negative question or as a contradiction.
- 171.36 **nummer** Danish, German *Nummer*, number.
- 173.15 **tamileasy samtalaisy** Easy small talk? As the Dravidian language Tamil does not seem to apply, "tamileasy" may be *Tommelise*, Thumbelina (compare 244.30). *Samtale*, conversation, talk.
- 175.12 **Judder** *Jyder*, Jutes.
- 175.31 **gaasy** ? *Gaas*, goose. Swedish *gosse*, boy.
- 177.22 **Bethgelert** I can find no mention in Saxo Grammaticus that Amleth took a dog's name to escape his uncle Feng's malice, as stated elsewhere.
- 178.5 **lankalivline** Long life line. Possibly suggested to Joyce by *Langelinje*, the famous Copenhagen waterside promenade.
- 178.15 **waaded . . . baaded** *Vaad*, wet. ("Waded," probably.) *Baad*, boat, for which compare "junk et sampan" (line 17).
- 180.30 **Hook's fisk** Norwegian *hakefisk*, literally "hook fish," the hake or kelt.
- 181.9 **full** *Fuld*, drunk.
- 183.6 **a stinksome inkenstink** *En stank som ingen stank*, a stink like no (other) stink. Compare "Tingsomingenting," 343.9, 414.34, and 416.27.
- 183.7 **wrottel** ? *Rotte*, rat.
- 184.2 **jas jos . . . neys** *Ja*, yes. *Jo*, but yes, on the contrary. *Nej*, no.
- 184.7 **reddr hawrors** Redder horrors. Compare *rædsel*, horror; *ræddes*, to fear, dread.
- 185.11 **dunsky tunga** Old Norse *Dönsk tunga*, the Danish tongue.
- 186.8 **dudhud** ? *Død hud*, dead skin. *Død* + *hed*, deadness.
- 186.11 **arklast fore arklyst** Partially "at last before the arc light," which seems to combine a reference to stage footlights and to the street lamp from which the Zürich *Bögg* is hung. *Lyset*, the light.

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- 186.31 **fongster** ? Danish *fangster* (noun), catches, captives. Swedish *fönster*, window.
- 186.32 **Where ladies have they that a dog meansort herring?** *Hvorledes har De det idag min sorte Herre?* How are you today, my black sir? Compare: "Come on . . . monk sewer?" (16.4), French *Comment vous portez-vous aujourd'hui, mon blond monsieur?* Esperanto "Houdian . . . sinjoro?" (160.31). Modern Greek "Men, teacan . . . kerry O?" (247.14). (For this identification my thanks to M. J. C. Hodgart in *A Wake Newsletter*, Sept. 1963. Since "men" means "but" in Danish as well, and "kerry" derives from Gaelic *ciar*, black, I had puzzled over this item many a time.) English "who did you do . . . gentryman" (322.16). Also 95.5. Italian "Comb his tar . . . mower O meeow?" (409.14). "Fee gate has . . . Hare?" (466.29), German *Vie geht es Ihnen heute, mein dunkler Herr?* Norwegian-Swedish "Where letties . . . swart hairy?" (511.21). "Commodore valley O hairy, Arthre jennyrosy?" (93.6) is probably related, but I cannot identify the language.
- 187.2 **pulpably . . . stummung** The pun is based on German *Stamm*, Danish *stamme*, either stem, trunk, or descent; German *stumm*, Danish *stum*, dumb; plus Danish *stamme*, to stutter or falter.
- 187.9 **it was said him** Compare *det blev sagt ham*, he was told.
- 187.10 **outgift of the dead** *Udgift*, expense, probably does not apply, but *udgive*, to publish, does. As John V. Kelleher points out in *Analyst VIII*, Joyce names all the stories in *Dubliners* on pages 186–87 of the *Wake*. ("The Dead")  
med *Med*, with.
- 187.12 **coon at bringer at home** *Kun at bringe hjem*, only to bring home. Plus English "coon," apparently.
- 187.13 **till his murder** *Til sin moder*, to his mother. ("A Mother")
- 187.19 **Silder** *Silde*, herrings. Compare "Harreng," French *hareng*.
- 187.21 **lovom** ? "Love of." *Lov*, law. *Om*, about. The combination of *lov* and *om* is not Danish, however, but "Djointsch."
- 187.26 **brune** *Brune*, to brown.

- 189.7 **fear** *Fire* [fir], four.
- 189.18 **son of Sorge** Son of sorrow: Tristram. German *Sorge*, Danish *sorg*, sorrow. Compare "Tristis Tristior Tristissimus" (158.1). (The Pictish ruler Drust was called Drystan, or Trystan, in the Welsh version of his story. When this reached Brittany, its tragic element was emphasized by the influence of French *triste* and the name Tristan was etymologized as "*triste homme*." *Trist*, incidentally, is a Danish loan word.)
- 191.35 **himmels** See 5.1.
- 192.21 **Danmark** *Danmark*, Denmark: King Hamlet. Note that not only the cock crows for him, but the cuckoo, *kukkuk*: "cockcock."
- 193.13 **Herr Studiosus** A derogatory nickname of Ibsen's, based on his coveted title, *Herr Student*, when he gave up being a mere apothecary's assistant and began to study in order to enter the university. In Scandinavia a *student* is one who has graduated from the *gymnasium*. Ibsen did not, quite; he failed in Greek and math.

## Book I CHAPTER 8

**A**NNA LIVIA PLURABELLE. The medium to light admixture of Danish in the gossip of the washerwomen relates as much to ALP as to HCE. With the exception of an allusion to Ibsen and a scrap suggestive of *Peer Gynt*, the Danish serves this chapter's celebrated musical flow.

- 197.9 **Urgothland, Tvistown on the Kattekat? . . .** Danish, German *ur-*, primeval, original, ancient; "Urgothland" opposed to "New Hunshire." *Tvist*, discord, dispute; "Tvistown" opposed to "Concord." Besides these antitheses, there is possibly a *double-entendre* in "Tvistown" as "two stones" (*tve-*, two-, bi-,) in connection with the distortion of Kattekat to suggest "pussycat" (*Katte*, cat-, cats; *Kat*, cat. Incidentally, Ibsen's nickname for his wife was *min Kat*, my Cat).
- 197.13 **ether duck** *Ederfugl*, eider duck.
- 197.14 **wildgaze** *Vildgæs*, wild geese.
- 198.5 **lille** *Lille*, little.
- 198.6 **staley bred** "Daily bread," with bread also *bred*, shore or bank, in this watery context. Also "stale bread"; compare "Bunbath hard," hard Bath bun.

- 198.7 kaldt *Kaldt*, called.
- 198.8 Havemmarea "Ave Maria," plus Danish *hav*, Italian *mare*, sea.
- 198.9 badher ? *Bader*, bather.
- 198.11 bakvandets Norwegian *bakvandets*, the backwater's.
- 198.20 skol *Skole*, school.
- 198.35 drommen *Drømmende*, dreaming.
- 199.4 holding doomsdag over hunselv See 134.33. The distortion "hunselv," literally "she-self," is awkward if intended to suggest the union of male and female in the artist, for both "himself" and "herself" in Danish are *sig selv*.
- 199.8 to peer Compare page 624 for Ibsen-Solness-Peer.
- 199.12 Wendawanda Turning water. *Vende*, to turn. *Vand*, water.
- 199.16 fisk *Fisk*, fish.
- 199.17 staynish beacons . . . cupenhave Danish bacons . . . cup and a half. Also "Cupenhave" = *København*, Copenhagen.
- 199.24 kast *Kaste*, to throw or cast.
- 199.34 gebroren German *geboren*, *née*, born, modified by Danish *bro*, bridge, to suggest "bridged over."
- 199.36 virevlies Fireflies. Compare "flyfire" (29.7). "Frostivying" further suggests †*hvirvelis*, whirlpool ice.
- 200.5 femtyfyx Fifty-six, or fifty chic. Norwegian *femti*, fifty. Danish *fiks*, smart, chic.
- 200.6 poother *Pudder* [ˈpuðr], powder.
- Vuggybarney, Wickerymandy! Lullaby, little viking. *Vuggebarn*, baby in the cradle. Norwegian *vik*, cove, creek, inlet. †*Vik mand*, an inhabitant of a cove, eventually viking. Norwegian *vikkerfisk*, a variety of codfish, relates interestingly to HCE. (I believe Anna Livia's lullaby may be a parody of Åse's death in *Peer Gynt* and of Ibsen's source for that scene, the lullaby of Aladdin at his mother's grave in Oehlenschläger's *Aladdin*. See Introduction on Oehlenschläger.)
- 200.11 hoon var *Hun var*, she was.

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- 200.12 **sangs** *Sang*, song.  
**holmen** *Holmen*, the islet.  
**High hellskirt saw ladies hensmoker lilyhung pigger** †*Jeg elsker saaledes hine smukke lille unge piger*, I so love those beautiful little young girls.
- 200.19 **siligirl** Silly girl, 'erring girl. *Silde*, herrings.
- 200.33 **Odet! Odet!** *O det! O det!* O that! O that! Plus *odet* (properly *oden*), the ode, to go with "rima," poem, which also names the river Rima in Nigeria. Joyce originally wrote "O that?" (*A First-Draft Version of Finnegans Wake*, p. 124).
- 201.2 **tummel** Danish, German *Tummel*, tumult.
- 201.4 **ore** *Øre*, ear. "Turn your ear out. Listen in."
- 201.21 **teign** *Tegn*, sign, indication. Pronounced "tine," this names the river Tyne as well as the river Teign.
- 201.31 **kirkeyaard** Compare *kirkegaard*, churchyard.
- 201.33 **Kund . . . Eyolf** I do not believe that "Kund" is the Danish name *Knud*. As for Ibsen's little Eyolf, why Abels or apples for him? Even recalling that the original little Eyolf was a girl, Asta Allmers, is no help, unless perhaps in combination with:
- 201.34 **ayther nayther** This, at any rate, clearly harks back to the "kirkeyaard" in line 31. Joyce is possibly noting that in *Either/Or* Kierkegaard says you'll regret whichever choice you make, or perhaps he is alluding to the remark of Kierkegaard's unfortunate nephew: "Father was Both-And, Uncle was Either-Or, and I am Neither-Nor."  
**Yakov Yea** James J., with a Scandinavian accent.
- 201.36 **loddon lodes** ? Heavy loads; fated lots. *Lod*, lead, weight; fate, lot. Also the river Loddon, Australia.
- 202.1 **twills . . . trills** *Tvillinger*, twins. *Trillinger*, triplets.
- 202.5 **gidgad** Suggestive of *gid Gud*, God willing.
- 202.10 **tilhavet** *Til havet*, to the sea.
- 202.15 **elwys** Always; eleven ways; stream-wise. Swedish *elva*, German *elf*, eleven. Danish *elv*, river, stream.

- 202.32 **forstfellfoss** Forest-mountain-cataract. German *Forst*, English fell (Danish *fjeld*), Danish *fos*—plural, *fosser*—cataract.
- 204.5 **navn** *Navn*, name.
- 205.21 **snee** *Sne*, snow.
- 206.24 **longsome** German *langsam*, slow, slowly. Danish *langsom*, slow; *langsomt*, slowly.
- 207.21 **iern** *Jern*, iron.
- 207.33 **hoogly igloo** Cosy igloo. *Hyggelig*, cosy. Also the river Hooghly, India.
- 208.28 **whelk** Danish *hwilken*, Old English *hwilc*, which.  
**naze** *Næse*, nose. *Næs*, ness, naze.
- 209.13 **efter** *Efter*, after.  
**frisk** *Frisk*, fresh.
- 210.2 **raabed** ? *Raabe*, to call, shout. (“Hasn’t she tambre!” 209.36.)
- 212.20 **bakereen’s dusind** Baker’s dozen. *Dusin*, dozen, also suggests *tusind*, thousand.
- 213.9 **Regn** *Regn*, rain.
- 214.12 **forehengist** Joyce’s pet word “fornenst,” plus *hingst*, stallion. With “horse there” for Horsa, also Horsa and Hengist.
- 215.15 **gangsters** Compare *genganger*, ghost, literally “one who walks again,” revenant.
- 215.21 **turkiss** *Turkis*, turquoise.
- 215.22 **Tys Elvenland!** Hush, Riverland! Or, Hush, Fairyland! *Elveland*, riverland. Danish *Elverland*, German *Elfenland*, fairyland. *Tys!* Hush! Or “’Tis Fairyland”?
- 215.24 **Northmen’s thing** *Ting*, parliament, court. Compare Old English *þing*. “Northmen’s thing” appears to be opposed to “southfolk’s place,” but Joyce may simply be implying that present-day Suffolk Place, Dublin, was the site of the ostmen’s *tingmount*. Suffolk Street was.

## Book II CHAPTER 1

**S**AUNDERSON, this time suggestive of Adam Oehlenschläger and Loki, introduces the first concentration of Danish in this chapter. Glugg (Shem), in another autobiographical sketch of Joyce with allusions to Ibsen, accounts for the second. Isobel as H. C. Andersen's Thumbelina (the twins are Tweedledum and Tweedledee), on page 244, is surrounded by a cluster of Danish terms which—like the poetry of their context—are sheer magic. Further Danish in the chapter serves for *double-entendre*, punning, and allusions to Ragnarok.

- 220.24 Laxdalesaga** The Icelandic *Laxdælasaga* contains, among other things, the story of an Irish princess, Melkorka, as a slave in Iceland. A “salmon dale saga” would equally apply to a story about Leixlip, “salmon leap,” on the Liffey.
- 221.6 Knut Oelsvinger** “Knut Beerslinger.” Oelsvinger appears to be both Sheridan LeFanu and Adam Oehlenschläger, the Danish poet and dramatist. “Torchbearing supperaape” (line 7) may allude to Oehlenschläger’s early career as an actor—a torchbearing, shouting super—as well as the Earwicker handyman’s calling the children in to supper. *Raabe*, to call, shout. (A reader suggests that “supperaape” may allude to Nietzsche’s superman: “superape.”)



- 221.9** **Gugnir** ? Gungnir, Odin's spear (*Sigrdrifumol* 17).  
**lokistroki**, o.s.v. Loki, the Norse demigod whose mischief brings on Ragnarok. *O.s.v.*, *og saa videre*, and so on. Both "Lucky Strike" and "Loki streak," via Norwegian *strøk*. Of greater interest is the possibility that Icelandic *strokhestr*, stray horse, is involved. For the begetting of Odin's steed, Sleipnir, on Loki, see Introduction, "H. C. Earwicker as Odin."
- 221.15** **aasgaars** Asgard, or Asgaard, the home of the Norse gods. Observe that LeFanu's *The House by the Churchyard* is also alluded to in this line. More than an allusion to the fact that *gaard* and "yard" are cognates, this juxtaposition may confirm the confusion between sodomy and bisexuality illustrated by the myth of Loki and a runaway stallion. See Introduction, "Strindberg's Growing Castle," for the "whouse be the churchyard."
- 221.20** **beorbtractors** German *Beobachter*, *Betrachter*; Danish *betragter*, observer. Plus English "orb," eye.
- 221.23** **Rocknarrag** *Ragnarok*, *Götterdämmerung* in German, is oddly classed here with a sudden attack of rheumatism—German *Hexenschuss*, and nightmare—French *cauchemar*, Italian *incubone*. Perhaps we are meant to read "Hexenschuss" as "charley horse."
- 221.28** **Ouida Nooikke** Ouida (Louise de la Ramée) as a polyglot "yes, yes, not now." *Ikke nu*, not now.
- 221.29** **pibe** *Pibe*, pipe.  
**Hoed Pine** *Hovedpine*, headache.
- 221.30** **Morgen** Danish, German *Morgen*, morning; or Danish *i morgen*, tomorrow.  
**Bosse and stringbag** Harriet Bosse, Strindberg's third wife, and Strindberg.
- 221.34** **silktrick** *Sitric*, hence Norse trick? "Seedsmanchap" is Norwegian *sømands kjøp*, seaman's buy. (In the *Wake* "seaman" = semen = seedman.)
- 222.3** **bemark** Danish *bemærke*, German *bemerken*, note, observe.

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- 223.8 **monthage** For some obscure reason, there is a chin—*hage*—in the montage, as there is a jaw in the marmalade jar.
- 223.30 **luft** Danish, German *Luft*, air.
- matthued** Dull colored. German *matt*, Danish *mat*. Also “Matthewed”; compare “mark,” “laked” (line 31), “john-tily” (line 33).
- 223.33 **The skand for schooling** ? *The School for Scandal*. Compare “Fuvver, that Skand” (157.16).
- 224.26 **fand** *Fanden*, the Devil, “her boy fiend,” must fend for himself.
- 224.31 **angskt** Ask, modified by Danish, German *Angst*, fear, anguish.
- 225.8 **Oiff!** Off! *Ulf!* Wolf! *Uf!* Ugh!
- 225.12 **whatarcurss** Danish *karse*, Middle English *kerse*, cress. (“Bread and butter and watercress.”)
- 225.30 **Foreweall!** *Farvel*, Farewell!
- 226.5 **swan’s** ? *Swans*, tail.
- 226.21 **toe by toe** Also “two by two.” *To* [to], two.
- 226.28 **glants** Danish *glans*, German *Glanz*, glance; brilliance, lustre.
- 228.8 **dagrene day** Dawning day. *Daggry*, dawn. Swedish *daggryning*, dawning.
- 228.17 **Unkel Silanse** Pitiful silence. *Ynkelig*, wretched, pitiful. Also *Uncle Silas*, by Sheridan LeFanu.
- 228.24 **Rovy the Roder** ? Red Rover. *Rovy den røde*, Rovy the Red.
- 228.27 **ligger** *Ligge*, lie (down).
- 228.31 **othersites of Jorden** “On the Other Side of Jordan,” American revival hymn. Other side of the Jordan; other side of the earth, or other sites of the earth. *Jorden*, the earth.
- (heave a hevy, waterboy!) Partially “Rise, rise, what a boy!” *Hæve*, tumefy.

- 228.36 turdenskaulds** Literally “thunder-shields.” Tordenskjold (1691–1720), the name assumed by the Norwegian naval hero (in Danish service), Peder Wessel, when he was raised to the nobility.  
**tinsammon** *Tilsammen*, together. Probably also “tinned salmon,” one of Joyce’s favorite foods; the context is autobiographical.
- 229.2 frem at** From, apparently; why *fremad*, forward, onward? Perhaps partially in opposition to “rearing.”
- 229.32 sindbook** Primarily a *synd-*, sin-book. (Compare *Syndfloden*, the Deluge; *Syndfald*, the Fall of Adam.) But as Joyce is writing here about himself, may I indulge in a conjecture? *Sind*, in its sense of “mind,” when combined with *billede*, picture, results in *sindbillede*, symbol. Surely a hypothetical “symbol-book” applies to the chapters of *Ulysses* named above, rather than a jeremiad. But *Ulysses*—or rather, Joyce himself—is also being called a *syndebuk*, scapegoat. In “The Holy Office,” a broadside he wrote in 1904, Joyce says that his contemporary Irish writers make him “the sewer of their clique.” In terms highly reminiscent of Ibsen, the poem then pictures Joyce as “the self-doomed, unafraid, unfellowed”; but “firm as the mountain ridges where / I flash my antlers in the air.”
- 229.34 many so meny on block** *Menig*, common. *Menige*, rank and file. *En bloc*?
- 229.36 grusomehed’s** *Grusomhed*, cruelty.
- 230.13 tosend** *Tusind*, thousand, a thousand.
- 230.25 Nej! Nej! No!**
- 231.5 tumtum** *Tum* [tʌm], empty. “Tumtum” may merely echo the rhythm of Joyce’s “Et tu, Healy,” of which these lines are a parody.
- 231.26 Mid** Danish *med*, German *mit*, by, with.
- 232.28 sifadda, sosson** Both “like father, like son,” and “sea father, sea son.” French *si*, if, gives literal “if father, so son.” *Fader*, father. *Søn*, son. *Sø*, sea. *Til søs*, at sea.
- 232.34 orlop** *Orlov*, furlough. The orlop deck of a ship. “Elope”?

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- 233.13 **say can for dog** . . . (Say *canis* for “dog.”) *Dog*, but, however. A suggested reading: Those who will for exile say “I can, I am able,” for “but, however,” whereas stay-at-homes, when they say “now,” are really saying “no.” But despite the commentary on English speech which follows in line 33, “ingle end” is not necessarily England; it may be home. In “The Holy Office” Joyce speaks of his fellow writers as keeping accounts. England, “a nation of shopkeepers,” has become Ireland, “nation of sheepcopers” (229.8).
- 233.16 **heron’s plumes** . . . Forgetting Pope and God. The heron is “the bird of forgetfulness.” (*Hovamol* 13, *The Poetic Edda*.)
- 233.17 **bolderdash** Balder’s ash, according to Joyce’s notes in the *Scribbledehobble* notebook (Connolly, p. 141).
- 233.32 **utskut** Norwegian *utskud*, scum, rabble, garbage.
- 233.33 **skarp snakk** . . . **undefallen engelsk** *Skarp snak* . . . †*underfalden engelsk*, sharp chatter . . . undershot English. A triple pun: slang *snak*, crack, balances (under) shot; “snakk” as “snack” bears out the image of dog-like eating; sharp chatter comments on English speech. To some readers “undefallen engelsk” may suggest “fallen angels,” to others, Spenser’s praise of Chaucer as the “well of English undefiled.”
- 233.34 **raskly** *Rask*, brisk, agile, dashing. Also like Rasmus Christian Rask (1787–1832), Danish philologist, linguist, orientalist, who wrote—among other scholarly works—six grammars, including one of Spanish and one of Anglo-Saxon.
- 236.9 **A paaralone! A paaralone!** A Pathelonian, one of an ancient Irish tribe; compare Fomor. Danish *par*, pair, also gives the reading “a pair alone,” or HCE and ALP. The context of song furthermore suggests “A paradox! A paradox!” from *H.M.S. Pinafore*.
- 236.12 **wibfrufrocksfull of fun** Women’s frocks full of fun, as in 79.19. German *Weib*, wife, woman. Danish *Fru*, Mrs.; *frue*, wife, lady. Also “Prufrocks”; for T. S. Eliot (“Thin thin!”) compare 408.24, 409.1.

- 237.15 **barnaboy** Boy child, from Danish *barn*, child. Or letterboy, from Kiswahili *barna*, letter, according to Joyce's notebook. (MS 46 at University of Buffalo, where Kiswahili seems to be spelled "Kissahueli.") Besides this and *mtu* (man) and *mti* (tree)—see 204.21—Joyce also lists *elfa* (1000), which I ask the reader to bear in mind in connection with German *elf*, Swedish *elva*, eleven.
- 238.35 **fuld** *Fuld*, full; drunk.
- 239.13 **gifting in mennage** Giving in marriage. A paraphrase of Hamlet's "we will have no more marriages," this alludes as well to King Hamlet's poisoning by Claudius. *Gifte*, to marry; *gift* (noun), poison.
- 239.34 **Helldsdend, whelldselse!** This has a distinctly Danish ring, but I cannot make out what it mimics.
- 240.8 **Nu mere . . . tumstull** *Nu mere*, now more. *Siden*, since; or *siddende*, sitting. *Domstol*, judgment seat. Two actions are involved here, one an examination of conscience related to Thomas Aquinas and to Ibsen (compare 134.33) in a far from reverent manner. See Introduction, "Djoytsch," for toilet reference; compare 241.36.
- 240.9 **the dags in his sengaggeng** Roughly: the days of his going to bed. *Dag*, day. "*Sengegang*," a not unlikely compound word, would mean "bed-going."
- 240.16 **maketomake** As Swedish, Middle English *make*, mate, this may relate to marriage; as "make"—more likely—to defecation.
- 240.17 **swuith Aftreck** A strong defecation. Old English *swið*, strong. Swedish *träck*, excrement. Danish *aftræk*, outlet. Possibly a "sweet defecation." (? A South African trek.)
- 240.28 **centy procent** One hundred per cent. *Procent*, per cent.
- 240.30 **A. A.** Who is Anaks Andrum? (line 27) "He . . . He . . ." sounds like the Buddha, but he is sitting on Ibsen's *domstol* and, unlike Ibsen's Brand, he has saving grace after "avalunch." To the ear, "Anaks Andrum" suggests Alexander. But he may be Anaks II or Anaks the Other, either of which would be Danish Anaks *den Anden*. Could he possibly be the poet-seducer of Part I of *Either/Or*,

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which consists of "A's papers"? His "Other," B, appears soon after. See 241.36.

- 241.1 **akter** ? *Akter*, acts. *Agter*, attends to, respects.
- 241.3 **offarings** *Afføring*, faeces—a Freudian "offering."
- 241.10 **femtyfem** Norwegian *femtifem*, fifty-five.
- 241.14 **smugpipe, his Mistress Mereshame** A loose association of ALP as Venus and a *meerschaum* pipe (German *Meerschaum*, literally "sea foam"). A *smug pipe* would be a pipe smoked on the sly, illicitly; a *smuk pipe*, a beautiful pipe; a *smuk pige*, a beautiful girl, "the formwhite foaminine."
- 241.15 **Aasdocktor Talop** Norwegian *aas*, myth. "Myth doctor (?), Plato's anatomy lecture" presumably concerns Venus arising from the sea. *Tal op*, Speak up.
- 241.20 **bedshead farrer** *Bedstefar*, grandfather; *bedstefædre*, grandfathers.
- 241.21 **swigamore** *Svigermor*, mother-in-law.
- 241.24 **lochkneeghed forsunkener, dope in stockknob** "Forsunkener" looks Danish but is actually "Djoytsch"; *forsinke* means "to delay." The subject seems to be drowning/re-birth in Loch Neagh as well as baptism, *daab* [dob], but "forsunkener" may allude to Kierkegaard's falling attacks (concerning which and his "thorn in the flesh" there is no end of speculation among his Danish biographers).
- 241.27 **begeds** ? Begets. *Ged*, kid or goat, is suggested by "kids" (line 23). The context is not Scandinavian, but we are soon to come to a comparable blend of Danish terms and Hebraic references, on page 244.
- 241.28 **gudth** *Gud*, god. Also "good."
- 241.36 **Just a Fication of Villumses, this Mr. Heer Assassor Neelson** Herr Assessor William Afham (*Af ham*, by him; that is, by Kierkegaard), defender of the institution of marriage, is B in *Either/Or* and narrator of "In Vino Veritas," which precedes "Guilty?/Not Guilty?" in *Stages on Life's Road*. In the later work Judge William calls A "*Johannes med Tilnavn Forførereren*," John with the cognomen The Seducer. Compare Shaun. Danish *assessor*, puisne judge (judge: *dommer*), could not suit Joyce's purposes better;

- it puts Kierkegaard squatly on that “tumstull” along with Aquinas, Ibsen, and Shem. See 240.8 and Introduction on Kierkegaard.
- 242.5 **nummer** See 171.36.
- 242.6 **senest mangy years** †*Senest mange aar*, at the latest by many years (from a given time).
- 242.8 **daarlingt** Darling, incorporating *daarlig*, bad or rotten, and possibly *bedaarende*, adorable.
- 242.19 **poetographies** When Ibsen gave up poetic drama for the realistic style, he said he would now take up “photography.”  
**red** May also be *ræd*, afraid, scared. Or *ret* (adverb), quite, right.
- 242.33 **eckcot hjem** *Eget hjem*, own home. Her own cottage.
- 242.34 **iern** *Jern*, iron.
- 243.1 **elskerelks’** ? *Elsker*, lover; *elskere*, lovers.
- 243.3 **Hwemwednoget** *Hvem véd noget*, who knows something. (“*Hvem Véd Hvad*” is the Danish name of the former radio program “Information, Please.”)
- 243.4 **fiertey** Norwegian *firti*, forty.
- 243.12 **her or damman** Gentleman or lady. Danish *herre*, German *Herr*, gentleman. Danish, French, German *Dame*, lady.
- 244.4 **lolave branches** Low, low branches, or low olive branches would be brought for Sukkoth, the Festival of the Tabernacles. Danish *lave*, low (plural).
- 244.5 **Ceder** Danish *ceder*, cedar, is pronounced like *Seder*, the Passover feast.
- 244.6 **Tubbournigglers** ? This distortion of “Tabernacles” may carry a faint suggestion of the Earwickers or Porters themselves, as Tuborg niggler—in whatever sense Joyce intends “niggler”—who “shopshup” the bar for the occasion of a feast. Tuborg, the famous Danish brew, may be a synonym for beer.
- 244.7 **syngagyng** Synagogue, but one in which there is a singsong or, literally, a “singswing.” *Synge*, sing. *Gynge*, swing.  
**sangasongue** Singsong. *Sange*, songs.

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**Ondslosby** Both *ondlòs by*, a city free of evil, and †*ondslosby*, a city in which evil is loose. This union of contraries is borne out by “Coverfew,” which seems to be equally the curfew in a city of danger and the covering of fire in an orthodox Jewish home for a holy day, a day of peace. “Chick-childs, comeho to roo” (line 9) are being called to roost in safety or to rest, Yiddish “roo” being a cognate of German *Ruhe*, Danish, *ro*, rest. *Ondløse*, a town in Denmark, may have suggested this coinage, which, as a perceptive Joycean points out to me, probably also alludes to Hitler’s *Anschluss*.

244.14 **Alvemmareal** Ave Maria! In view of Thumbelina’s presence (see below), possibly “elfin nightmare”—*alve mare*—although by the time she is mentioned the context breathes the peace of hibernation. Note the charming ambiguity of “quail silent” (line 30), however.

244.22 **Far wol!** Danish *Farvel*, German *Lebewohl*, farewell!

244.29 **deerhaven** *Dyrhaven*, the deer park. The context supports reference both to the Deer Park where the Buddha taught and to *Dyrhaven* near Copenhagen.

244.30 **tommelise** Thumbelina. Born in a tulip-like flower which grows from a witch’s barley grain, Tommelise gets her name from being no higher than *en tomme*, an inch. Her sorest trials come with winter, which she is obliged to spend underground with a mole. When, in spring, she is rescued from the dark by a swallow (which she had saved from freezing to death) and becomes the queen of flowerland, her name is changed to Maja. “Far wol. . . wheaten bells. . . Say long, scielo! . . . quail silent. . . While loevdom shleeps” echoes Andersen’s fairytale. But what is she doing among the natural, fabulous, and symbolic creatures here? Seemingly a playful irrelevance, like the capercallzie among the sea birds on page 383, Thumbelina turns out to be Isobel. This reading is confirmed in 258.20 where Shem and Shaun are also personified thumbs, Tweedledum and Tweedledee.

244.34 **loevdom** An exquisite coinage, this can mean either *lòvdom*, the plant kingdom, or *løvedom*, the lion kingdom. *Lòv*, foliage. *Løve*, lion. The emphasis in the immediate



context is on the "lions" of religion. ("While loevdom shleeps" is also the title of a melodrama: *While London Sleeps*. Compare 12.4.)

- 245.6 **Yul . . . Mei** *Jul*, the Christmas season. *Maj*, May. "Yule remembers May," in a parody of the song from *The Bohemian Girl*, "When other lips and other hearts . . . then you'll remember me." "Mei" is said to figure as Chinese for "young girl" in an allusion to Sir Henry Yule; but observe that Tommelise is given the name Maja when she becomes the queen of flowerland.
- 245.13 **hoghly course** Holy Cross. *Kors*, cross.
- 245.20 **brasse of beaux** *Bras*, brace, of beaux—to match the two girls in Phoenix Park (who have been promoted to actresses by reference to the Restoration stage star Anne Bracegirdle). Also "broth of a boy," or contrariwise, rubbish, *bras*.
- 245.33 **alefru** Alewife. *Frue*, wife.
- 246.1 **kerkegaard** *Kirkegaard*, churchyard. The only predominantly Danish word in a somewhat inaccurate Dutch version of the title of Sheridan LeFanu's novel *The House by the Churchyard*, which should be *Het oud huis bij de kerkhof*.
- 246.6 **Brandenborgenthor . . . Asa's** Combines Berlin's Brandenburger Tor with Danish *Asator*, Thor, and *borg*, castle. (HCE's anatomy is the subject.)
- 246.28 **gegifting** ? Gifting and poisoning. Compare German *vergiften*, Danish *forgifte*, to poison.
- 247.30 **forebanned** *Forbandet*, cursed, damned.
- 247.31 **hvide** *Hvid*, plural *hvide*, white. (Split the white, and the eye sees the rainbow.)
- 248.12 **valsed** *Valse*, to waltz (like French *valser*); also means to roll with a cylinder, slang "to knock up."
- 248.15 **halunkenend** German *Halunke*, Danish *halunk*, rascal, rogue.
- 248.17 **oldeborre** *Oldenborre*, cockchafer.  
Flo German *Floh*, flea. Danish *flue*, fly.
- 248.22 **Dunckle** Danish, German *dunkel*, dark, obscure.

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- 249.7 **rubinen** German *Rubinen*, Danish *rubiner*, rubies.  
elfinbone Danish *elfenben*, German *Elfenbein*, ivory.
- 251.3 **Hun! Hun!** *Hun*, she. The refrain "She! She!" related here to Attila.
- 251.11 **totter** *Datter*, daughter of B., related to S.O.B.
- 251.22 **lerningstoel** *Lænestol*, armchair. *Lærestol*, professorship, professorial chair.
- 254.33 **sanger** *Sanger*, singer.
- 255.15 **Ivorbonegorer of Danamaraca** An anatomical *double-entendre*, with perhaps a pun on *iver*, zeal, eagerness, and the name Ivor, and "ivory."
- 255.16 **Woldomar with Vasa** Probably far less an allusion to Scandinavian kings than to *vold*, mound, rampart, and *vold*, assault. Compare *voldtage*, to rape. (? Compare "lust on Ma," 80.15; "waxened capapee," 583.29.)
- 255.22 **Kongdam Coombe** Kingdom Come; and also a reference to the Coombe, a tough street in Dublin. Danish *Kong*, king. "Kongdam" is probably also a distortion of the word for the prophylactic device which in the *Wake* is a "Mackintosh."
- 257.8 **store** *Stor*, big.
- 257.12 **some header Skowood Shaws** "A fellows of Trinity" is appropriately called Woodwood Woods. *Som hedder Skov*, who is called Wood.
- 257.19 **his weg tillbag** Compare *sin vej tilbage*, his way back. (German *Weg*, way.) *Tilbage*, by a kind of "word-hopping" usual in the *Wake*, leads to "the baker's booth," for *bage* means bake, as well as back.
- 257.27 **Lukkedoeren**. . . *Luk døren*, shut the door. Irish "dunandurras," French "fermoyport."
- 257.29 **Byfall** *Bifald*, applause, "Upploud."
- 257.35 **Orbiter** ? Earwicker. A popular misconception about the earwig—Danish *øreorm*, German *Ohrwurm*—is that it burrows in the human sleeper's ear. Perhaps also "orbiter," cyclist, or "arbiter."
- 258.1 **Rendningrocks** Ragnarok, "gttrdmmrng."

BOOK II

- 258.12 **And he war** Compare *og han var*, and he was.
- 258.20 **tumbuldum . . . tombaldoom** Compare *Tommeltot*, thumbinkin, with reference to Tweedledum and Tweedledee. See 244.30.

## Book II ❧ CHAPTER 2

THE CHILDREN'S STUDIES in this chapter relate to the "mystery of pain" (270.22), or the mystery behind the door opened by the Glazier in Strindberg's *Dream Play*. Some mimicry of Swedish (items which Swedes whom I have consulted do not recognize are not recorded) and an allusion to the King of Sweden do service for a language Joyce presumably did not have. There is a moderate sprinkling of Danish throughout, with emphasis on ALP, the subject of the geography lesson. As in the *Dream Play*, the mystery of Woman is astronomical as well as anatomical; and Anna Livia being the Liffey, she is sounded as well as scanned.

**260.2** Tea tea ? *Ti ti*, ten ten. Also English "tea for two," or marriage. (Probably somethings else as well, in this chapter.)

**260.10** Tycho Brache Crescent Tycho Brahe (1546–1601), Danish astronomer. The distortion of Brahe not only suggests "brach," hound bitch, but draws attention to the similarity between the name Tycho [ˈtykə] and the feminine singular adjective *tykke*, fat. Thoroughly shocked by the association of a fat bitch with the Virgin Mary and the Milky Way (see footnote 2), the reader goes on to discover that Tycho also

resembles Tyche, the Greek goddess of fortune. Fortuna, I believe, has been called the bitch goddess. The primary allusions, however, are to astronomy and to the anatomy of the female, for which see Introduction, "Strindberg's Growing Castle."

- 260.13 **Gadeway** Gateway; but *gade* means street.
- 260.15 **But fahr, be fear!** ? Danish *fare*, German *Gefahr*, danger. Or *far*, father? And why do four adjectives follow upon "fear," which could be Danish *fire*, German *vier*, four?
- 261.2 **petsybluse** *Bluse*, blouse. Compare French *-jupe*, skirt (line 1).
- 261.3 **En elv, et fjaell** *En elv, et fjeld*, a stream, a mountain.
- 262.19 **Sow byg eat** Sow barley, eat. Sow, build, eat. Or—with reference to the context—"so beget." *Byg*, barley. *Byg*, imperative of *bygge*, build. A more Joycean reading: sow beget eat, alluding to Ireland, the sow that eats her own farrow.
- 262.22 **skimmelk** A skim milk horse. *Skimmel*, a white-grey horse. *Mælk*, milk.
- 262.31 **Gotahelv!** Go to hell! *Helvede*, hell. ("Gotahelv" looks like Götaelv or Göta Elv, as the Göta River of Sweden is called in *Heimskringla*.)
- 262.32 **salg** Primarily "glass" written backwards, this may also be *salg*, sale. "Look in the glass," or "cool in the sale."
- 262.33 **goodrid croven** Godred Croven, a Norse king of Dublin who invaded the Isle of Man in 1079.
- 262.37 **To go to Begge** ? Danish *begge*, both. Gaelic *béag*, little. Compare "beastskin" (line 24), German *Bischen*, Danish *bitte*.
- 263.1 **seldomers** ? Also *selvdommere*, self-judges (like Ibsen) who "ply the pen" (262.27).
- 263.18 **Saaledies er it in this warken werden, mine boerne** *Saaledes er det i denne (Swedish varig) verden, mine børn*, that's how it is in this rotten world, my children. Or, that's how it is in this enduring (Danish *varig*) world, my children.

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- 265.2 **Kloster** Danish, German *Kloster*, cloister, abbey, monastery.
- 265.6 **Skole! Agus skole igen!** School! And school again! Or “Drink! And drink again!” *Skole*, school. *Skaal*, here’s to you. Gaelic *agus*, and. See Introduction, “Strindberg’s Growing Castle.”
- 265.10 **niedelig** Danish *nydelig*, German *niedlich*, neat, charming. French *nid* + Danish *-elig*, nest-like. Or perhaps “needley.”
- 265.14 **an litlee plads** *En lille plads*, a little place. (ALP)
- 266.23 **bancorot** Danish *bankerot*, German *Bankerott*, bankrupt.
- 267.5 **kongen in his canteenus** The king is in his counting house. *Kongen*, the king. *Hus*, house. The “canteenus” is the pub.
- 267.7 **Storiella as she is syung** As the story is sung, “the Queen is in the parlor, eating bread and honey.” But *syung* is also “sewing.” Danish *sy*, sew. German *-ung*, ing. (Joyce may also want us to hear “Storiella as she is young.” He crossed out the *o* from his original notation, but this still leaves German *jung*, Danish *ung*.) The emphasis on both singing and clothes suggests a medieval *chanson de toile*, sung by women at their sewing, a song which often told of a young girl’s love. That these songs were generally plaintive introduces the further possibility that Joyce may be suggesting that “sigh” could have derived from hypothetical *sy* by way of the English vowel shift—though it does not. For the combination of women’s handiwork and singing compare “sit and knit on solfa sofa” (268.13).
- 267.15 **blow** *Blaa* [blo], blue.
- 267.19 **Yggely ogs Weib** Odin and his wife. *Ygg*, Odin. *Og*, and. German *Weib*, wife, woman.
- 267.27 **Forening . . . Kristelig Forening for Unge Kvinder**, the Danish YWCA. See Introduction, “Djointsch.”
- 268.11 **andt’s avarice** The avarice of the soul or spirit (*aand*); the avarice of evil (*onde*); the avarice of an ant, the Ondt.
- 269.22 **Cookcook!** Danish *Kukkuk!* Cuckoo! German *Guckguck!* Peekaboo!

- 270.10 **waxedup** Compare *er vokset op*, has grown up.
- 270.21 **lokker** *Lokke*, to lure. Lewis Carroll's Alice Liddell is the little temptress here. Also "looker" through the looking glass.
- 271.3 **gamely torskmester** Julius Caesar as both an old (*gamle*) taskmaster and a sportive master cod (*mester torsk*).
- 272.1 **fromm** *From*, pious. Compare "globing" as related to German *Glaube*, faith, belief.
- 272.8 **Pige pas** Girl (dance) step. Danish *pige*. French *pas*. (Although "buckets" in this line is probably "little bucks" to Hebrew "bats," girls, the general context suggests a pun on urination. *Pige* is pronounced like a hypothetical Danish infinitive of the childish word for the act, so that "pige pas" may quite possibly also mean "do not pee.")
- 272.17 **Hengegst and Horsesauce** Hengst and Horsa, with Freudian overtones based on *hingst*, stallion.
- 273.6 **foe err you** Compare *hvor er du*, where are you. The sentence is predominantly German: What is that and where are you.
- 273.11 **ned** *Ned*, down.
- 273.17 **mangay** *Mange*, many.
- 273.18 **tak mutts** ? Compare Norwegian *til tak for mat*, by way of grace (for food). Danish *Tak for mad*, thanks for the food.
- 273.36 **six** Swedish *sex*, Danish *seks*, six.
- 274.25 **windstill** *Vindstille*, calm.
- 275.5 **gammel** *Gammel*, old.
- 275.8 **Standfest, our topiocal sagon hero** Standfast, our . . . fairytale hero, or Standfeast, our tapioca hero. Swedish *sago*-, fairytale as adjective. *Sago*, tapioca. *Fest*, festival, feast. (? Compare H. C. Andersen's *Den Standhaftige Tinsoldat*, "The Steadfast Tin Soldier.")
- 275.10 **bellyguds** Belly-god. *Gud*, god. "Billygoat."
- 275.13 **hen's i' forehead** *En fodret høne*, a fattened hen, is presumably intended here. Joyce's distortion sounds more like *hønsefoder*, chicken feed. See Introduction, "Djoytsch."

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- 275.18 **eyne** *Ojne*, eyes.
- 275.21 **hun . . . ham** *Hun*, she. *Ham*, him.
- 276.14 **fadervor** *Fadervor*, Paternoster. Compare “apholster’s creedle” (footnote 5).
- 277.15 **Drommhiem** Dreamhome, or place of dreams. *Drøm*, dream; *drømme*, to dream. *Hjem*, home.
- 279.27 **my** ? *Mig*, me, is pronounced “my.”
- 279.29 **old nurse Asa** Old nurse-Norse Asa is made to sound feminine, but it was Odin who invented and taught runes. Asa—of the *Æsir*, gods—is presumably Odin. Compare Auden (line 35).
- 279.35 **a dag in Skokholme** A day in Stockholm; a day on whose islet. Scandinavian, Dutch *dag*, day. Swedish *sköka*, harlot; *holme*, islet.
- 279.36 **astrid** Astride; the Swedish name Astrid; and an interesting possibility for which I refer the reader to *Census II*.
- 279.39 **of red** “Afraid.” *Rød*, afraid.
- 281.21 **aerger** Danish *Ærger*, German *Ärger*, spite, chagrin. The “ancient” seems to be Othello’s Iago; note “(‘tis demonal!). . . Sickamoor’s” in the context.
- 281.26 **Enten eller** *Enten/Eller*, *Either-Or*, Søren Kierkegaard’s first major work (1843).
- 282.5 **Boon on begyndelse** *Bøn*, prayer. *Begyndelse*, beginning. See Introduction, “Djoytsch.”
- 282.7 **flink** *Flink*, bright, clever, brisk.  
**freck** *Fræk*, bold, audacious.
- 282.12 **boko** *Buhko*, moo-cow. The Joycean will at once recognize the moo-cow coming down the road in the first sentence of *A Portrait*. Gaelic *bó*, cow.
- 282.25 **Fanden’s** *Fandens*, the Devil’s.
- 283.1 **Enoch Thortig** Swedish *en och trettio*, thirty-one.
- 284.35 **Hjalmar Kjaer** ? I cannot trace this Scandinavian name in literature or biography. *Kjaer* means “dear”; but perhaps “Hjalmar Kjaer” is a pun on the Hebrew word for skull-cap—Brian Boru seems to have turned Hindu-Hebraic.



- 284.36 **H for Lona the Konkubine** ? *Høne*, hen. *Kone*, wife.
- 285.3 **knuts** Swedish *knut*, knot. A Gordian knot in a maze. Also "nuts in May."
- 285.11 **mand** *Mand*, man.
- 286.15 **suitclover** Swedish *klöver*, Norwegian *kløver*, clubs (in playing cards).
- 286.25 **nei** *Nej*, no. *Ikke*, not.
- 287.18 **husk** *Husk*, imperative of *huske*, remember.
- 288.5 **ned** *Ned*, down.
- 288.17 **P. T. Publikums** P. T. Barnum, "prence di Propagandi" (289.2)? *Publikum*, the audience, the public. Also "P. T. Publican," HCE.
- 289.10 **sin** *Sin*, his.
- 290.28 **craft ebbing** Danish, German *Kraft*, strength, power. (An inevitable pun on Richard von Krafft-Ebing.)
- 291.4 **Tut's fut** Probably just a mild interjection, but in Norwegian this could mean "Tut's overseer," or "Tut's kick, spunk," with reference to Tutankhamen.
- 291.20 **valsehood** Falsehood; waltzhood. *Valse*, to waltz.
- 292.10 **Huggin Green** Hoggen Green in Norse Dublin. (See Haliday.)
- 292.26 **mearbound . . . landsmaul** By a parody of Parnell's "no man has the right to set a boundary to the march of a nation," Joyce is rebutting Wyndham Lewis's criticism of his language—furthermore, with a pun on *Landsmaal*, which means both land survey (as opposed to "mearbound," based on German *Meer*, French *mer*, sea) and dialect. The Parnell allusion suggests also that Joyce likened the nationalistic motives behind the Norwegian *Landsmaal* movement and Ireland's revival of Gaelic.
- 293.14 **Great Ulm** The great elm, here as elsewhere in the *Wake*, may bear a suggestion of *ulme*, smolder, *ulm*, excitement. Compare "Ulma" (100.36).
- 294.16 **galehus** *Galehus*, lunatic asylum. An allusion to Swift's insanity in old age. In view of the context of discovery there

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is a remote possibility that the Golden Horn from Gallehus, a find in the study of runes, is also being alluded to. Compare “Piaras UaRhuamhaighaudhlug” (310.11), which partially looks like a runic version of Pierce O’Reilly.

- 295.5 yules gone by *Hjul*, wheel, a homonym of *Jul*, Christmas, suits the context in the sense of “cycles.”
- 295.28 kunst . . . handel Danish, German *Kunst*, art. Danish, German *Handel*, trade, commerce. See Introduction, “Djoytsch.”
- 296.13 keek peep *Kik*, peep.
- 297.6 Pisk! *Pisk!* Whip! Flog!
- 297.9 spidsiest . . . trickkikant Compare *spids*, point, pointed. *Trekant*, triangle.
- 297.31 rutches Danish *rutsche*, German *rutschen*, to glide, slide.
- 298.1 Paa lickam laa lickam ? Norwegian *Paa lik laa lik*, like lay on like. Corpse lay on corpse. Swedish *På lekam(en)*, *låg lekam(en)*, body lay on body.
- 299.1 trist sigheds ? Possibly a “Djoytschian” three *sig-heds*, selfhoods—id, ego, super-ego—if “freed” is Freud. “Feared” may be fourth, based on Danish *fire*, German *vier*. But this enigmatic sentence is so full of potential word-play that it defies analysis.
- 299.10 slepped Swedish *släpa*, Danish *slæbe*, to trail, drag. Oliver Cromwell’s destructive march over Ireland (Grania’s land) is tacitly compared with Sherman’s march through Georgia by means of American “O.K.”
- 299.17 wandret *Vandret*, horizontally.
- 299.19 bolgylines *Bølgelinie*, waveline.
- 300.24 mund Danish, German *Mund*, mouth.
- 300.36 whide elephant White elephant; wide elephant. *Hvid*, white. *Vid*, ample, large, wide (compare “around the waste,” line 29).
- 301.1 blood-lekar Swedish *läkare*, doctor, leech. German *Lecker*, licker.
- 302.1 biskop *Biskop*, bishop.

- 302.17 **had ever funnet** *Havde fundet*, had found.
- 303.23 **pergaman** Parchment. Danish, German *Pergament*, Spanish *pergamino*.
- 303.33 **aebel** Combines Abel with *æble*, apple.
- 304.4 **Slutningsbane** End of the line. *Slutning*, end, conclusion. *Bane*, railway; death, slayer, bane.
- 304.18 **Saxon Chromaticus** Saxo Grammaticus (1150–1206), Danish historian.
- 305.6 **Eyeinstye!** Olav the White, King of Dublin, had two sons, one of whom was Eystein. St. Olav's archbishop was another Eystein. I doubt that "eyeinstye" is either of these, but I doubt even more that he is Einstein, a reading given elsewhere. Joyce is clearly telling T. S. Eliot to help himself (presumably to *Ulysses*, for "The Waste Land"): "Biddy's hair, mine lubber" (line 19) is German *Bitte sehr, mein Lieber*, Don't mention it, my dear fellow.
- 306.3 **Heavysciusgardaddy** Heavy sugar daddy, heavy scamp of a daddy. *Sjusker*, scamp, sloven.
- 306.6 **hung cong** *Konge*, king. The "hung kong" is first of all the King of Sweden, hypothetically trying to decide whether to give the Nobel Prize to Joyce or to T. S. Eliot. The Irish Cross of Cong (see 87.25) carries with it an allusion to another hung King: Jesus on the cross. But if Jesus hangs between two thieves—"me and thee"—Joyce, as Shem, is one of these!

## Book II CHAPTER 3

**T**HE *locus classicus* of Dano-Norwegian in the *Wake*, this chapter about the Norwegian captain, the shooting of the Russian general, and *Sechseläuten* is the major link between *Finnegans Wake* and *Ulysses* by way of Odin and Sinbad the Sailor. These matters are discussed in the Introduction. Observe the third occurrence of Danish concentrated on Earwicker's handyman, page 370.

- 309.4 **stammunct** Point of origin, rather than point of view. German *Stamm*, Danish *stamme*, race, breed, stem. Danish, German *Punkt*, point.
- 309.10 **uric** Rural, plus Riurik (Hrorekr), Norse ruler of Novgorod from the year 862.
- 309.11 **Argloe-Noremen** ? Arklow (Ireland) Norsemen, *normænd*, or Anglo-Normans.
- 309.12 **birth . . . sweatoslaves** Birth of a nation (incidentally, the title of the silent movie that marked the birth of cinema as art) that was breeder to Swedo-Slavs (or to Sviatoslavs). Sviatoslav I (died 972) was the first Norse king of Kiev to bear a Slav name, the last to be distinguishable from his Slavic subjects. (Plus obvious "sweat," "slaves," possibly opposed to Latin *otium*, leisure.)

- 309.14** **tolvtubular . . . daildialler** A twelve-tubed radio; an assembly of twelve Varangians. *Tolv*, twelve. Gaelic *daily*, assembly. "High fidelity" pertains to the latter reading too; the name *Væringjar* is presumed to derive from *várar*, oaths of allegiance sworn to the emperor of Constantinople by his viking guard.
- 310.1** **Mole** *Maal*, measure; goal, aim; also speech, language, dialect. Old Icelandic *mól* (or *mál*) is rendered *mol* by Bellows, as for example in the title *Grimnismol* (*Poetic Edda*), which he translates as "The Ballad of Grimnir."
- 310.3** **Thorpetersen and Synds** Thorpeter and Sins. *Synder*, sins, and *sønner*, sons, are practically homonyms. "Thorpetersen" seems to bear a resemblance to Ibsen's torpedo under the ark, which is discussed in the Introduction. (As Joyce is speaking about an invention—not altogether concerned with sound, needless to say—the name "Thorpetersen" may be a playful allusion to Storm-Petersen, the late Danish cartoonist among whose creations were some "inventions" comparable to those of Rube Goldberg.)
- 310.16** **Askold** Askold and Dir governed Kiev till murdered by Oleg.  
**Olegsonder Crowds . . .** See Introduction, "H. C. Earwicker as Odin," for these "Variagated Peddlars," the Russ (Scandinavian) conquerors of Kiev.
- 310.17** **the Ligue of Yahooth o.s.v.** Ibsen's *The League of Youth*, and so on: *og saa videre, o.s.v.* The League of Yahoos relates to "Jomsborg" (line 3). Jomsborg, a fortified town at the mouth of the river Oder, was the base of the Jomsvikings, a hard-drinking gang of marauders. It flourished in the tenth century. French *ligue*, league, is possibly intended to suggest "ligament," in connection with the "invention" being described. Compare "the Ropemakers Reunion" (line 14). *Scribbledehobble*, p. 97: "vein of rope (lust) swelled."
- 310.19** **hammer, enville and cstorrap** One would suppose that this distortion of the anatomy of the middle ear (hammer, anvil, and stirrup) referred to "hum" only, and not at all to Danish, German *Hummer*, lobster. But note the "lobestir claw" in 311.10. For most of the lobsters in the *Wake*, see Introduction, "Strindberg's Growing Castle."

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- 310.24** a lur of Nur *Nur* has been translated from the Arabic as “light,” and the context cited as an allusion to the statement in the Koran that “God’s light is like a lamp encased in glass.” But the setting, so to speak, is one of sound, and the predominant foreign language is Dano-Norwegian. The Lur is a great Scandinavian bugle-horn of the bronze age which plays a role in Norse mythology and legend. (Compare “ramify up his Sheofon to the lux . . .” 83.8, for the Jewish ram’s horn [? Shofar] in a similar context of light.) If “muzzin-” (line 25) is a distortion of muezzin, we have indeed an “electrically filtered” (309.24) combination of the muezzin’s call to prayer, the pubkeeper’s “Time, please!” to his customers (“till time jings pleas, that host of a bottlefilled,” 310.25), and the call on the Lur to battle—summoning either the warriors of Jomsborg, or the Norse gods to Ragnarok.
- 310.29** indtil Danish *indtil*, as far as, until, to, is not what Joyce means; this is “Djoytsch.”
- 310.30** oyne of an oustman Eyes of an Eastman (Norwegian). Or, in view of “this ale of man” which follows, eyes of an oastman, brewer. *Øjne*, eyes.
- 310.32** Culsen MacCool, son of Cool, in Danish or Norwegian form.
- 311.17** Our svalves Ourselves, Sinn Fein. The distortion may relate loosely to *svælg*, gullet, or to *sval*, cool. *Svaledrik*, a cool or refreshing drink: Bass ale in the context.
- 311.21** sagd *Sagde*, said.
- 311.22** Hwere Compare *hvor*, where.
- 311.24** tayleren “The tayler” (tailor). The suffix *-en* is the definite article, masculine or feminine.  
closechop Clothes shop; clothes purchase. See 357.3.
- 311.25** beddest his friend ? *Bedste*, best.
- 311.29** prove *Prøve*, test, try, try on.
- 311.33** tog his fringe sleeve Partially “took his French leave.”  
*Tog*, took. This is related to:  
fur whale *Farvel*, goodbye.

- 312.1 **Stolp, tief, stolp** Stop, thief, stop. But note *stolpe*, to stalk; also, a post or stud. German *tief*, deep.  
**bag** *Tilbage*, back.
- 312.2 **swaradeed** *Svarede*, answered.  
**some** *Som*, like.
- 312.3 **All lykkehud!** This sounds rather as if it meant "all the best to you," from *lykke*, fortune, happiness, luck. Compare the prankqueen's "Unlikelihud" (21.24).
- 312.4 **surfered bark** ? Sailed back, or shipped back—the latter probably transitive, depending on the syntax of the sentence ("at they" is not clear to me). Compare *søfart*, shipping, navigation; *færd*, expedition; *færdsel*, traffic. "Bark," besides English bark, or barque, may be mimicry of the sound of Swedish *bak*, back.
- 312.5 **vauce** ? Voice; or *vaas*, nonsense, moonshine. Or "voice" modified by *vaad*, wet. (These are not readings but suggestions offered to the inspired explicator who can make out the preceding sentence: ? "Bellow till your. . . .")  
**Norgean** *Norge*, Norway. *Norsk*, Norwegian.
- 312.6 **sailend** *Sejlende*, sailing.
- 312.9 **Farety . . . fearty** Norwegian *førti*, *firti*, forty.
- 312.12 **rain** *Regne*, rain.
- 312.19 **godthaab** *Godt haab*, good hope. (Godthaab, Greenland; Cape of Good Hope.)
- 312.25 **sputsbargain** Spitsbergen, Svalbard archipelago, Norway.
- 313.10 **saw** ? *Saa*, so.
- 313.11 **sagasfide** Satisfied, plus saga. (Compare "rider," writer.)
- 313.13 **boyg** *Bøigen*, The (Great) *Bøig*, or *Bøjg*, who advises Peer Gynt to "go round about." Brynildsen defines him as "the Old Man of the Sea . . . the insidious trammels of one's past, of past sins," and so on. (*Norsk-Engelsk Ordbog*, Kristiania, 1917.) The *Bøgg* at Zürich's *Sechseläuten* is "blown to Adams." See Introduction, "H. C. Earwicker as Odin."
- 313.14 **whereofter** Compare *hvorefter*, whereafter.  
**Thing** *Thing* or *Ting*, court. (Note "the pilsener had the

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- baar,” the prisoner at the bar—HCE the pubkeeper, that is.)
- 313.15 **Recknar Jarl** “Irl Roguenor,” Ragnar Lodbrók, as the calculating or reckoning earl. Swedish *räkna*, to count, figure. *Jarl*, earl.
- 313.16 **pengeypigses** Pieces of money. *Penge*, money. “Pigses” would be pronounced “pieces” in Danish, but it refers as well to the modern Irish halfpenny, which is stamped with the design of a sow with piglets. The pun on pieces and pigs is repeated in line 22. See 313.24 below for another coin reference.
- 313.20 **ind ast velut** A pun in Danish, Norwegian, and Latin which can be read as “in as well as out,” or “in or out, as you prefer.” Danish *ind*, in; *-vel* as in *saavel som*, as well as. Latin *vel*, as you prefer, or else; *velut*, like, just as. Norwegian *ut*, out.
- 313.23 **lewdbrogue** Lodbrók, this time as lay, unlettered speech.
- 313.24 **sixtric** The first coins to be “minely well mint” in Ireland are silver pennies produced early in the ninth century. They bear the inscription *Sitric Rex Dyflin*, Sitric King of Dublin. (See de Paor.)
- 313.25 **Nummers** Numbers.
- 313.27 **frameshape of hard mettles** Mettlesome friendship; the ship *Fram*, built of iron. See 325.22.
- 313.30 **pengapung** *Pengepung*, purse, change purse. (I believe that the distortions of *penge* on this page and “pengeneepy,” 275.28, allude to another coin as well, the Hungarian *pengö*. Compare Dutch *stivers* in this line, and also “finnacle,” possibly not only “finance” but a suggestive allusion to the Finnish *penni*—and to the Finno-Ugric languages.)
- 313.34 **Lynn-Duff** *Dyflin*, the Norsemen’s name for Dublin, reversed.
- 313.35 **son of a pookal** *Pukkelsen*, or son of a *pukkel*, hump. Possibly also a *pooch karl* [kæl], a smelly fellow; compare “couldn’t nose him” (322.13). Or ? The son of a ghost, Gaelic *púka*, pronounced “pukka.”



- 314.5 **dyfflun's kiddy** Dyflinarskidi, a territory around the Norse city of Dublin, with Leixlip its extreme boundary. Compare 13.22.
- 314.12 **Rutsch** Danish *rutsche*, German *rutschen*, to glide, slide, slip.
- 314.31 **ungkerls** *Ungkarl*, bachelor.
- 315.9 **efter** *Efter*, after.
- 315.14 **skibber** Compare *skib*, ship.
- 315.23 **straks for that oerasound the snarsty weg** †*Straks for Øresund den snarste vej*, straight for Oeresund the quickest way. But "that oerasound" points to a pun on *øre*, ear, and *øre*, Scandinavian cents.
- 315.24 **horenpipe** Danish *høren*, German *Hören*, hearing (noun).
- 315.28 **fand** †*Fand*, devil. Pronounced "fond," as it appears in line 30.
- 315.29 **endnew strandweys** †*Endnu strandvejs*, still along the strand.
- 315.31 **fordeed he was langseling to** Because he was longing to. *Fordi*, because. *Længsel* (noun), longing, yearning. To yearn: *at længes efter*. ("Længsel" is the original title of Chr. Winther's song, with music by Kjerulf, called "The Nightingale" in English. See 330.8.)
- clown toff, tye hug fliorten** Clontarf, 1014. *Ti og fjorten*, ten and fourteen. (Date of the Battle of Clontarf; compare 324.20.) "Fliorten" is a hypothetical Danish "flirting" as well, in line with "hug" and possibly "tye," if Joyce had in mind *ty til*, to attach oneself to a person.
- 315.34 **Skibbereen has common inn** †*Skibbereren er kommen ind*, the skipper has come in.
- 315.35 **paw** This could be *paa*, on, depending on the meaning of "pokeway."
- 316.1 **Pukkelsen** See "son of a pookal" (313.35).
- 316.5 **thane and tysk and hanry** Tom, Dick, and Harry, apparently differentiated into Dane ("thane"—which might stand

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for Scot or Anglo-Saxon as well); German (Danish adjective *tysk*, German); Frenchman (? *Henri*, pronounced "hanry"). For another reading of "hanry," see 316.8.

**summed** ? *Summe*, hum, buzz, drone. I doubt that Norwegian *summe sig*, collect oneself, is involved here, as has been suggested. The primary reading is probably "added."

- 316.8 eric** Ludvig Holberg's comedy, *Jeppes paa Bierget* (1722), concerns the misadventures of a peasant given to drink. Jeppe is victimized by his wife, who not only deceives him with the deacon but beats him with a whip which she keeps behind the bed. This whip, the terror of Jeppe's life, is called *Mester Erich*, Master Eric. The close proximity of "cause to mear" (customer, in the pub) and "eric" here suggests that "hanry" alludes to Jeppe the *hanrei*, cuckold.
- 316.14 overlive** *Overleve* (literally "overlive"), survive.
- 316.17 peixies** Compare 100.6 for this distortion of pixies, "fairies."
- 316.19 boelgein** ? Seems to combine Belgium with bilge and *bølge*, wave.
- 316.22 home gang** ? *Holmgang*, a duel fought on an island—according to some accounts, to the death. See Introduction, "H. C. Earwicker as Odin."
- 316.23 turkeys tumult** Turquoise, as well as turkeys', tumult, to balance the "paupers patch." *Turkis*, turquoise. Also Turkish; see 316.28.
- 316.24 foe things** Few things. *Faa*, few. Also, the (last) four things. (The reading "Defoe" has also been given; but see 316.28.)
- 316.25 the sign of the hammer** The sign of Thor, for which see Introduction, "H. C. Earwicker as Odin." Perhaps a mere hint of the modern Russian hammer and sickle, in view of the context.
- 316.27 bliakings** ? Kings from Blekinge, Eastern Sweden.  
**leif** The name Leif is pronounced "life" in Danish.
- 316.28 Blasil the Brast** Basil the Blest; Basil the Burst (Danish *brast*). St. Vladimir (ca. 956–1015), son of Sviatoslav I, was an egregious terror till—in return for military aid to

Basil II of Constantinople—he was granted the latter’s sister Anna, a Porphyrogenete (“born to the purple”) in marriage, after being baptized (to which “fitten for the Big Water” in line 25 partially alludes, no doubt). He assumed the Christian name Basil, and he Christianized Russia. Vladimir’s (Scandinavian *Valdemar*) early career of conquest also resembles that of Harald Fairhair; he was goaded on by a disdainful princess.

- 316.32 **handlegs** Hand play; doings, goings on. *Leg*, play. *Handling*, action, plot of a play or story, and so on.
- 316.36 **he sagd, til Dennis** He said, to Dennis. *Han sagde*, he said. *Til*, to. But who is Dennis? Is this a playful way of saying *til denne*, to the latter? Compare:
- 317.1 **t.d.** *To deciliter*, two deciliters, would be a “fifth,” rather a large “stinger.” This objection suggests *til denne* here and above. See 336.2 for another possibility.
- 317.4 **tomtartarum** ? Swedish *tomtar*, fairies. ? Danish *tomtarm*, empty gut or intestine.
- 317.7 **could talk sealer’s solder into tankar’s tolder** Could translate sailor’s (or sealer’s, ? sealord’s) carousals into thinker’s profit. *Tolke*, translate. *Soldierier*, carousals. *Tanker*, thinker. *Tolder*, publican, customs official, seems to be a mistaken plural form of *told*, tariff, customs duty.
- 317.9 **Afram** Amen. A significant distortion, this names the famous Norwegian ship Fram. Swedish *fram*, Danish *frem* means something like “forward, onward.” The Fram was both Dr. Fridtjof Nansen’s ship on his voyage to the North Polar region (1893–96) and Roald Amundsen’s ship on his voyage (1910–12) to the South Pole.
- 317.10 **ekspedient** Danish *ekspedient*, salesman, shop attendant. German *Expedient*, dispatcher, clerk.
- 317.12 **a disk of osturs** A dish of oysters (Danish *østers*). Or, a disk of east trips, turns (Danish *†øst turs*). Furthermore, there appears to be a pun in “osturs” on German *Auster*, oyster, and Latin *auster*, the south wind, to judge by “Shackleton Sulten” below. However, that “disk of osturs” not only names the south wind but strongly suggests Horus, the

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Egyptian god of the rising sun. Indeed, the allusion to the sun—whose symbol, the dung beetle, may explain the emphasis on coprology in this chapter—and to Horus the Child is most enlightening in conjunction with polar exploration. See Introduction, “Djoytsch.”

317.14 **ven** *Ven*, friend. Or *Wend*, to go with “dan,” Dane, and “fin,” Finn.

317.15 **sonnur mine** Son of mine? Old Norse *sonr*, son; *synir*, sons. Danish *sønner*, sons.

**Shackleton Sulten** *Sulten*, hungry. (Shackleton failed to reach the South Pole for want of food.)

317.16 **Opvarts and at ham** Sounds like “up and at him,” but *opvarte*, to serve food, seems to be intended. (An *ekspedient*, salesman, would *varte paa ham*, wait on him; a waiter would *opvarte*.)

317.18 **soe syg** *Søsyg*, seasick. Compare “Maldemaer,” French *mal de mer*, seasickness; “meer crank,” German *meerekel*, seasickness, and *seekrank*, seasick, combined. “Soe syg” may also be read as “so sick”; “meer crank” as German *mehr krank*, more sick.

317.20 **Say wehrn!** Say when! German *Seewehr*, marines. Danish *søværn*, the Navy. The pun is further enriched by a remote but not unlikely allusion to rebirth via Danish *veer*, birth pangs; observe “Lough Neagk” (310.34), “the Big Water” (316.25).

317.26 **mistaenk** *Mistænke*, to suspect; *mistanke*, suspicion.

317.27 **taler** *Taler*, speaker.

317.28 **Uglymand** Ugly, Odin? *Mand*, man. Compare “sometypes Yggely ogs Weib” (267.19).

**throats** ? Threats? Odin as Ygg means “the Terrifier.” Or *trods*, defiance, obstinacy? (Primarily “throats,” of course.)

317.34 **haares** Scottish *haar*, mist. Scandinavian, German, Dutch *haar*, hair.

317.35 **kend** Know. Scottish *ken* modified by Danish *kende*.

318.14 **han in hende** *Han i hende*, he in her.

- 318.31 coldtbrundt natteldster** In a context suggesting *Voluspá*, this is almost certain to be Scandinavian material, but what it means or alludes to escapes me. Old Icelandic *kol-brún* "coal brow" and *eld* "fire" may be involved. (? See W. A. Craigie, *The Icelandic Sagas*, for *Kolbrúnaskáld*.)
- 318.33 wolving the ulvertones** Primarily suggests the *Völva* or wise woman of *Voluspá*, the *Poetic Edda*, but not without an allusion to Wolfe Tone (1763–95), the Irish revolutionist. *Ulve toner*, wolf tones.
- 319.21 apopo of his buckseaseilers** "Buckseaseilers" sounds like *bukseseler*, trouser suspenders, but in this context it is more likely to be a pun on tugboat sailors-trouser soilers. *Bugser-*, tug- as in tugboat: *bugserbaad*. *Bukser*, trousers. For the omission of *r* compare *bukseseler* and similar compounds. Norwegian *seile*, Danish *sejle*, to sail.
- 319.26 marinned . . . trombsathletic** Horace (? Horus) is relieving himself with Rabelaisian sound effects. German *rinne*, Danish *rinde*, to gush. "Trombsathletic" combines transatlantic with athletic; Danish *tromme*, to drum; Danish *numse*, arse.
- 319.27 The kersse of Wolafs** The curse of Olaf; could also be the Norwegian Cross or Order of Saint Olaf. See 374.33.
- 319.28 sigen** ? *Sige*, to say.
- 319.30 Hops! sagd he.** Compare *Hopsa! sagde han*, Whoopee! he said. (Also hops for the oasthouse.)
- 320.1 dope** *Daab*, baptism.  
dyply *Dyb*, deep; *dyppe*, to dip.
- 320.2 doper** Danish *daabe*, Dutch *doopen*, baptize.
- 320.4 screeder** *Skræder*, tailor. Compare "-snider," German *Schneider*, tailor; "civille row" (line 7), Savile Row, the famous London tailors' location.
- 320.7 dubblebrasterd** Double-breasted. Possibly also "devil-bastard," "double-rubbishy," or "double-burst." *Bras*, rubbish. *Brast*, burst.
- 320.8 hvide aske** *Hvide aske*, white ashes.

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- 320.11 **oatshus** Norwegian *uthus*, outbuilding, back-house. English “oasthouse.” See Introduction, “Strindberg’s Growing Castle.”
- 320.14 **gitter** Danish, German *Gitter*, railing, fence. A pun on English “railing” of the vocal kind; compare “shimps,” German *Schimpf*, insult, abuse. Also English “gutter”; compare “sewer” as a term of abuse.
- 320.16 **fisk** *Fisk*, fish.
- 320.21 **from our lund’s rund turs bag til threathy hoeres a wuke** “From our grove’s round trips back to thirty cents (*øre*) a week” makes little sense. No doubt a *double-entendre* lurks in “hoeres”—“hours” is *timer* in Dano-Norwegian—while “rund turs” may be phallic “round towers” (compare “runtoer,” 624.9) rather than excursions to Lund, Sweden. Danish *rundtur*, round trip, excursion. Norwegian *uke*, week. Compare 279.35 for “Skokholme.”
- 320.25 **Ild luck to it!** Ill luck to it (as Joyce first wrote). *Ild*, bad, ill.
- 320.28 **Afferik** Africa as “Ape realm.” German *Affe*, ape, monkey. Norwegian *rike*, realm, empire.  
**Blawland** *Blaaland*, a name for Africa in the sagas.
- 321.1 **pervious oelkenner** *Ølkender*, beer connoisseur. Like the “ersewild aleconner” (319.4), this seems to be Daniel O’Connell (1775–1847), the Irish politician.
- 321.20 **Copeman helpen** ? *København*, literally “Merchants’ Haven,” Copenhagen. *Købmand*, tradesman, shopkeeper.
- 321.23 **geil** German, Norwegian *geil*, Danish *gejl*, lascivious, goatish.
- 321.24 **blanding** Mixing. *Blande*, to mix.
- 321.25 **pattedyr** *Pattedyr*, mammal.
- 321.28 **drownings** *Dronning*, queen. The prankqueen? Also “drownings,” à propos Noah’s ark.
- 322.33 **Kongbullies** *Kong*, King. (William III, the King Billy of Oliver Cromwell’s “Ovlergroamlius” time?)

- 323.4 **bloedaxe** Alludes to Eric Blood-axe, son of Harald Fair-hair. *Blød*, soft, seems to have crept in for *blod*, blood, by mistake.
- bloodooth** Bluetooth. Harald Blåtand, tenth-century king of Denmark, claimed to have conquered all of Norway and to have converted the Danes to Christianity. He also founded Jomsborg, for which see 310.3.
- 323.6 **lumbsmall** *Landsmaal*, dialect.
- 323.13 **Gaascooker** *Gaas*, goose.
- 323.22 **foran** *Foran*, before, in front of.
- 323.28 **tummelumpsk** *Tummelumsk*, bewildered.
- 323.30 **layir** ? *Lejr*, camp.
- 323.34 **cram bokk** Crooked back; stuffed *Bögg*; stuffed or trashy (scape) goat. *Kram*, stuff, trash. *Kramme*, crush, crumple. *Kramme ud*, display, parade (compare the Zürich *Bögg* at *Sechseläuten*). *Buk*, he-goat, buck.
- 323.36 **gen and gang** *Gengang*, walking again, “ghustorily speaking.” *Genganger*, ghost, a “dud spuk.”
- 324.1 **foetotype** Phototype, plus foe, possibly plus *født*, born.
- 324.3 **atlas onder** Swedish, German *Atlas*, Danish *atlas*, satin. The more significant pun, in line with the distortion of “earning his bread by the sweat of his brow” which follows, is on Danish *onde*, evil, trouble: Atlas burdens.
- 324.13 **overraskelled** Surprised by the rascals, presumably. *Overraske*, to surprise; *overraskelse* (noun), surprise.
- 324.17 **Scaald!** Not only “scald,” but *Skaal*, “Cheers!”
- 324.20 **Hoved politymester** †*Hoved politimester*, head chief of police. Perhaps Howth chief of police.
- one love, one fear** *Fire*, four. The Battle of Clontarf, 1014.
- 324.21 **Ellers** *Ellers*, else, otherwise.
- callen hom** Call him, to call him. Danish *ham*, Swedish *honom*, him.
- 324.25 **nordth** *Nord*, north; a blend of English and Danish.

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- 324.27 **bygger muster** *Bygmester*, master builder. *Bygger*, builder.
- 324.28 **veiryng** *Vejr*, weather.  
faugh *Faa*, few, is a homonym of “foe.”
- 324.29 **kokkenhovens ekstrar** *Københavns ekstrar*, Copenhagen’s extras. †*Køkken ovns ekstrar*, kitchen stove’s extras.
- 324.30 **middelhav** *Middelhav*, Mediterranean. (What the Mediterranean is doing in St. George’s Channel, “same gorgers’ kennel,” the reader must decide.)
- 324.33 **Mandig** *Mandag*, Monday, in connection with the reading of “tomarry” as “tomorrow.” (The other pun involved is English.)
- 325.6 **thievesdayte** Tuesday. This day is named for the Norse God of war, Tyr; Joyce’s distortion seems to imitate Old English *Tiwesdæg*. Lines 10–11 contain Finnish *keskiviiko*, Wednesday; *Torstai*, Thursday; *perjantai*, Friday; *lanantai*, Saturday.  
  
stork *dyrby* Stork derby; but *dyr by* can mean “animal city” or “expensive city.”
- 325.7 **drums** *Drøm*, dream.
- 325.17 **hunguest and horasa** See 63.22.
- 325.20 **betving** Between. This distortion incorporates *betvinge*, to subdue, control; *tvinge*, to force, coerce.
- 325.21 **fisk . . . flesk** Fish . . . flesh. (*Flæsk* or *svinekød* is pork, to be exact; *kød*, flesh or meat.)
- 325.22 **Aestmand Addmundson** ? Eastman, or Norwegian, Amundsen, who attained the South Pole. “You’re iron slides” perhaps alludes to the ice-breaker Fram, in opposition to “canooter” as an allusion to the coracles of early Irish explorers.
- 325.25 **Boathes . . . Coathes** Primarily, of course, boats-coats for sailor-tailor; but since Joyce is clearly using the homonyms *baade*, both, and *baad*, boat, I suspect—in view of the context—that *kaad* [køð], wanton, skittish, is included in “Coathes.”



- 326.7 **Erievikkingr** "Earwicker" in "Old Icelandic"?
- 326.8 **forfor furst of gielgaulgalls** †*Forfører fyrst*, seducer prince. Note the distortion of gael- to "giel-," which resembles Norwegian, German *geil*, voluptuous, lascivious. (Earwicker's Freudian stutter is indicated as well.) *Fyrst*, Prince (with name); *fyrste*, prince.
- 326.10 **sea aase** ? *Aas*, ridge, esker. Or *ose*, smoke, to burn black—in connection with "cuddycoalman's"?
- 326.13 **danned** *Danne*, educate, form. *Dannet*, cultured.
- 326.17 **gott kvold . . . til Edar . . . sael . . . Spickinusand** This entire passage sounds like a parody of a Scandinavian benediction. "Gott" resembles the neuter adjective or adverb *godt*, good, well. ? "Kvold," *kveld*, evening. *Til Eder*, to you. *Sjæl*, soul ("sale" and "sail" are, of course, also included in "sael"). ? *Usand*, untrue.
- 326.21 **Nansense** Nonsense, plus Nansen. See 317.9. *Norsted*, in the distortion "snorsted," is a Scandinavian name meaning "northern place"; possibly Joyce is naming some minor explorer. (I can find none by that name in my sources.) Or it may allude to the Faeroe Islands, which are also "fairies" in line 18.
- haltid** *Altid*, always.
- 326.22 **overtrow** *Overtro*, superstition.
- so hworefor the thokkurs pokker** *Saa hvorfor Pokker*, so why the Devil. "Thokkurs" presumably refers to Loki, the Devil of Norse mythology. Disguised as a woman called Thok, or Thokk, Loki refused to weep for Balder the Good, thereby dooming Balder to remain with Hel, the goddess of the underworld, Loki's daughter (*Prose Edda*).
- 326.23 **miklamanded storstore** Compare Old English *micel*, Swedish *mycken*, much, great. *Mand*, man (possibly "mind," here, as well). *Stor*, large, great.
- 326.24 **daadooped** "Popetithes[ed]" (see line 6). Danish *daabe*, Dutch *doopen*, to baptize.
- Gudfodren** *Gudfader*, God the Father. *Gudfader*, *fader*, godfather. (? *Fodre*, to feed.)

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- 326.25 **Domnkirk** *Domkirke*, cathedral.
- 326.26 **here aaherra** Herr O'Hara, probably Mr. O'Hara. See 49.3.  
**peadar poulsen** Peter Paulson in Danish.
- 326.30 **lief eurekason** Leif Ericson.
- 326.33 **crismion dottrin** ? Baptismal doctrine, chrismal doctrine. The distortion "dottrin" resembles *dóttre*, daughters; Isobel is about to enter the picture, she whom HCE "daughts upon" (327.6).
- 326.35 **Lukky Swayn** Compare "Lykke-Peer," H. C. Andersen's autobiographical long short story; Henrik Pontoppidan's novel *Lykke-Per*; and so on.
- 327.22 **titting** Swedish *titta*, to look, peep.  
**droemer window** Dormer window, dreamer window. *Drøm*, dream.
- 327.27 **loe** *Ly*, shelter, cover, lee.
- 327.30 **Norgeyborgey** Based on *Norge*, Norway, and possibly *borger*, citizen.
- 327.36 **huggin and munin** Odin's ravens Hugin and Munin, Thought and Memory. See Introduction, "H. C. Earwicker as Odin."
- 328.6 **lovsang** *Lovsang*, paean, anthem.
- 328.25 **ringsengd** Ringsend, Dublin, modified by *-seng-*, bed. Wedding bells and bridal bed seem to account for the modification.
- 328.27 **Thingavalley** ? Icelandic Thingvellir, seat of the Althing or national parliament since the year 930. Snorri tells in *Heimskringla* that when the Icelanders adopted Christianity St. Olav sent them wood for a church at Thingvellir, and also a great bell. This famous bell may explain the reference to Thingvellir here.
- 328.35 **roedshields** Rothschilds. *Rød*, red.
- 329.6 **Ulivengrene** *Olivengrene*, olive branches. *Ulivs-* (compound) means death, which would make this a subtly ambiguous name for "the good lifebark," were it not for the

- fact that Joyce misquotes *oliva* as *uliva* in *A Portrait*, page 108, in Stephen's reading of the Little Office of the B.V.M. Compare 550.18.
- 329.11 **bestest** *Bedst*, best, may have suggested German *Bett*, bed. Or English "better" may have suggested "bestest."
- 329.12 **skib** *Skib*, ship.
- 329.20 **Holyryssia** Compare Swedish *Ryssland*, Russia. Etymologies of "Russia" vary, but not as to the Swedish origin of the name.
- 330.1 **Suenders** German *Sünder*, Danish *synder*, sinner.
- 330.5 **Peer Pol** Peter Paul; compare "Pivorandbowl" (351.14).
- 330.7 **yeg will elsecare doatty lanv meet they dewscant hyem** "*Ja, vi elsker dette landet . . . med de tusen hjem.*" Yes, we love this land with the thousand homes. From "Sang for Norge," Norway's national anthem, by Bjørnstjerne Bjørnson. Observe that "yeg will elsecare" is identified as "*ja, vi elsker*" only because these are Bjørnson's words; Joyce, in effect, is saying "*jeg vil elske*," "I will love."
- 330.8 **soloweys sang** Primarily this looks like "*Solveigs Sang*," from *Peer Gynt*. But "solowey" is as close an English transcription as possible of the Russian word for nightingale, and I think that Joyce is naming another Scandinavian love song, "The Nightingale," with music by Kjerulf. Following upon a quotation from a song by Bjørnson, "soloweys sang" is probably also Bjørnson's famous "*Synnøves Sang*," with music by Kjerulf; it has been compared with "*Solveigs Sang*" by music critics. *Sang*, song.
- 330.23 **Bolche** ? *Bolsje*, a candy, sugarplum. (This reading is suggested by "Kleinsuessmein," line 24, which looks like a name based on German *mein kleine Süsse*, my little sweet.)
- 330.24 **holm** *Holm*, islet.  
**Fiord** *Fjord*, bay, firth.
- 330.33 **kilder** massed Childermas. *Kilder*, springs, fountains, sources. Compare "kilderkins" (596.17) for a combination of *kilder* and Old English *cildru* (perhaps, too, German *Kinder*), children.

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- uhundred *Uhundred*, unhindered, unobstructed, plus “one hundred.”
- 330.34 **barneydansked** Barndanced? Like Danish children, it would seem: *Barn*, child; *dansk*, Danish.
- 330.36 **moder of moders** *Moder*, mother. Ever since I read Gillet’s comparison of HCE with the statue of the Tiber in the Vatican (a copy stands in the Jardin du Luxembourg in Paris), I have been ready to wager that ALP owes something to what might be called the feminine counterpart of this statue: *Vandmoderen*, The Water Mother, by the late Danish sculptor, Kai Nielsen. It was exhibited at an international exposition in Paris in 1925. See the frontispiece for a photograph of *Vandmoderen*, a nude figure swarming with babies, fourteen of them—which many readers may have seen in Copenhagen, suggestively set in a water basin in the lobby of the Glyptotek. I urge those interested in further information to consult the books on Kai Nielsen by Vilhelm Wanscher and Povl Uttenreiter listed in the bibliography. A simplified porcelain version of the figure, with only two suckling babes (Shem and Shaun to a far-gone Joycean) is called *La Mer*, a title which must have originated at the Paris exposition. Joyce may well have wondered if they meant *La Mère!* The pun on *kilder-Kinder* in line 33 suggests that another may be lurking in “moder” on *møder*, meeter—the meeter of her *kilder*, the *mater* of her *Kinder*? Enough!
- 331.14 **the balder . . .** This variation of “the Father, the Son, and the Holy Ghost” alludes to Balder, son of Odin, sometimes called Balder the Good, or the “bleeding god” of Norse mythology. *Sol*, sun, is a pun on “son,” but the first two members of the Trinity are actually reversed. As for the “hollichrost,” which suggests “holocaust,” it should be recalled that while Balder was slain by the mistletoe, his death was the opening shot, so to speak, of Ragnarok. “Hollichrost” also alludes to holly for Christmas. See 349.11.
- 331.15 **ogsowearit** *Og saa var det*, and so it was.
- aandt . . . grosskropper** The Ondt and the Gracehoper as *aand*, spirit, breath, intellect, versus *krop*, body—a reversal of the two.

- 331.19 **diublin's owld mounden . . . Vikens** Dublin's "owld mounden" is Howth. Vik is the name of Oslofjord in *Heimskringla*. Reference to "high places" in this sentence and the genitive form *Vikens*, the Vik's, make it uncertain whether Howth is being compared with Oslo's Holmenkollen (a hill, or rather a hilly section, with ski slope), or whether Howth is pictured "over against" Dublin Bay—or one of its coves. The latter reading is the more likely one. Norwegian *vik*, cove, creek.
- 331.22 **as so will is** Compare *saavel som*, as well as.
- 331.26 **sommerlad** Summer lad? Danish, German *Sommer*, summer. (Danish *lad*, idle, lazy, does not seem to apply.)  
**Viv Viv**, spouse.  
**Big Bil Brine Borumoter** HCE as Brian Boru is not only a barometer (or, more precisely, a hydrometer); as Bil he is also mysteriously associated with Norse mythology. See 333.30
- 331.27 **lavvander waader** ALP as "lavender water" to the ear, but "low water wetter" by translation. *Lavvande*, low water, low tide. *Vaad*, wet. Almost certainly "low water wader." *Vade*, wade. (Compare the wading girl in *A Portrait*, p. 132.)
- 331.28 **twylyd** Twilight, and *tvelyd*, diphthong.
- 331.36 **Borneholm** "The wild man from Borneo" as coming from the island of Bornholm or from *børneholm*, children's islet. The wild men from Bornholm—medieval Borgundaholm—are by some writers accounted to have founded Burgundy. Snorri mentions Jomsvikings from Borgundaholm; perhaps this accounts for "the wild main." But Joyce's distortion is primarily significant in the context as *børneholm*, a reasonable coinage by analogy to *børnehøve*, kindergarten.
- 332.1 **Snip snap snody. Noo err historyend goody.** *Snip snap snude, nu er historien ude*, snip snap snude, now the story is over. A partially untranslatable jingle (of which a variation appears in H. C. Andersen's "*Hørren*," "The Flax"), this probably contains a pun in "historyend" on his *store*

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(big) end, since “snip snap snoodly” suggests defloration. Also, “. . . *snip snap Snude, saa er Historien ude, og tip tap Tønde, nu kan en Anden begynde*” is cited by Helweg, page 68, from *Søren Kierkegaards Papirer*, I A 156. Kierkegaard is saying here that when the poet’s mind refuses to function he might as well blow his brains out: “*snip snap Snude*, now the story is finished, and *tip tap Tønde*, now another can begin.”

lil Compare *lille*, little.

**trip trap . . . treeskooner** *Trip trap træsko*, literally step step wooden shoe, an expression sometimes used as a call of victory in a game, this means something like “easy as pie,” “easy as A B C.”

**332.4 hanigen . . . hunigen . . . their hinnigen** *Han igen*, he again. *Hun igen*, she again. ? *Derhen igen*, there again. (Joyce frequently writes *th* for initial *d* in Danish, as for example “thumb” or “Thom” for *dom*.)

**332.11 plantage** *Plantage*, plantation.

**332.12 toground** Compare *gaa til grunde*, to go “togutter,” to be ruined.

**332.17 Till sealump becomedump** The context suggests an allusion to the goddess Gefjun—thought by some to be identical with Frigga—who, turning her four sons (which she had by a giant) into oxen, ploughed Sealand away from Sweden.

**332.18 Kaemper Daemper** *Kæmpedamper*, giant steamship.

**332.20 mand** *Mand*, man.

haard *Haard*, hard.

**332.22 blowbierd, leedy, plasheous stream** *Blaa* [blo], blue. (*Bluebeard, Lady Precious Stream*.)

**332.28 synnbildising** Symbolizing. German *Sinnbild*, Danish *sindbillede*, symbol. Danish *syn*, sight, and *synd*, sin, may be remotely connected.

**332.29 eke ysendt?** *Ikke sandt?* Not so? *Nicht wahr?*

**333.1 v doer s t** *Dør*, door. Without knowledge of the other languages involved in this passage, I can only speculate on three possible puns on *dør*: *Vi dør* (“v doer”), we die.

*Vi tþr* ("v doer s t," ? "durst"), we dare. †*Videres* ("v door s") being, further being.

- 333.20 **bragged** *Bragt*, brought.
- 333.22 **dronnings** *Dronning*, queen.
- 333.26 **fader** *Fader*, father.
- 333.30 **lillabilla** Swedish *lilla*, little. There are two totally different explanations of this reference to Isobel suggested by the text. First as to Isobel, the twenty-ninth girl of the month: "moan" (Swedish *mån*, Danish *maane*, moon) recalls a Bil in the *Prose Edda*. She and her brother Hjuke always accompany the moon, having been taken from the earth "as they were going from the well called Byrger, and were carrying on their shoulders the bucket called Sager and the pole Simul." Bil and Hjuke are said to be the original Jack and Jill, which may be hinted at by "lillabilla lullaby" in this line and possibly by 331.27. Interestingly enough, the Eddic Bil's father is named Vidfin; compare "Hvidfinns" (99.15). A *lillebil*, on the other hand, is a taxi. But note that HCE is called an "Omnibil"! See 337.19.
- 334.13 **Danelagh** The Danelaw.
- 334.25 **crimm** *Krim*, Crimea. (The allusion is to the picture of "The Charge of the Light Brigade" on the wall of the pub.)
- 334.26 **canins** "Cannons to right of them," and so on. Or canines. Or Danish *kaniner*, German *Kaninchen*, conies, rabbits.
- 335.10 **hundt** Apparently a cross between English "hunt" and Danish, German *Hund*, dog, hound.
- 335.13 **oltrigger some** Partially Olaf Tryggvesson (969–1000), to whom both "lightning lovmaker's" (line 11) and "neu-ziel," German *neu* and *Ziel*, new goal, or new "zeal," Christianity, are appropriate.
- 336.2 **corse** *Kors*, cross.
- mess** Danish, German *Messe*, Mass. The Introit follows: (enterellbo . . .) *Interibo ad altare Dei*, this is for some mysterious reason made to look like Danish *at alle taler dansk*, that everybody speaks Danish; the joke is furthermore repeated in 433.6. If my interpretation of the context

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is correct—the following parenthesis reading “(I’m amazingly sorry, sir!)”—Joyce is outdoing Buck Mulligan (*Ulysses*, p. 5) at blasphemy.

- 337.9 **lude** *Lyd*, sound.
- 337.11 **bleakhusen** *Bleak House*. Also *blækhuse*, inkwells.
- 337.18 **biggermaster Omnibil** Compare 333.30.
- 338.14 **aften** *Aften*, evening.
- 339.10 **wappents** Swedish *vapen*, German *Waffen*, weapons.  
**raglanrock** Swedish, German *Rock*, coat. A raglan-sleeved coat, or Lord Raglan coat. Yet it seems that Joyce intends the reader to hear “Ragnarok” as well. The Russian general’s “iggs” (line 3) look very like Ygg, Odin; his “bulbsbyg” (line 11), presumably a busby, has a Scandinavian look—for which I cannot propose an explanation.
- 339.14 **beromst** *Berømtst*, most famous.
- 339.15 **confessioners** Compare *konfektion*, ready-made clothing.
- 339.34 **barn . . . befodt** Apparently not *barn*, child, so much as *født*, born.
- 340.1 **guld** *Guld*, gold.
- 340.10 **Nye?** Primarily Russian *nyet*, no. Danish *nej* [naj], no. **Tak!** Again, not so much Danish *Tak*, Thanks, as Russian “*Tok!*” “Yes, so it is!”
- 340.31 **kittyls . . . pan** ? Danish, German *Kittel*, smock. Russian, Polish *Pan*, gentleman, sir. Girls and gentleman, as well as kettles and pan?
- 340.35 **Russers** *Russer*, Russian (man).
- 341.5 **blodestained boyne** Bloodstained boys, bloodstained Boyne (1690). English “blood” modified by Danish *blod*. For “boyne” see 8.22.
- 341.10 **hammer** Possibly *hammer*, lobster, as well as hammer (to go with “sickle”).
- 342.17 **gurragrunch** ? J. P. Jacobsen’s *Gurresange*. See Introduction for Jacobsen.
- 343.2 **on the Lour** Compare *paa lur*, on the watch, in wait for. *Lure*, to lurk, spy. (The constellation *Lyra*, ostensibly.)



- 343.9 **Think some ingain think** *Ting som ingen ting*, thing like no thing. Compare "Ichts nichts on nichts" (line 20), and 183.6, 414.34, 416.27.
- 343.11 **chooldrengs** *Skoledreng*, schoolboy.
- 343.26 **egondoom** Danish *ejendom*, German *Eigenthum*, possession, property. Danish *egen dom*, self-judgment. see Introduction, "Djoytsch," for Joyce's complex punning on *domstol*, which in this passage, as "a stooleazy for to nemesplotsch allafranka," alludes to Wagner's *Ring des Nibelungen* "grandoper" (line 23).
- 343.27 **pulversporochs** Danish, German *Pulver*, powder, gunpowder. "Sporochs": sporrans, pouches?
- 343.31 **lewdbrogue** (Ragnar) Lodbrók, "coarse breeches," again in the sense of unlearned speech. See 313.23.
- 344.1 **jotning** Compare Icelandic *jötnar*, giants.
- 344.3 **tyr** German *T(h)ier*, animal, brute, is pronounced "tear," which "a tyr in his eye" as well as the context, indicates. But Tyr, the Norse god of battle, is equally appropriate.
- 344.12 **bleyes bcome broon** Blue eyes become brown. Pale eyes become brown. *Bleg* [blaj], pale. *Brun*, brown.
- 344.34 **the weight of his arge** The weight of his age; the weight of his anger. German, Scandinavian *arg*, ill-tempered, malicious. German *Arger*, Danish *ærgrelse*, annoyance, anger.
- 344.35 **rueckenased the fates of a bosser** Recognized the face of a bosser; or perhaps "drawing away the nose (from) the feet of a 'fatso.'" German *rücken*, Danish *rykke*, to jerk, pull. German *Nase*, Danish *næse*, nose. Danish *basse*, a big fat lump of a man ("it was heavy he was for me"). The context furthermore suggests either Danish *den bøsse*, the gruff or grim one, or German *der Böse*, the Devil. Compare "boesen fiend" (345.33). Recognized the hoof of the Devil?
- 345.15 **smugs to bagot** ? *Smuge tilbage*, sneak back. Compare 346.34. Also "smokes tobacco," in what seems to be a paraphrase of "Put that in your pipe and smoke it." *Scribblede-*

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*hobble* p. 8: "tobacco is like the soul in sin, fair without & foul within, so think of that when you smoke tobacco."

- 345.19 **lagan** Danish *lagen*, Swedish *lakan*, sheet. Compare "nap-eried norms" (line 21).
- 345.25 **To bug at?** See 345.15.
- 345.28 **trosstpassers** Trespassers, or trespasses. (? *Trøst*, comfort, consolation. *Trods*—pronounced very like "tross"—spite.)
- 345.30 **knud . . . svend** Both Scandinavian masculine names. As common nouns, *knude*, knot, *svend*, journeyman. Archaic *Svenddom*, chastity, virginity in a young man.
- 346.23 **offgott** Danish *afgud*, German *Abgott*, idol.
- 346.24 **Vaersegood! Værsgo!** Help yourself! (From *vær saa god*, literally "be so good.")
- 346.26 **cooll the skoopgoods** See Introduction, "Djoytsch."
- 346.27 **howed** *Hoved*, head.
- 346.28 **stod op** *Stod op*, stood up.
- 346.34 **baggutstract** ? Danish *bagud*, Swedish *bakut* (adv.), behind (rather lower than the digestive tract). While this looks like an allusion to Baggot Street, Dublin, it seems to me to relate to defecation. *Bagudstrakt*, stretched backwards, does not fit syntactically.
- 347.4 **elve . . .** Eleven hundred and thirty-two. Danish *elve*, Swedish *trettio*, Danish *to*.
- 347.5 **skimiskes** Skirmishes, with sound mimicry of Danish.
- 347.6 **blodidens and godinats** ? Bloody days and good nights. *Blodig*, bloody. *Gode*, good. *Nat*, night.
- 347.13 **wapping stiltstunts** *Vaabenstilstand*, armistice.
- 347.31 **patronning** *Patron*, cartridge.
- 348.10 **waulholler** Valhalla.
- 348.13 **absents wehrmuth** "Absinthe, vermouth" is given in the *Skeleton Key*. May I add "the wistfulness of absence"? German *Wehmuth*, Danish *vemod*, pensive wistfulness, melancholy.

- 348.17 **kick** *Kik*, peep.
- 348.18 **Cedric . . . Gormleyson** See Introduction, "H. C. Earwicker the Ostman," for Sigtryg, son of Gormflath, or Kormlada.
- 348.21 **Kong Gores Wood** Clongowes Wood, in the opinion of most Joyceans.
- 348.25 **we war** *Vi var*, we were.  
**charme . . . lyse brocade** The charm of their light brocade. *Charme*, charm. *Lys brocade*, light brocade. ("The Charge of the Light Brigade.")
- 349.1 **Whor** *Hvor*, where.
- 349.12 **missledhropes** Mistletoe. See 331.14, 616.32.
- 349.33 **be undering her** Admiring her. *Beundre*, admire.
- 349.35 **comfoderacies** Confederacies. *Fod*, foot. Compare "*hand-complishies*," accomplices.
- 352.3 **domstoole** *Domstole*, courts of justice. See Introduction, "Djoytsch."
- 352.13 **hory synnotts** *Haar* (pronounced "hoar" or "whore"), hair. Hairy, à propos the bearded Sinnett, Mme. Blavatsky's biographer; whore-y, à propos the "wide sleever" (line 15).
- 353.1 **the dommed** The damned. Compare *de dømte*, the judged, the sentenced.
- 353.15 **tofklokken** *Klokken tolv*, twelve o'clock. Compare "klocking twelve" (111.8), where the word order is Danish.
- 353.19 **Igorladns** ? The lands of Igor, prince of Kiev, or the lands of "foemoe times" (line 14), Danish *igaar*, yesterday, being a homonym of Igor. I cannot account for the distortion "ladns" except as it may allude to the heavy commercial sea traffic of Igor's time via *ladning*, loading, cargo, or to hostilities via *ladning*, round of ammunition.
- 353.21 **rockrogn** Ragnarok.
- 353.23 **grisning . . . grunder** ? HCE grunting violently in his sleep. *Gris*, pig. †*Grunder*, grounds, or founder, is possibly *grynter*, grunts.

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- 353.27 **skaping** Creating. Norwegian *skape*, Swedish *skapa*, make, create.
- 353.30 **mordern Atems** Modern Athens, as against imperial Rome; murdering atoms, in connection with empyrean space; “*the abnihilisation of the etym*” (line 23; word, and breath). German *Raum*, Danish *rum*, space. (Interestingly enough, the latter is pronounced as “Rome” used to be in English.) Scandinavian, German *Mord*, murder. Scandinavian *Atén*, Athens. German *Atem*, breath, spirit.
- 353.32 **At someseat of Oldanelang’s Konguerrig, by dawnnybreak in Aira** At sunset of old Danelaw’s kingdom, by break of dawn in Eire. *Danelagh*, Danelaw. *Kongerige*, kingdom. Or, at some seat of all-day-long battle of kings, at Donnybrook in Eire. Danish *Kong*, King, plus French *guerre*, war. In the context of “the abnihilisation of the etym,” furthermore, “Oldanelang” may be “olden *langue*” or “old Dane *langue*.” French *langue*, language.
- 354.18 **falter or mormor** Falter or murmur; father or grandmother. *Mormor*, grandmother. But perhaps the reader should supply a faltering “mother,” *mor*, which the context calls for.
- 354.20 **fest man** Norwegian, archaic Danish *fæstemand*, Swedish *fästman*, fiancé.
- 355.6 **Stillhead** *Stilhed*, silence, hush.
- 355.27 **scuffeldfallen** Finnegan is “scaffold-fallen,” but as his fall was not due to a scuffle, perhaps the distortion is in some way connected with: Danish *skuffe*, disappoint; Norwegian *skuffe*, deceive, fail; Swedish *skuffa*, to shove.
- 355.28 **hersirrs** Hersir, the ruler of a district in medieval Norway.
- 355.30 **Teewiley Spillitshops** Tivoli Garden, Copenhagen, with its game booths? *Spil*, game, play, acting; *spille*, to play, act.
- 355.31 **Khummer-Phett** Danish, German *Kummer*, trouble, care, sorrow. German *Kummer* may also mean rubbish, heap of ruins, dirt. But this item looks suspiciously like Danish *kumme*, toilet (bowl), plus Danish *hummer*, cubbyhole, especially—recalling Bloom—in connection with:

- 355.32 **dog's bladder** *Dagblade*, newspapers. *Blade*, turn over leaves.
- 355.35 **allfautlers** *Alfader*, Odin.
- 356.5 **grobbling hummley** Despite the resemblance to "groveling humbly," consider the relevance of *gruble*, to ponder, brood.
- 356.8 **steadied Jura** Studied law; steadied the Jura Mountains. Danish, German *Jura*, law.
- 356.15 **hurtig** *Hurtig*, fast, quick, quickly.
- 356.26 **bedst** *Bedst*, best.
- 357.3 **Chubgoodchob, arsoncheep** "Chub" and "chob" imitate the sound of Swedish *köp*, Norwegian *kjøp* (cognates of English *cheap*, buy, and of *chap* as in chapman). The "chap" seems to be phallic "Halley"—"Harry" in pidgin English, as in 28.3—or Danish *hale*, tail. For the meaning of "arson" see Introduction, "Strindberg's Growing Castle." (*Double-entendres* Joyce "leases to the imagination.")
- 357.16 **Kunstful** Danish *kunstfuld*, German *kunstvoll*, artistic.
- 357.29 **liggen gobelinned** *Liggende gobelined*, lying tapestried; lying limned, like a tapestry.
- 358.7 **giftname** ? Married name, by analogy with *pigenavn*, maiden name.
- 358.16 **altoogooder** Probably "the high gods" of Hindu cosmology. Italian *alto*, high. Danish *guder*, gods. See "The Origin of the Lingam" in Heinrich Zimmer, *Myths and Symbols in Indian Art and Civilization*, pp. 128–30.
- 358.26 **woksed up** *Vokse op*, grow up.
- 359.25 **hofdking** Literally "head king," or the equivalent of Gaelic *ardri*, high king, this coinage resembles Old Icelandic *höfðingi*, Danish *høvding*, chieftain.
- 359.33 **haydyng** Hiding, plus hay-heap. *Dyng*, mass, heap, pile.
- 360.2 **sweetishsad lightandgayle** I suppose one should mention that Jenny Lind, H. C. Andersen's unrequiting love, was called "the Swedish nightingale."

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- 360.17 Roguenaar Loudbrags** Ragnar Lodbrók, here as a rogue and a fool. German *Narr*, Danish *nar*, fool.
- 360.23 Bulbul** Bulbul, the adulatory pet name of Ole Bull (1810–80), the Norwegian violinist more celebrated for his personal beauty than for his art. Allusions to Adonis, as the composers' names disguised above, point to him rather than to the Percy French song, "Abdul the Bulbul Ameer." (Ole Bull gave Ibsen his first job in the theatre.) There is also a Persian songbird called the bulbul (see 476.2).
- 361.16 Kissykitty Killykelly!** Swedish *kisse*, pussy. For the verb *kildre* or *kille* see 4.7.
- 361.17 ung** *Ung*, young.
- 361.25 boyne** See 8.22.
- 362.31 hoarsehaar** Evidently horsehair. Danish, Dutch *haar*, hair.
- 364.23 hworsoever** ? Wheresoever. *Hvor*, where.
- 364.24 sex of fun to help a dazzle off the othour.** Six of one to half a dozen of the other. Swedish *sex*, Danish *seks*, six.
- 364.28 They seeker . . .** See Introduction, "Djoytsch," for this quotation from Ibsen.
- 364.36 hunsbend** *Hun*, she. Compare "shehusbands" (390.20).
- 366.28 sowill** *Saavel*, as well; *saavel* . . . *som*, as well as.
- 367.24 he had behold** He had kept. Danish *beholde*, German *behalten*, to retain, keep.
- 367.29 langwid** Languid; but also *langs*, alongside; *langsmed*, lengthwise.
- 368.30 atlas** Swedish *atlas*, satin. Compare 324.3.
- 368.34 Andoring** ? Changing. Danish *andre*, German *ändern*, to alter, change.
- 370.6 Skittered** Scattered, plus *skidt*, shit, dung. Compare "Dix Dearthly Dungbin" (line 9), dear dirty Dublin, and "post-scraped" (line 10).
- 370.10 what he finally postscraped . . .** ? Søren Kierkegaard's *Concluding Unscientific Postscript to the Philosophical Scraps*, of which Chapter I is "An Expression of Gratitude

to Lessing." (But let me warn the reader that the context is just "zoot doon floon" to me; for example, "Payne Inge," line 3, sounds like Danish *pæn Inge*, nice Inge, but I can make nothing of it. Why did Joyce change "Pagne Inge," as it was in the first draft? See Hayman, p. 198.)

- 370.23 **What soresen's head** †*Hvad sørens hoved*, an untranslatable expletive. The nearest English expression would be "what the devil is this head that . . ." (A suggestion of Saracen's Head?) ? See 370.10 for *Søren*.
- 370.26 **Noggens whilk** ? *Nogen som*, someone who. Old English *hwilc*, someone, anyone, which. Danish *hvilken*, which.
- 370.32 **tillfellthey deadwar knootvindict** †*Tilfælde det var nød-vendigt*, in case it were necessary.
- whole time** Compare *hele tiden*, all the time, the whole time.
- 370.33 **smutsy floskons nodunder** †*Smudsige flasker nedunder*, dirty bottles down under.
- 370.34 **Fyre maynoother endnow!** *Fire minutter endnu!* Four minutes to go! "Fyre maynoother" also means the four old men from Maynooth, the "for eolders" (372.34).
- 371.6 **nor** *Naar*, when.
- 371.17 **sture** Norwegian *sture*, mope.
- 371.25 **Tids, genmen, plays** Time, gentlemen, please. *Tid*, time.
- 371.26 **almaynoother** †*Alle minutter*, at any moment. Also, all Maynoothers. Compare 370.34.
- 371.28 **farwellens rouster** *Farvelens røster*, calls of farewell—literally, voices of farewell.
- 371.36 **errindwards** May derive partially from *erindre*, to remember, as well as from Erin, and perhaps errand. The allusion here is to Dick Whittington: "town again . . ." mimics "Turn again, Dick Whittington, Lord Mayor of London."
- 372.3 **the dotter of his eyes** The daughter of his eyes; the dotter of his *i*'s. *Datter*, pronounced "dotter," daughter. (The prankquean identified as Isobel.)

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- 372.13 **the sheep was loosed** A quadruple pun: Chapelized; the sheep were locked in; the shop was locked; the ship was loosed. *Laaset*, locked. *Løst*, loosed.
- 373.24 **ware eggs** ? Swedish *varig*, purulent.
- 373.29 **Lodenbroke** Ragnar Lodbrók again, as “loden-breeches.”
- 374.13 **a fugle** A bird, though *fugle* is the plural form of *fugl*, bird.
- 374.16 **Biskop** *Biskop*, bishop.
- 374.33 **The sinus the curse** The sign of the curse (relative to Cain), and the sign of the cross. *Kors*, cross.
- 374.36 **sagasand** Sack of sand; a true saga. *Sand*, true; sand.
- 375.19 **woxen up** *Vokse op*, grow up. Compare 358.26.  
**wecker . . . earse** Earwicker. German *Wecker*, Danish *vækker*, awakener, arouser.
- 375.25 **Ex-Skaerer-Sissers** *Skærer*, slicer, cutter.
- 376.10 **Here Inkeeper** *Herr* Innkeeper, Mr. Innkeeper.
- 376.11 **Grusham undergang!** *Grusom undergang!* Cruel perdition!
- 376.14 **Sauss** ? *Sauce* [saus], gravy.  
**fullends** *Fuldendt*, fully, complete.
- 376.24 **Scaldhead** *Skaldepande*, “baldy,” bald-pate.
- 376.29 **never say dog** Never say die; possibly, never see day; never say “however.” *Dag*, day. *Dog*, yet, still, however.
- 377.18 **knitted** *Knyttet*, tied, bound.
- 377.25 **gosson** Swedish *gosse*, fellow, boy; perhaps modified by gossoon.  
**morhor** *Mo'er*, mother.
- 377.26 **myterbilder** The master builder as “myth builder” or “myth pictures”—only the former, probably. *Myter*, myths. German *Bilder*, Danish *billeder*, pictures.  
**fullen aslip** Suggests drunken sleep. *Fuld*, drunk. How our myth builder has fallen asleep.



- 377.28 **segnet** *Segne*, to sink, drop. German *segnen*, to bless, consecrate. ("Signed" plus "cygnet"? The distortion may contain a remote allusion to [?] Sanskrit *hamsa*, swan, which, spelled backwards, means "I am He." For this note recorded for Joyce see Thomas E. Connolly, *The Personal Library of James Joyce*.)
- 377.33 **aaskart** The ass or god who always follows the four Evangelists in the *Wake*: Old Norse *ass*, modern Scandinavian *as*. Or Asgaard, the home of the Norse gods? If so, "Mudquirt" (376.4) is probably Midgaard, Earth, plus Mullingar.
- 378.8 **flashmurket** *Mørket*, darkness.
- 378.11 **Greenislender** Greenlander plus *Isländer*, Icelander, becoming "green islander," or Irishman: H. C. Earwicker.
- 378.13 **Adversed ord, Magtmorken, Kovenhow** "Adversed ord" suggests "the adversary," or Lucifer ("Loose afore!" line 17). Judging by lines 29–30, it apparently relates to the Word, *Ord*, of Genesis and linguistics. "Magtmorken" may be a capricious way of naming Tolstoy's *The Power of Darkness*: *magten*, the power; *mørket*, the darkness. "Kovenhow" looks like *København*, Copenhagen. However, Earwicker is primarily the Zürich *Bögg* in this passage; observe the Swiss "frayshouters" in line 26. For the *Bögg* and *Sechseläuten* see Introduction, "H. C. Earwicker as Odin."
- 378.25 **obsen** Ibsen, no doubt.
- 378.26 **os** *Os*, us.
- 378.31 **You talker dunsker's brogue men we . . .** Compare *De taler danskernes sprog, men vi*, you speak the Danes' language, but we . . .
- 382.28 **Nattenlaender** Night-lands. Danish *natte-*, night-. German *Länder*, lands. (Danish *länder*, loins, does not seem to apply.)  
**Farvel, farerne!** Farewell, travelers!

## Book II CHAPTER 4

**T**HERE IS little Danish in this chapter which does not appear elsewhere in the *Wake*.

- 383.15 **Overhoved** *Overhoved*, chief, head; though literally “overhead,” in which sense it apparently figures here, it does not have this meaning in Danish.
- 383.18 **smacked** This may include *smagte*, tasted.
- 383.22 **Kaempersally** *Kæmper*, giants. Also compare “Semperkelly” (32.29).
- 383.24 **kemin in** ? Chimed in. *Kime*, to chime; *kimen* (noun), chiming.
- 384.5 **Moykle ahoykling!** Unless this item is Gaelic, it may refer to the “shrillgleescreaming” in 383.15 by way of Old English *micla*, Swedish *mycken*, much, great; and Danish *højtklingende*, high-sounding, high-flown. In this case it would be a misuse of *højtklingende* comparable to “overhoved” as meaning “overhead,” since it does not appear to refer to the high-flown four masters themselves.
- 385.34 **Dagsdogs** ? Compare *dagbog*, journal, diary.

- 386.8 **fald** *Fald*, fall, tumble. Compare “hempty . . . dempty” and “wald”; also 387.35.
- 387.8 **forkbearded and bluetoothed** The hake or codling described in terms of Swein Forkbeard (father of King Canute, Knud, of England) and his father Harald Bluetooth.
- 387.35 **Mind mand gunfree** My man Humphrey. “My Man Godfrey,” the motion picture. Joyce seems to be noting that the *d* in *mand* is silent by adding a similar unvoiced final *d* to *min*, my.
- 388.1 **conk** *Kong*, King (Mark of Cornwall).
- 388.2 **kirked into yord** I doubt that this is Kierkegaard. “Kirked” may be “kicked”; if “churched,” then “yord” may be *jord*, earth, as well as “yard.” (*Gaard* is pronounced “gore.”)
- 388.3 **natsirt** Nightshirt. *Nat*, night.
- 388.6 **Elsker** An anagram of “reckless”; also *elsker*, lover. See 626.18.
- 388.19 **Hedalgoland . . . freebutter** Alludes to Ibsen’s play, *Hærmændene på Helgeland*, *The Vikings of Helgoland*. *Hærmænd*, pirate, freebooter; modified by Spanish *hidalgo*, noble or nobleman; and Halogaland, as Helgoland is called in *Heimskringla*. “Disumbunking” in the next line calls attention to a complex but evident pun on “halo” in Halogaland and on the similarity between *helgen*, saint, and *Helgeland*.
- 388.31 **sexon grimmacticals** Saxo Grammaticus (1150–1206), Danish historian.
- 388.34 **regnumrockery** Like Ragnarok, presumably.
- 389.15 **Fatima** See Introduction on Oehlenschläger.
- 389.21 **eddaying** See 597.6 for *Edda*.
- 390.4 **the Lagener** This could be a translingual pun on *lagen*, sheet: “the sheeter.” Compare “olderman K.K.” (365.30), the “old sheeter” in Yiddish.
- 390.5 **liggen hig** Lying high. *Liggende*, lying. “Hig” is presumably to be pronounced “high” by analogy with “mig” as in 446.9. ? *Scribbledehobble*, p. 177: “Artaxerxes (flow of water on High Lion).”

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- 391.9 **borstel** *Børste*, brush. (With an allusion to the English Borstal institutes for delinquent boys.)
- 391.16 **Herrinsilde** *Silde*, herrings.
- 391.35 **unfriends** Compare *uvenner* (literally, “unfriends”), enemies.
- 392.11 **doed** Day. *Død*, death; dead.
- 392.16 **sorgy** Sorry. *Sorg*, sorrow.
- 392.20 **purple blussing** Compare *blusse rød*, flush crimson.
- 393.7 **konning Soteric Sulkinbored King Sitric Silkenbeard**, “cunning, sulking, and bored.” See Introduction, “H. C. Earwicker the Ostman.”
- 394.23 **minder** *Minder*, recollections, memories.
- 394.28 **katte efter kinne** ? *Katte efter*, cats after. Is “kinne” a misprint for “kvinne”? *Kvinde*, woman—to which queen and quean are related—is pronounced “kvinne,” and appears spelled so elsewhere in the *Wake*. But while cats may look at queens, it is odd to see them after queens.
- 395.5 **ovenfor, nedenfor** *Ovenfor*, above. *Nedenfor*, below.
- 395.6 **duk** *Duk*, a plunge, dip. (In “the lakes of Coma”?) Or perhaps “dinkety, duk” is “(hickory) dickory dock.”
- 395.29 **duckhouse** ? Ibsen’s *Et Dukkehjem*, *A Doll’s House*, or “-toutcas” as in 129.6.
- 395.34 **leavetime** Includes lifetime, by way of *liv*, life, pronounced “leave.”

## Book III CHAPTER 1

**T**HE FABLE of the Ondt and the Gracehoper, a delight in many languages, is considerably, if not predominantly, Danish. Observe that Shaun, himself an *Ondt* “pain,” characterizes Shem’s “root” language in totally Norse—not rude—thunder and Shem in terms equally applicable to Ibsen.

403.2 **Tolv** *Tolv*, twelve.

**sax** ? Swedish *sex*, Danish *seks*, six.

403.4 **tray** ? *Tre*, three.

403.12 **blautoothdmand** Blue-toothed man, in German, English, Danish. Blue-toothed means black-toothed; Africans are called “blue men” in the sagas, and, curiously enough, a black eye or “shiner” is a “blue eye” in modern Danish. Compare 387.8

403.14 **hvis** ? *Hvis*, if, in case; whose. (Neither of these meanings fits the context, unless perhaps by remote connection with a *hvisken*, whisper, of cuckoldry.)

403.16 **aal** ? *Aal*, eel. Or *avl*, breeding; *avle*, beget children? (This may be some Gaelic term related to “dhove’s,” which is Gaelic *duibh*, dark, black.)

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- 404.19 **mereswin** Old English *mere-swyn*, dolphin or porpoise. Danish *marsvin*, porpoise or guinea pig.
- 405.20 **oyeglances** *Øje*, eye. (Probably just mimicry, however, as “err” for *r* above.)
- 406.19 **clister of peas** Cluster of peas. Or *klist*, paste, possibly alluding to Kristin’s “*jag klistrar, jag klistrar*,” “I paste, I paste,” in *A Dream Play* (à propos similar suffocation in Ireland). Also *klyster*, enema; compare “soppository petty.”
- 406.36 **good coup, goodcheap** See 357.3.
- 407.2 **smorregos** A pun on Swedish *smorgås*, an open sandwich or slice of buttered bread, and *gosse*, boy. Danish *smørre*, to butter or grease.
- 407.4 **smag of a lecker biss** *Smag af en lækkerbissen*, taste of a choice morsel.
- 408.19 **os so ker** *Os saa kær*, us so dear. *Kært*, dearly.
- 410.5 **maggot** *Meget*, much, very. Compare “trope,” French *trop*.
- 410.11 **the catchalot trouth** The Catholic faith. *Tro*, faith.
- 411.19 **daggily broth** *Dagligt brød*, daily bread.
- 413.14 **ski** *Ski* is pronounced “she” in Norwegian. I do not know if this means that “Mevrouw von Andersen” in the next line is H. C. Andersen, as some Joyceans believe.
- 413.16 **stakkers** Norwegian *stakkers*, poor thing, poor wretch.
- 414.14 **mood** *Mod*, courage.
- 414.19 **husstenhassten-** *Hosten*, coughing, “coffin.” Compare “tussem,” from French *tousser*, to cough.
- 414.20 **Ondt** *Ondt*, bad, evil (neuter adjective; also adverb). In certain constructions *ondt* can mean “a pain,” corresponding to French *mal*, as in *ondt i halsen*, *mal à la gorge*, a pain in the throat.
- 414.25 **Luse** *Lus*, louse.
- 414.30 **melissciously** *Melis*, granulated sugar. (Latin *mel*, *mellis*, honey.)

- 414.34 **Tingsomingenting** *En ting som ingen ting*, a thing like no thing, a mere nothing. See 183.6.
- 414.35 **Besterfarther** *Bedstefar*, grandfather.
- 415.5 **fussfor** *Fosfor*, phosphorus.
- 415.12 **langsome** Danish *langsom*, German *langsam*, slow. Danish *langsomt*, German *langsam*, slowly.
- 415.27 **sommerfool** *Sommerfugl*, butterfly. (Pronounced "summer fool.")
- 415.30 **lopp's** *Loppe*, flea.
- 415.32 **oldeborre's** *Oldenborre*, cockchafer.
- 415.34 **loftet** *Løfte*, lift, raise; a promise, vow.
- 416.10 **drikking** *Drikke*, to drink.
- 416.16 **osa** *Ogsaa*, also.
- 416.19 **which a plight!** Compare *hvilken . . .*, *hvilket . . .*, what a . . . ! *Hvilken, hvilket* (neuter) also mean "which."
- 416.27 **Tingsomingenting** See 414.34 above.
- 416.30 **Tosmania** *Tosse*, fool. "Toss"; tossing mad. Tasmania; compare "van Demon's Land" (56.21).
- 416.33 **thuckflues** *Flue*, fly.
- 416.35 **tegolhuts** Swedish, Dutch *tegel*, brick, tile.
- 416.36 **ragnowrock** Ragnarok.
- 417.29 **Luse** *Lus*, louse. Compare the association of "Floh" and "Luse" also in 414.25.
- 417.33 **odderkop** *Edderkop*, spider.  
*myre* *Myre*, ant.
- 419.13 **velktingeling** Combines the "*tingsomingenting*" with *tingeling*, an onomatopoeia like "ding dong," and *velklingende*, euphonious. Compare my comments on "tingsomingenting" in Introduction, "Djoytsch."
- 420.8 **treefellers** Three fellows. Play on homonyms *træ*, tree, and *tre*, three.
- 420.12 **stayne** Stay, and stone. *Sten*, stone, in opposition to tree, above—a recurring motif in the *Wake*.  
**tiltop** *Tiltops*, to the summit, all the way up.

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- 421.8 **Kaer** *Kær*, dear, is pronounced "care."
- 421.29 **views of Denmark** I think this concerns the "brach premises" (422.7) by way of Tycho Brahe.
- 423.18 **Digteter!** Sounds like Dictator! but really says Poet! *Digter*, poet. Irene berates Rubek with "*Digter!*" in *When We Dead Awaken*; there its meaning borders on fabricator, liar.
- 423.21 **sygnus the swan** *Cygnus* is sick. *Syg*, sick.
- 423.33 **negertop, negertoe . . . .** *Negertop*, Negro-head; *negertaa*, Negro-toe. This association of Latin *nego*, to deny, and Danish or German *Neger* apparently identifies Stephen Dedalus-Shem with the "black sir" who appears throughout the *Wake*. See 186.32.
- 424.20 **Ullhod-** Either the head of Ull, the Norse archer god or (more likely, as this entire peal of thunder concerns Ragnarok) *ulvehode*, wolf head: the head of Fenrir, the wolf who opens the attack upon the gods in the fatal battle.
- turdenweir-** *Tordenveir*, stormy weather.
- mudgaard-** Midgaard, Earth in Norse mythology.
- gringnir-** Grimnir, Odin.
- urdr-** Urd, a Norn, whose name means "the Past."
- molnir-** Mjollnir, Thor's hammer.
- fenrir-** Fenrir the wolf, a son of
- lukkilokki-** Loki, a demigod.
- baugimand-** There is a giant in the *Prose Edda* named Bauge; but this is perhaps simply "bogeyman."
- odrrerin-** ? Oddrun, sister of Atli.
- surt-** Surt, ruler of the fire-world.
- krinmgern-** ? Hrimgerd, a giantess.
- rackinarockar!** Ragnarok.
- 424.27 **Jon Jacobsen** John Jameson in Danish. Primarily Dublin's famous whiskey, but I would not put it past Joyce to have characterized the style of J. P. Jacobsen in "treestem sucker cane." *Sukker*, sugar. See Introduction for Jacobsen.
- 425.9 **mutter-melk** Mother-milk. German *Mutter*, Danish *mælk*.
- 425.28 **Paatryk** This has been taken for a mere distortion of Patrick. It is also a disguise of *paa tryk*, in print.



- 426.13 **sickself** *Sig selv*, himself.
- 426.27 **dreamskwindel** By setting the Danish adjective suffix *-sk* in the middle of this trope, Joyce manages to convey three images: A dreamy whorl or spiral: *drømsk vindel*. A dream giddiness or vertigo: *svindel* (Swedish, archaic Danish). A dream swindle: *svindel*.
- 427.9 **Tapaa!** The child is about to wet his bed, so one would expect *Pas paa!* Take care! Look out! Is this *pas paa* plus “taboo”? (I cannot figure out why it seems to be Shaun here who wets the bed, yet on page 563, line 4, Shem has the “posthumious tears on his intimelle.”)
- 427.12 **luftstream** Danish, German *Luft*, air.

## Book III CHAPTER 2

**E**XCEPT FOR Sigurdson-Sickerson's speeches in disguised Danish there is little here for us to note. The function of these two sentences seems to be to stump the reader.

- 430.15 **Dotter** dead **bedstead** mean **diggy** **smuggy** **flasky**.  
*Dette er det bedste, min (?dejlig) smukke flaske.*  
This is the best, my (? nice) beautiful bottle.  
Or is "diggy" *tykke*, fat?
- 430.26 **broad by bread** Danish, Dutch *bred*, broad. The phrase looks like a passing allusion to the Gaelic consonant-vowel rule, "Broad with broad, slender with slender."
- 432.26 **feugtig** Danish *fugtig*, German *feucht*, damp.
- 433.6 (Danish spoken!) See 336.2. The indecent pun which we are presumably to arrive at from "Gwenn du Lake" (Glendalough, to balance phallic O'Toole) is based not on Danish but on German *Loch*.
- 434.13 **Forglim mick aye!** *Forglem mig ej!* Forget me not!  
**forestand** *Forstand*, understanding, reason, intellect. *Forstaa*, to understand. But *staa* means stand.
- 434.14 **tillgive** *Tilgive*, forgive.

- 435.23 **hemel** Danish, German *Himmel*, heaven (where marriages are made), combined with "secret" via the adjective *hemmelig*. See 450.31 for another pun based on *hemmelig*, secret.
- 435.28 **milchmand** Milkman. German *Milch*, Danish *mand*.
- 436.12 **snakking svarewords** *Snakke*, to chatter. *Svare*, to answer.
- 437.30 **kommen** *Kommen*, come.
- 437.33 **Mistro** Maestro. *Mistro*, distrust.
- 438.24 **twenty twotoosent** There may be a pun here on *tusind*, thousand, and too *sent*, late.
- 439.3 **danger zone . . . dancier years** Possibly an allusion to the novel *Den Farlige Alder*, *The Dangerous Age* (1910), by Karin Michaelis, published in English (New York, 1911; London, 1912). It made quite a stir, affecting justice in criminal proceedings against women in "the danger years."
- 439.13 **tante's** *Tante*, aunt (as in French, German, and so on).
- 442.28 **sicker** Danish *sikker*, German *sicher*, sure, certain, safe.
- 443.12 **magistrates** Danish *straf*, German *Strafe*, punishment.
- 443.21 **Rollo the Gunger** Rolf the Ganger (first Duke of Normandy), so called, according to Snorri, because he was "so big that no steed could bear him and he therefore walked everywhere."
- 443.30 **Olaf Stout** St. Olav, called Olav Digre (*digre*, stocky, thick-set), Olav the Proud.
- 444.11 **Miss Forstowelsy** *Misforstaaelse*, misunderstanding.
- 444.15 **vokseburst** This is not only Danish *vokse*, to grow, but has to do with *voks*, wax. (For confirmation of this reading and of 255.16, see Hayman, p. 264.)
- 444.21 **cowhandler** Bargainer, haggler. *Kohandel*, literally cow trade, protracted bargaining.
- 444.32 **Wolf the Ganger** See 443.21.
- 445.6 **ask unbrodhel** Cinderella. German *Aschenbrödel*, modified by Danish *Askepot*. Compare 494.34.

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- 446.9 **mig** *Mig*, me. Pronounced “my,” as required by the English construction in the text.
- 446.36 **the real Us** Possibly an allusion to Kierkegaard’s “the real I,” the active self, as opposed to the reflective self. See 62.26. This “real Us” sounds more like the real US(A), however.
- 447.28 **Overset** *Oversæt*, translate, imperative of *oversætte*, to translate.
- 448.22 **Job Loos** Jobless. German *-los*, Danish *-løs*.
- 448.31 **Badanuweir** Storm Spa. Swedish *badan-*, bathing-, baths. Danish *uvejr*, storm, rough weather.
- 449.23 **brilliants** *Brilliant* (noun), diamond, in popular usage. Compare “similes” (601.16).
- 449.35 **moon . . . himself** In Old Icelandic, Old English, and other Germanic languages, the moon is male, the sun female.
- 450.29 **lillabilling** See 333.30.
- 450.31 **heimlocked** “Hemlocked,” in context with other lethal plants. Also Danish *hemmeligt*, German *heimlich*, secretly. See 435.23.
- 451.16 **scats, mine shatz** Treasure(s), my treasure. Danish *skat*, German *Schatz*, treasure.
- 452.9 **Flonnels** *Flonel*, flannel. “Tennis Flonnels Mac Courther” is probably a way of saying Tennyson’s *Morte d’Arthur* and a comment on Tennyson as well.
- 453.13 **bluemoondag** Blue Monday. Scandinavian, Dutch *dag*, day.
- 453.17 **Blownowse** *Blaa* [blo], blue, as well as “blow.”
- 453.36 **Fastintide** *Fastetiden*, Lent.
- 455.9 **Hogmanny** How many? The correct etymology of hogmanay is not certain. However, especially in view of the unsolved mystery of “*hogdam farvel*” (471.34), which may be related, I should like to cite a note by Erling Mosen in his edition of *Heimskringla*: “Hogmanay night is used in Scotland for the last day of the year. In Old Scandinavian it is called *hoggu nott*, and is supposed to take its name from hogging or hewing down cattle before the festival. Mid-winter night, the commencement of the heathen Yule, was

- the twelfth of January." (Professor Elliott V. K. Dobbie advises me that the correct Old Scandinavian word is *höknótt*, however, and that it is doubtful that this word has anything to do with hogmanay.)
- 458.27 **silky paper** *Silkepapir*, tissue paper.
- 460.7 **hvisper** Compare *hviske*, whisper.
- 460.24 **ask** *Ask*, ash.
- 460.32 **Thingavalla** See 328.27.
- 461.22 **fondstare** Swedish *fönster*, German *Fenster*, window.
- 461.26 **whesen** German *Wesen*, Danish *væsen*, being, essence, creature.
- 462.29 **Ousterrike** ? Norwegian *Østerrig*, Swedish *Öerrike*, Austria.
- 464.32 **Tower Geesyhus** Turgesius. See Introduction, "H. C. Earwicker the Ostman."
- 465.25 **leberally** *Læber*, lips.
- 466.29 **holmgang** A duel fought on an island. Compare 316.22.
- 466.32 **lavguage** ? *Lav*, low.
- 467.12 **faher's onkel** *Fars onkel*, father's uncle.
- 467.27 **allemanden huskers** *Huske*, to remember, seems to stand in opposition to "fullgets." Compare *manden husker*, the man remembers.
- 468.36 **hourihaared** *Haar*, hair.
- 469.7 **staffet** *Stafet*, mounted courier, estafette.
- 469.11 **Winland** Vinland, portion of North American shore discovered by Norse explorers about the year 1000.
- 469.18 **Jerne valing** ? Jarnved (Ironwood) is the home of witches called Jarnvidjes, whose offspring are giant wolves (*Prose Edda*). Modern Danish *jern*, iron; archaic *jerne*, irons.
- 469.20 **Halt Linduff** Old Dublin. German *alt*, old. Dyfflin—the Old Norse name of Dublin—is reversed, Also Macbeth's "And damn'd be him that first cries 'Hold, enough!'"
- 469.27 **Fik yew!** Got you! This is "Djoytsch," not Danish, in which *fik* is the past tense of *faa*, get, have, receive.

*Scandinavian Elements of Finnegans Wake*

**Won. Toe. Adry. One. Two. A-three.** Danish *to*, two. Dutch *drie*, German *drei*, three.

- 470.36 **Frida! Freda!** Swedish *frid*, Danish *fred*, peace—first in the famous list of “peaces.” Following upon “widdershins,” one of D. H. Lawrence’s pet words, and “O Isis” (compare *The Man Who Died*), these exclamations also refer to Frieda, Mrs. Lawrence.
- 471.19 **so mear and yet so fahr** So near and yet so far. So mother and yet so father. French *mère*, Danish *far*. The context holds other allusions to bisexuality.
- 471.30 **borne of bjoerne** This is surely one of the most devilish disguises in the *Wake*. Though it looks like *børn af bjørne*, children of bears, I assumed it was meant to be *bjørn af bjørne*, bear of bears—Bjørnstjerne Bjørnson, in any case. When read aloud, however, the two trochees give it away as Brynjolf Bjarne, a *nom de plume* Ibsen used in his youth! Joyce’s distortion calls attention to the striking fact that even in choosing a pseudonym Ibsen remained Bjørnson’s double.
- 471.31 **hellyg Ursulinka** Now it is clear why that bear of bears above can turn into holy, *hellig*, St. Ursula. Throughout the *Wake* Joyce makes Ibsen the bisexual artist *par excellence*—though Bjørnson himself once said “we women and poets.” As for “the warmin of her besom,” it may mean that Ursulinka is hellish as well as holy; there is record of at least one occasion when Bjørnson’s kindness to Ibsen was repaid with almost paranoid attack. (See Koht.)
- 471.33 **Where maggot Harvey kneeled till bags?**  
*Hvor meget har vi (?) tilbage?*  
**How much have we (?) left over?**
- 471.34 **Ate Andrew coos hogdam farvell!**  
*Et andre gods damper vel!* (Properly *en anden godsdamper vell*)  
 Another freight ship I suppose! Compare “packet-shape” (line 25).

## Book III   ❁   CHAPTER 3

A “STAR CHAMBER” inquiry by the four “key” men should suggest comparison with *A Dream Play*. The subject of the questioning, appearing as both Ormrinn Langi and Yggdrasil, accounts for a light but functional use of Danish in the first section of this chapter. *Haveth Childers Everywhere* is, after the episode of the Norwegian captain in Chapter 11, the most Scandinavian section of the *Wake*. Here Earwicker is Ibsen, Odin, ostman. The Danish which serves as a clue to all these subjects and more includes colloquial turns of phrase and superb mimicry (pp. 534–35), sometimes wearing distortions and disguises (pp. 530, 540), and, for Anna Livia, more and perhaps even finer poetry than Chapter 8. Observe that it is Seckesign-Sickerson-Seckersen-Sackerson who testifies against HCE in a garbled couplet from Ibsen.

476.4   goddestfar   *Gudfar*, godfather. *Bedstefar*, grandfather, seems to be behind this superlative, for *bedstefar* literally means “best father.”

478.10   wald . . . alpman   Compare 387.35.

478.12   majestate   German *Majestät*, Danish *majestæt*, majesty.

478.16   hopenhaven   Hope in heaven, Copenhagen. Compare 143.10.

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- 478.28 **fatherick** Father's realm or kingdom. Danish *rige*, Swedish *rike*, realm. For Danish *rigdom*, Swedish *rikedom*, riches, compare allusions to "Tear-nan-Ogre," *Tir na n-Og*, the Gaelic equivalent of Valhalla (479.2).
- 479.31 **The both how** The boat barrow, tumulus: *baad* [boð] *haug*.
- 479.32 **Draken af Danemork!** *Draken af Danmörk*, the Serpent of Denmark. Both *drake* and *Danmörk*, Old Scandinavian forms, and Old Icelandic *dreki*, dragon, are appropriate to the subject; see 479.35 below.
- 479.33 **Hennu! Endnu! Still!** (Are you still evading an answer?) The context seems to me to support this reading, although Henu-Osiris is generally given.
- 479.34 **Beseek the runes** Visit the ruins (runes). Swedish *besöke*, Danish *besøge*, visit.
- 479.35 **the longurn** *Ormirinn Langi*, the Long Serpent (dragon, worm), the most famous of all viking ships, built in Norway for Olav Trygvason (969–1000).
- 480.1 **Norsker** *Norsker*, (a) Norwegian.
- 480.2 **good, jordan's scaper, good's barnet** *Gud, jordens skaber, guds barnet*, God, creator of the earth, (the) God's child.
- 480.12 **korsets krosser** Crosser of the Cross. *Korset*, the Cross.
- 480.28 **Dyb! Dyb!** *Dyb*, deep.
- 481.9 **Sinflowed** *Syndfloden*, the Flood.
- 481.24 **Abrahamsk** The Danish suffix *-sk*, ish, must be significant heralded as it is by "suffix" in the same line—but how I do not know. Observe that "Hellig" (line 20) is Danish for "holy," in a parody of the Lord's Prayer in the "locative."
- 481.27 **barnabarnabarn** *Barnebarn*, grandchild. *Oldebarn*, great-grandchild.
- 481.31 **tiptip tim oldy faher** *Tiptipoldefader*, great-great-great-grandfather. (Note that *fader* is rarely used; *far* is usual, even in informal writing. Similarly *moder* is generally *mor*, and *broder*, *bro'r*.)
- 481.33 **brodar** See 70.26.



- 482.3 **naun** *Navn*, name.
- 482.7 **Vulva!** For the Völva see Introduction, "H. C. Earwicker as Odin."
- 483.13 **andat** *Andagt*, devotion, prayers.
- 483.35 (**ickle coon icocoon**) The first "coon" may be *kun*, only, merely. The primary meaning of "icocoon" seems to be *i*, in, cocoon, but it may mimic *ikkun*, the archaic form of *kun*. For the probable relation of this parenthesis to those containing "cawcaw" (357.20) and "coocoo" (358.1), see Introduction, "Strindberg's Growing Castle."
- 486.6 **lied of** *Lide af*, suffer from. German *Lied*, song, "toone." "The tune the old cow died of" (*Ulysses*, p. 305) appears as "the tune the old plow tied off" (452.16).
- 487.30 **Gangang** *Gengang*, return. *Genganger*, ghost, revenant.
- 488.4 **bogholders** *Bogholder*, bookkeeper. Brown and Nolan of Dublin are rather *boghandlere*, booksellers.
- 489.15 **ham** *Ham*, him.
- 490.23 **foster's** *Faster*, pronounced like English "foster," aunt (father's sister). This reading is suggested by a probable pun in "tantrums" on *tante*, aunt.
- 491.14 **raabraabs** A duck, in Danish baby-talk, is a "*rabrab*," a "quack-quack"—an onomatope like Latin *turtur*, turtle-dove. *Raabe* means "to shout"; but Joyce does not always observe that Danish *aa* gives the sound [o].
- 491.22 **lillypets** Little pets. *Lille*, little. "Lilliputs."
- 491.35 **Baltic Bygrad** Baltic city. Danish *by*. Russian *-grad*. See 309.10.
- 492.6 **Luredogged!** **Saturdayed!** *Lørdag*, Saturday. One in a series of the days of the week. Compare Spanish *lunes*, *martes*, *miércoles*, and so on.
- 492.29 **dryfilthyheat** *Trefoldighed*, Trinity. Compare "trinidads."
- 493.15 **bort** *Bort*, away. "Snooker, bort" has, however, been identified as "Snooty Baronet," a story by Wyndham Lewis.
- 493.16 **whem** *Hvem*, whom.

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- 493.19 **Ota . . . Torquells** See Introduction, "H. C. Earwicker the Ostman."
- 493.27 **Eivin** ? Eivind, a Scandinavian masculine name, plus an allusion to the derivation of "window" from Old Norse *vindauga*, wind eye; or does this really relate to *The Book of the Dead*?
- 494.1 **strawnummical** Identifies the Mr. Preacher of 493.36 as Stråmand, the country pastor of Ibsen's *Love's Comedy*.
- 494.26 **slanger** *Slanger*, serpents.
- 494.34 **askapot** *Askepot*, Cinderella.
- 494.36 **baggermen** ? *Bager*, baker. Probably beggarmen, whom dogs traditionally bark at.
- 495.34 **Fru Mria** "Take us . . . by degrees" practically identifies this lady as the heroine of J. P. Jacobsen's historical romance, *Fru Marie Grubbe*. She was the wife in turn of an illegitimate son of the king, of a country squire, and of a stableboy. Of the variations on "grub" in the *Wake*, "grubbed" (407.2) completes the title; the context is an abstract of Marie's romance with the muscular farmhand, whom she plies with food and favors.
- 496.10 **nor nogent ingen meid on allad . . . jorth** Roughly: nor any maid on the whole surface of the earth. (For any reader who may wish to explicate this phrase further: *nogen*, some; *ingen*, none; *jord*, earth.)
- 496.26 **bloodfadder** *Fadder* means either godfather or godmother, not father: *far*, *fader*. The two *d*'s in "milk-mudder" probably account for this analogous distortion.
- 497.6 **panhibernskers** Panhibernians in "Danish."  
**scalpjaggers** Scalp hunters. *Jæger*, hunter.
- 497.7 **houthunters** Head hunters, or skin hunters? Phonetically, "houth" is closer to *hud*, skin, than to *hoved*, head; but Howth derives from *hoved*.
- 498.11 **Kong** *Kong*, King, as in "King George." For Ulster, king-of-arms, and "Athlone Pursuivant" see the article on "Heraldry" in the Encyclopædia Britannica.
- 498.18 **oels** *Øl*, beer.

- 498.27 foregiftness *Forgifte*, to poison.
- 498.32 *dattid* *Datid*, that age, that time (as opposed to the present).
- 500.17 *Slog slag* *Slog*, struck. *Slagte*, to slaughter.
- 500.21 *My ersther! My sidster!* My first! My last! *Min sidste*, my last. The pun on “sister” in the second exclamation may explain the first, German *mein erste*. (Also “My Esther! My sister!” alluding to Swift’s Esther Johnson. Compare “Pipette,” line 23.)
- 501.2 *Tittit! Tittit!* Peekaboo!
- 501.15 *swarwords* Swearwords, with play on *svar*, answer; perhaps also on “war.”  
*Sybill!* See Introduction, “H. C. Earwicker as Odin,” for the *Völva*.
- 501.18 *lukesummer* Contains both *lykke*, joy, luck, as well as Loki; the “highlucky nact” (502.12), German *heilige Nacht*, holy night, bears a touch of Ragnarok.
- 502.17 *latterlig* *Latterlig*, ridiculous, laughable. Compare “la-tearly” (line 16).
- 502.23 *ahrtides* Seasons. A cross between Danish *aarstid*, German *Jahrzeit*.
- 503.8 *kikkinmidden* Kitchen-midden. The Danish coast is known for those neolithic remains. “Kikkin” suggests not only *køkken*, kitchen, but *kik ind*, peek in.
- 503.28 *sigeth Woodin Warneung* Says the wooden (Woden) warning. *Sige*, say. It seems to say “trespassers will be persecuted” —somewhat “minxmingled,” in this report.
- 503.30 *An overlisting eshtree?* An everlasting ashtree: Yggdrasil. Note “eggdrazzles” (504.35) in the *Wake*’s version of the world-tree of Norse mythology. See Introduction, “H. C. Earwicker as Odin.”
- 504.23 *fuglewards* Birdwise. *Fugle*, birds.
- 504.35 *eggdrazzles* Yggdrasil.
- 505.7 *downslyder . . . snakedst* Snake, nudity, (dis)obedience, and chatter surround Yggdrasil, like the apple tree in

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Eden. *Sludder*, talk, chatter. *Lyde* (noun), sounds. *Lyder* (verb), obeys. *Snakke*, to chatter.

- 505.12 **Ond's . . . Odd's** *Onde* (noun), evil. "Odd" could be Odin here, as Yggdrasil is "the steed of Odin" or Ygg. But "Odd" may stand for Old Norse *oðr*, breath or spirit—an interpretation which seems to be confirmed by the sentence which follows: "And encircle him circuly." The modern Danish equivalent of *oðr* is *aand* [ʌnd], almost a homonym of the adjective *ond* [und], evil.
- 505.21 **steyne** *Sten*, stone.
- 505.24 **Dr Melamanessy** ? A possibility is Danish *mellemand* + Latin *esse*: being in between man and woman, as the context suggests. Actually *mellemand* means middleman or mediator, but there are other cases of such forcing in the *Wake*, and this passage is marked by the exuberance of its punning.
- 506.11 **eh Hehr** May be O'Hara. See 49.3, 326.26.
- 506.13 **grauws on me** Grows on me; plus German *grauen*, Danish *grue*, to seize with horror.
- 506.15 **foerst** Danish *først*, German *erst*, first.
- 507.10 **cattegut** See 22.36, 197.9, 548.14 in the Glossary.
- 507.22 **ur sprogue** *Ursprog*, primitive language. Or possibly "our language," with "ur" as Old English *ure*, our. *Sprog*, language, is modified by "brogue."
- 507.23 **Mere** *Mere*, plus *mere*, more. Three years at *Finnegans Wake* may well have left me touched in the head, but will the reader do me the kindness to compare the proximity of "Unhindered" and *mere*, a homonym of French *mer* or *mère*, item 330.36? Joyce never let go a verbal association; there is another in this passage: "Pax . . . Quantum . . . quicks" (508.6–25) repeats "Dear quick . . . His *quantum est* of *Pox Romana*" in "Epilogue to Ibsen's Ghosts." (*Critical Writings*, pp. 271–72.)
- 508.17 **skib** Figures as *skib*, ship, in connection with the pun on German *leidend*, suffering, as "laden." See above for what the suffering refers to. (? "Had he cases as of . . . ?" 508.12.)

- 508.33 **cloever spilling** *Klaverspil*, piano playing. Primarily, however, *kløver spil*, clover playing, as related to the club, *klør*, suit in cards. There may be a pun as well on *spille*, to play, and the homonym *spilde*, to spill, waste. See Introduction on Bjørnson and Strindberg for this complex pun. (? Compare “cloves,” 526.27.)
- 509.21 **solely** *Sol* [sol], sun.
- 509.27 **Lid efter lid.** ? *Led efter led*, link after link, gate after gate (? Freudian). The context calls to mind a number of words based on the stem *lid*: *godt lide*, to like; *lide paa*, reply on, trust; *lide*, to suffer, endure; *liderlig*, lewd; *lidenskab*, passion. (With regard to the last, *lidenskab*, and related *Kristi Lidelseshistorie*, the Passion, observe the outrageous allusion to Christ in line 33.)
- 510.4 **troppers** *Tropper*, troops.
- 510.10 **fraher** From her. *Fra*, from.
- 510.20 **trou Normend fashion** Probably Norman rather than *Normænd*, Norwegians. French *boire comme un trou*, drink like a fish. The celebration (see 510.32) is being likened to the wassail of Claudius in *Hamlet*, Act I, scene iv, concerning which Hamlet says that “other nations . . . clepe us drunkards, and with swinish phrase / Soil our addition.” (Kersse, more like the Amleth of Saxo Grammaticus than Shakespeare’s hero, reflects Horatio’s “Is it a custom?” earlier in the *Wake*: “mocking his hollaballoon a sample of the costume of the country,” 322.6—superficially, that is, for Kersse’s “hwen ching hwan chang” relates to Wên Chang, the Chinese god of literature, though it sounds like “wenching.”)
- 510.24 **ehren of Fyn’s Insul** The honor of Finn’s island. A clue to this item may lie in *Heimskringla*, at the beginning of which Snorri tells of Odin’s coming to the north, where he “found himself a dwelling on an island which is now called Odensö in Fyn.” Odense, or Odin’s  $\phi$ , island, must therefore be “Fyn’s Insul.” Danish *æren*, the honor, like German *Ehren*, sounds like “Erin.” The predominantly German tone of this item recalls a song about “Ehren on the Rhine” in the Cyclops chapter of *Ulysses*, p. 324. See Introduction, “H. C. Earwicker as Odin.”

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- 510.32 **Kerssfesstiydt** Both Danish *korsfæstet*, crucified, and Dutch *Kerstfeestijd*, Christmas. Compare Kersse.
- 510.35 **Mr Hopsinbond** Mr. Hop-his-bond? *Sin*, his. This reading is suggested by the “reverent bride eleft” (he left), unless she is “left” merely in opposition to the “right” reverend and “Hopsinbond” is a distortion of “husband.”
- 511.21 **Where letties . . .** How are you today, my black sir? See 186.32.
- 512.14 **safter** Softer; plus Danish, German *Saft*, juice, sap.
- 513.8 **Fluteful as his orkan.** Scandinavian, German *Orkan*, hurricane, in connection with German *Flut*, flood, refers to Noah. Danish, German *Organ*, voice, relates to the song “Phil the Flutter,” which, in the *Wake*, has Freudian overtones based on English “organ.”
- 513.25 **Lillabil Issabil** For Isobel as a little Bil or as a taxi, see 333.30.
- 514.27 **Pontifical mess** Compare 336.2 for context.
- 514.33 **Gaa.** ? *Gaa*, go. Or *gaas*, goose, in relation to “Fox.” Fox and Geese is a game which seems to have a particular meaning in the *Wake*. (Fox and Geese is also a section of Dublin south of Chapelizod.)
- 516.19 **Fanden** *Fanden*, the Devil.
- 516.21 **for sent** *For sent*, too late.
- 517.5 **for his deal** Compare *for sin del*, for his part.
- 517.24 **my meaning** *Min mening*, my opinion.
- 520.18 **soldats** Danish, French, German *Soldat*, soldiers.
- 520.22 **you have right** You are right. Danish, French, German idiom.
- 520.24 **bil** *Bil*, automobile.
- 520.29 **noo** *Nu*, now.
- 521.35 **seilling** *Sejle*, to sail.
- 523.17 **nun till dan** Noon till dawn? Also, Danish *nu til da*, German *nun bis dann*, now till then.
- 525.3 **morkning** *Mørkning*, nightfall, “twilette.”

- 525.21 **lax** *Laks*, salmon.
- 525.24 **freck** *Fræk*, fresh, audacious.
- 526.25 **rawkneepuds****frowse** Their mother is both a raw-kneed, frowsy cleaning woman and a rani, or begum. *Pudse*, to polish, clean.
- 526.34 **add shielsome bridelittle** ? †*En sælsom brudlille*, an odd little bride. The diminutive formed by the suffix *-lille* does not call for neuter gender (as in German); “add,” however, presumably stands for the neuter indefinite article *et*. German *schielen*, to squint, is significant to the Joycean who surmises to what extent Isobel is Lucia Joyce, the “doater.”
- 528.7 **at minne owned hos** *Hos mig*, at my house, *chez moi*.
- 528.22 **hild** *Hilde*, ensnare.
- 530.15 **lagenloves** *Lagen*, bedsheet. Compare “sabbath sheets” (line 9) and “Lagener” (390.4). (Professor Leif T. J. Sjöberg suggests the term names Selma Lagerlöf.)
- 530.23 **Day shirker** . . . See Introduction, “Djoytsch,” for this quotation from Ibsen.
- 530.32 **Bigmesser** *Bygmester*, master builder, as Big Knife (German *Messer*), could be an allusion to Odin, but context and tone suggest something else: Danish hymn 663, “*Den Store Mester Kommer*,” “The Great Master is Coming.” Joyce made a note of this hymn on one of two copies of *Ritual for Gudstjenesten I* (Ritual for Divine Service I) which he presumably saved from a service at the Danish church in Paris. The other memento of this occasion is *Menighedsbladet for Danske i Paris* (Congregational Pamphlet for Danes in Paris, November 1928). These items are at the University of Buffalo. I suspect that the service itself supplied the material for the parody of a Danish sermon or benediction on page 326, and that the hymn which caught Joyce’s attention—it was not sung that day—is involved in “Bigmesser” here and especially in “—Calm has entered. Big big Calm” (534.7).
- 531.3 **salmenbog** *Salmebog*, hymnbook.

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- Councillors-om-Trent** This slight but amusing pun on the Council of Trent makes its participants “practically councillors about the Trent.” *Omtrent*, approximately, almost. *Om*, about, around.
- Pave Pannen** *Pave*, pope. (“*Cave canem*”?)
- 531.4 **Nummer half dreads** *Nummer halvtreds*, number fifty. See 586.23.
- 531.5 **bedst** *Bedst*, best.
- sausepander** *Sausepander*, saucepans.
- 532.3 **snider’s** Danish *synder*, German *Sünder*, sinner.
- 532.7 **camel** *Gammel*, old, ancient.
- 532.19 **crim crig con** *Krimkrigen*, the Crimean War. Compare 539.11, and see 334.26.
- 532.22 **Kissilov’s Slutsgartern** The meaning of this is so obvious that it may seem foolish to point out that “slutsgartern” is probably castle garden, Danish *slot*, castle, being pronounced “slut”—whereas *Slut*, The End (which gives English-speaking moviegoers in Denmark rather a jolt), is pronounced “sloot.” Kissilov may be the name of an actual public place—park or restaurant.
- 532.30 **wifukie** The Swedish feminine name Viveke (? a form of Rebecca) may have sounded to Joyce like a diminutive of *viv*, wife.
- 533.4 **sowell her as hereafter** *Saa vel her som herefter*, here (now) as well as hereafter.
- 533.7 **proofpiece** *Prøvestykke* (literally proofpiece), assay-piece.
- 533.18 **duckyheim** *Dukkehjem*, doll’s house.
- 533.20 **hoardpayns** Labor pains, as the parenthesis which follows makes clear. *Haard*, hard.
- 533.33 **Hiemlancollin** Holmenkollen, Oslo, made to sound like “Homeland calling.” *Hjem*, home. For Holmenkollen see 331.19.
- 534.2 **Tak.** *Tak*, thank you, “Kyow!”
- 534.8 **moresome** *Morsom*, amusing.



- 534.18 **bloweyed** *Blaa*, pronounced “blow,” blue. Probably blackened eyes; see 403.12.
- 534.27 **Thom’s towel** Another distortion of *domstol*, court of justice. See Introduction, “Djoytsch.” The “throne” in line 24 is the toilet, one of the meanings of *domstol* in the *Wake*.
- 534.34 **till** *Til*, to.
- 535.6 **hestened** Hastened on horseback, or like a horse or centaur. *Hest*, horse. Compare “-centaurinary” above, “hross-bucked” (Old Scandinavian *hros*), “Pferdinamd” (German *Pferd*) below.
- 535.13 **at handgripper** Swedish *att angripa*, to attack.  
**Dose makkers ginger.** *Dødmager ganger*, death-lean steed, steed lean as death. See Introduction, “Bjørnson’s ‘Unknown One.’”
- 535.15 **Wulv!** *Ulv*, wolf.
- 535.16 **Sulken taarts!** *Sikken* (tarts)! What tarts!  
**Man sicker at I ere bluffet konservative?** The first line of a poem by Ibsen (discussed in Introduction, “H. C. Earwicker as Bygmester Ibsen”), much distorted:  
*De siger, jeg er bleven “konservativ.”*  
 You (or they) say that I have become a “conservative.”
- 535.19 **Noksagt!** *Nok sagt!* Enough said! Possibly Norwegian *Noksagt!* a swearword (“shit”) used by Knut Hamsun’s hero in *Sult* (*Hunger*) as blasphemy.
- 535.22 **Whitehed** It is impossible to tell whether the omission of one letter from “Whitehead” is simply a spelling trick, like “yu,” or if a pun is intended. *Hed*, hot, would give “White-hot.”
- 536.8 **tonguer of baubble** Tongues of Babel. *Tunger*, tongues.
- 536.14 **hoyt** *Højt*, high. Note French *haute* earlier in this line.
- 536.19 **mest** *Mest*, most. However, the primary meaning is probably “mist.” (Daughter Isobel, disguised as a niece, is Nuvoletta, the little cloud.)
- 536.26 **Mood!** *Mod*, courage.
- 536.31 **Thing of all Things** Icelandic *Allthing*, national assembly.
- 536.35 **naun** *Navn*, name. “Hallowed be Thy name.”

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- 537.4 **thorgtfuldt** Thoughtful; with a Danish accent, I suppose. *Fuld* means either full or drunk; the ending in *t* signifies either the neuter form of an adjective or an adverb—in Danish, that is.
- 537.10 **(Ehren til viktrael)** ? German-Danish “Honor to vikings (tree) three!” ? Or, Erin to victory!
- 537.23 **goodbuy cootcoops** See 357.3. Compare 406.36.
- 537.24 **Blawlawnd** *Blaaland*, Africa, in the sagas. Compare 320.28.
- 537.30 **Frick’s Flame, Uden Sulfer** *Friggs flamme, uden svovl*, Frigga’s flame, without sulphur.
- 538.4 **I hwat mick angars** Archaic Danish *I hvad mig angaar*, in what concerns me.
- 538.31 **smutsick** Swedish *smutsig*, German *schmutzig*, dirty.
- 538.32 **pigstenes** *Sten*, stone.  
**Congan’s** *Kongens*, the King’s.
- 538.33 **ekeascent?** *Ikke sandt?* Not so?  
**Igen Deucollion!** *Igen Deucalion!* Again Deucalion!
- 538.36 **free heat** *Frihed*, freedom. A slight pun on *-hed*, which also means “hot.” Compare “Whitehed” (535.22).
- 539.2 **minhatton** Manhattan (“mostmonolith,” above). My hat on. *Min*, my.  
first manner. *Vor allerførst mand hær*, our very first host of men. The text holds clues both to natural generation and to the Deucalion and Pyrrha myth.
- 539.11 **cramkriedged** *Kram*, small wares, “dids bits.” An ironical distortion of *Krimkrig*, Crimean War.
- 539.13 **stolemines** Steel mines. *Staal* [stol], steel.
- 539.14 **Spainien** *Spanien*, Spain.  
**ogsø** *Ogsaa*, also.
- 539.29 **marken** German *Marken*, marches, districts. Danish *mark*, field.
- 539.33 **Hangry the Hathed** “Hangry the Hated,” as opposed to “Hungry the Loved.” *Hade*, hate. (*D* between vowels is pronounced like voiced *th*.)

- 539.35 **skat and skuld** *Skat og skyld*, taxes and debt; treasure and guilt? *Skat*, tax, treasure. *Skyld*, debt, blame, guilt.  
**Flukie of the Ravens** The *Landnáma-bók* recounts how the viking Floki set out to seek the Snowland. "He made ready a great sacrifice, and hallowed three ravens to tell him the way." (MacCulloch, p. 216.)
- 540.22 **peers and gints** *Peer Gynt*. The beginning of a series of plays by Ibsen.
- 540.23 **quaysirs and galleyliers** *Kejser og Galilæer, Emperor and Galilean*.  
**fresk letties from the say** *The Lady from the Sea. Fresh*, fresh.
- 540.24 **headygabblers** *Hedda Gabler*.  
**gaingangers** *Gengangere, Ghosts*.  
**dudder wagoners** *Naar Vi Døde Vaagner, When We Dead Awaken*.  
**pullars off societies** *Pillars of Society*.
- 540.25 **rothmere's homes** *Rosmersholm*.
- 540.36 **poudies** *Pude*, pillow; *puder*, pillows. *Pudder*, powder.  
**we segn your skivs** We seen, or *velsigne*, bless? Your ships, *skibe*, or your (? phallic) knives? *Skive*, slice, seems irrelevant.
- 541.14 **I loue yous** A curious pun on "I love you"—I O U, involving Danish *love*, to promise, and French *louer*, to praise. ("Madame of Pitymount" is a distortion of French *missionnaire de mont-de-piété*, pawnshop.)
- 541.18 **the Loughlins** See Introduction, "H. C. Earwicker the Ostman."
- 542.18 **folksfiendship** *En Folkefiende, An Enemy of the People*. Note "enmy pupuls."
- 543.11 **becket** Danish *bygget*, Scottish *bigget*, built. (The distortion, probably, of [Samuel] Beckett; Joyce wove his friends' names into the *Wake*.)
- 543.19 **bonders** Modern Danish *bonde, bønder*, peasant, peasants. The medieval *bonder, bonders* in Snorri are yeomen rather than serfs.

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- 545.27 **morgenattics** *Morgen*, morning. Compare “seralcellars,” Italian *sera*, evening.
- 546.15 **huddled til summone** Presumably huddled together, in opposition to “draggedasunder” (line 12). *Tilsammen* means “altogether,” however. *Sammen*, together.
- 547.8 **O my lors!** O my Lord! See Lora, 131.24. The English plural ending here suggests that Joyce, unaware that *laar* is plural as well as singular, based “Lora” on *laare* [lɔ:rə], a reasonable form to expect. *Laar*, thigh, thighs.
- 547.17 **lacksleap** Leixlip; salmon leap. *Laks*, salmon.
- 547.28 **min bryllupswibe** †*Min bryllupsviv*, my wedded wife. *Mit bryllup*, my wedding. German *Weib*, wife.
- 547.32 **streng** Strong, probably. Danish, German *streng*, severe, harsh, rigorous. Danish *streng* (noun), chord, string.
- 547.33 **iern** *Jern*, iron.
- 547.34 **lieflang** Lifelong. *Liv*, life; *lang*, long.  
**iday, igone, imorgans, and for ervigheds**  
*Idag, igaar, imorgen, og for evigheden.*  
Today, yesterday, tomorrow, and for eternity.
- 548.14 **farseeker . . . cattagut . . . fortified** See Introduction on Oehlenschläger for this and other mimicry of Danish hereabouts.
- 548.30 **bedes of wampun** A rosary. Modern Danish *bede*, pray, is a cognate of Middle English *bede*, prayer, from which “bead” derives.
- 548.36 **order of the Danabrog** The Order of the *Dannebrog*, Danish order and decoration of merit. *Dannebrog*, the flag of Denmark.
- 549.1 **Soll leve!** A German-Danish “Long Live!” Compare “skall vives” (548.1). (“Cunnig,” which resembles German *König*, king, is possibly “coney,” referring to ALP.)
- 549.10 **tolvmaans** *Tolv maaner*, twelve moons. Compare “lunas” (line 13). Danish pronunciation of “maans” also gives “moans.”

- 549.13 **Kettil Flashnose** Ketil Flatneb, father of Queen Aud of Dublin.
- 549.18 **siomen's lure** Swedish *sjöman*, sailor. The context suggests a reference to Siemens Electrical Works, a company that builds lighthouses. Note "siemens lure" in 245.8.
- 549.24 **sankt piotersbarq** St. Petersburg. Danish, German *Sankt*, saint.
- 550.13 **Paas and Pingster's** Easter and Whitsuntide. *Paaske*, Easter. Swedish *pingst*, German *Pfingsten*, Whitsuntide.
- 550.14 **store dampkookin** *Stort dampkøkken*, big steam kitchen. *Dampkøkkenet*, The Steam Kitchen, a restaurant with catering service in Christiania, is mentioned three times in Hamsun's *Hunger*. Some difficulty about hygienic conditions in this restaurant may have contributed to Ibsen's *An Enemy of the People*, according to Halvdan Koht.
- 550.17 **skinsyg** *Syg*, sick. But *skinsyg*, jealous. The treatments of oil and unguents appear to be for a sick skin, *skind*, but the lady seems to be jealous as well: she has a "searchall's face on her" (line 19).
- 550.18 **Biorwik's powlver and Uliv's oils** "Biorwik," which looks vaguely like a name one might find in Ibsen, is probably Earwick plus bio-, life. This coinage, set in opposition to "Uliv's"—or in ironic conjunction with it—indicates that the latter is not "olive" misspelled but *ulivus*-, death- (compare 329.6). Hence Earwick's powder and Liv's oils or olive oils may also be life powder and death oils (extreme unction). Danish, German *Pulver*, powder.
- 551.2 **Sur Gudd** Sir God. *Gud*, God. "Sur" is apparently not Danish *sur*, sour, but borrowed from some other language.
- 551.4 **Snorryson's Sagos** Snorri's sagas. Swedish *sago-*, as in *sagoland*, fairyland, *sagoprins*, fairytale prince.
- in paycook's thronsaale** The Peacock Throne of Persia is an enclosure rather like a booth or room. *Tronsal*, throne room.
- 551.7 **merk** Norwegian *merke*, German *merken*, to mark, observe.

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- 551.11 **fullmaked** An awkward piece of mimicry, this sounds like *fuldmagt*, power of attorney.
- 551.12 **joybelled** ? Compare German *jubeln*, Danish *juble*, to rejoice, shout with joy, exult.
- 551.13 **traemen** *Træmænd*, tree-men; *tre mænd*, three men. See Introduction on Oehlenschläger for the Birchlegs.
- 551.24 **minne elskede** *Min elskede*, my loved one. German *Minne*, love.
- 551.28 **festfix** With relation to “unniversiries” as anniversaries, Danish, German *Fest*, celebration, feast. Also German *fest*, fast, fixed.
- 551.34 **Newgade** *Gade*, street. Compare Russian *Ulitza*, above.
- 552.21 **smuggy** *Smukke*, beautiful.
- 552.35 **snaeffell** Primarily “snaffle,” in anticipation of 553.3 Also Snaefell Mountain on the Isle of Man, as Joyce is still alluding to the vikings who named it. Or Snæfell, Iceland.
- 552.36 **eller** *Eller*, or.
- fairskin book** *Fagrskinna* (Fairskin), a Norse compendium of the lives of Norwegian kings: *Noregs Konunga-tal*.
- 553.22 **hallaw vall** Valhalla reversed. Also Halloo vale, in connection with “dyrchace,” deer hunt; Danish *dyr*, French *chasse*.
- 553.31 **syddenly** *Syd*, south. Compare “nordsoud,” above.
- 553.32 **opslo!** This seems to say “slow up,” as opposed to “get started,” but the tone is of Danish, German *Hopsa!* Whoopee! Heyday! *Opslaa*, to post, does not suit the context, for it means to post as in “post a bill,” not on a horse. *Opslaa* in the sense of opening a book in order to look up something does not apply either.
- get storting!** Get started! The Norwegian *Storting*, Parliament, is irrelevant, but may conceal a *double-entendre* on *stor ting*, big thing. Brynildsen gives *storttid*, which sounds rather similar to *storting*, as “heyday, palmy days.”
- 553.34 **fahrts** German *Fahrt*, Danish *fart*, journey, passage, speed.
- velkommen** *Velkommen*, welcome.
- vongn** *Vogn*, carriage, car.

## Book III   ❁   CHAPTER 4

**A**GAIN “seequeerscenes” moves in the predominantly Danish settings (pages 556, 586), although the entire Earwicker household—indeed the house itself—is quite Scandinavian. Summing up many of the allusions which appear earlier in the *Wake* and clarifying relationships as if by the approaching light of day, the Danish in this chapter is poignant, poetic, charming.

- 555.5   **nat**   *Nat*, night.
- 555.10   **blowreaper**   ? Blueblackman “Time,” who beheads Brahma, the four-headed. See 78.27, 403.12.
- 556.23   **Wachtman Havelook**   Watchman have-a-look, plus an allusion to *Havelok the Dane*, the Middle English romance.
- 556.26   **for at**   *For at*, in order to.
- 556.28   **og gneiss ogas gnasty**   ? And nice and nasty. Danish *og* [o], Gaelic *agus*, and.
- 556.29   **kickers, brillers, knappers, and bands**   *Kikkert*, binoculars. *Briller*, eyeglasses. *Knapper*, buttons. *Baand*, ribbons.
- 556.30   **strumpers, sminkysticks and eddiketsflaskers**   *Strømper*, stockings. *Sminke*, rouge, make-up. *Eddikeflasker*, vinegar

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- bottles. The last item is also a pun on *etikette*, label: labeled bottles.
- 557.6 **Kong** *Kong*, King.
- 559.27 **trekant** *Trekant*, triangle.
- 560.12 **tiltop** Partially *til*, to, the top.
- 560.14 **ingang** *Indgang*, entrance.
- 560.18 **Nogen . . . is begravet** *Nogen er begravet*, someone is buried.
- 560.20 **bedst** *Bæst*, beast, modified by *bedst*, best, and beds. *Beauty and the Beast*, related to *Aladdin's Lamp* and *Bluebeard*.
- 560.24 **fourlike** *tellt* Norwegian *forlike*, reconcile, accommodate. *Talt*, counted, told.
- 560.34 **tonearts** Danish, German *Tonart*, key, mood, strain.
- 560.35 **snakkest** ? *Snakke*, talk, chatter.
- 561.1 **To reachy a skeer do!** This and the following two sentences are a mixture of mounting the Earwicker steps, dancing, and tableware. In line with the last: *skeer*, spoons. Still *hoyhra*, till *venstra!* Still higher, to the left! *Højere*, higher. *Til venstre*, to the left. Or, still higher, to the window. Swedish *fönster*, German *Fenster*. As related to dancing, *til højre*, *til venstre!* Right! Left! The tableware was a total mystery till *A First-Draft Version of Finnegans Wake* came out: "Here are two rooms on the upstairs, on the fork side and on the knife side." (Hayman, p. 252.)
- 561.2 **knifekanter** *Knivskanter*, knife edges. Canter, too, possibly.
- 561.8 **sov us!** Save us! Also *sove*, to sleep.
- 561.24 **a lilybit** A little bit. *Lille*, little. *Lillebitte*, tiny.
- 562.4 **gift** *Gifte*, marry.
- 562.8 **onsk** *Ønske*, wish, desire.
- 562.29 **will blare** Will be, will become, based on *blive*, to become. Colloquial *han bli'r*, he becomes, he will be, or he will become.
- 563.12 **tosset** *Tosset*, mad, foolish.



- 563.13 **life's unblest . . . bannars** This slight modification of "life unblest . . . banners" from a song by Thomas Moore suggests *ond blæst*, ill wind, and Swedish *bannor*, scolding.
- 563.15 **bleak . . . blake . . . tint-** Danish *blæk*, German *Tinte*, ink.
- 563.24 **bredscrums** Bread crumbs. ? Broad backs. *Bred*, broad, with relation to scrum or scrummage on "Hoy's Court" (line 27).
- 563.28 **barmhearts** *Barm*, bosom. Danish *barmhjertig*, German *barmherzlich* (both literally "barmheartly"), compassionate. But "barm" is also the first syllable of *barmbrack*; "brackfest" supplies the second.
- 563.30 **Blech and tin soldiers** Black and tan soldiers; tin soldiers. Danish *blik*, German *Weissblech*, tin.
- 563.31 **Som's wholed, all's parted.** Partially *som* sold, *als* parted: as if sold, as if parted, by way of Danish *som*, German *als*.
- 563.34 **Take. And take.** ? *Tak*, thanks. Also take, related to:  
**for gives for gives** Partially *forgæves*, *forgæves*, in vain, in vain. Compare "Still to sorrow" (line 36).
- 564.18 **heavysuppers** Compare "heave a hev'y" (228.31).
- 564.20 **these tallworts** These stalwarts; these tall words; these numbers; these tall herbs or roots. The context, I believe, bears out all these meanings, which are based on German and Danish cognates: German *Wort*, Danish *ord*, word. Danish *talord*, literally countword, number. German *Wurzel*, root; Danish *urt*, herb, vegetable. (Compare "olave," equally Olav the virile—Gaelic *fir* = Latin *vir*—olive, and poet-historian-professor: Gaelic *ollamh* or *ollav*. Compare mathematical numbers: "hundredaires . . . thin thousand" and prosodic numbers.)
- 564.35 **tvigate shyasian gardeenen** ? "Tvi-" suggests both *tve-*, bi-, two-, and *Tvi!* "For shame!" (though the latter is only used in certain exclamations, not independently). German *Gardinen*, Danish *gardiner*, curtains. For "shyasian" as shy Asian, compare 565.10. The primary reference, of course, is to shy ass (arse), for this part of HCE's anatomy is being described as if it were Phoenix Park. ("Hear one's," German *Hör eins*, Listen!)

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- 564.36 **so well . . . so will** Compare *saavel . . . som*, (one) as well as (another).
- 565.2 **Holl Hollow** ? Valhalla, Hell Hollow. German *Hölle*, Hell. For Valhalla compare “guttergloomering,” *Götterdämmerung*, Ragnarok. (Danish *hyle*, howl, may be hinted at, but remotely.)
- 565.5 **woodensdays** Woden’s days, Wednesdays.  
**wolvertones** Völva tones; wolf tones; ? Wolfe Tones. Compare 318.33.  
**Ulvos! Ulvos!** Wolves! Wolves! *Ulve*, wolves. But more especially Völva! Völva! Odin, in the *Voluspá* of the *Poetic Edda*, calls up the Völva, or sibyl, from the lower regions to learn the fate of the gods from her, and she tells him about Ragnarok.
- 565.10 **a guineeser** A Guinness beer. *Kineser*, a Chinese (man).
- 565.13 **Stemming!** Danish *stemning*, German *Stimmung*, mood, emotion; tuning up of instruments.
- 565.14 **O, keve silence . . . !** Compare *Hold kæft!* Shut up! Also Kiev.
- 565.17 **Let op.** Let up; perhaps also *let op*, lightly up.
- 566.10 **tent sticker** *Tændstikker*, matches.
- 567.6 **leer** *Lér*, present indicative form of *le*, to laugh. *Jeg lér*, I laugh; *du lér*, you laugh, and so on. “Leer” above may be simply to leer.
- 567.13 **queen . . . gales** Anne of Denmark, coming to marry James I, was delayed in landing by a storm at sea.
- 567.16 **mellems** *Mellem*, between.
- 567.18 **Ulaf Goldarskiold** Apparently a “Nordic” personification of the sun, this suggestive distortion may hint at *ulave*, disorder; bisexuality: Ulla, combined here with Olaf, is a feminine name; sterility: *gold*, sterile. Observe that the legend on what seems to be a phallus is “I am hather of the missed” (566.36), which can mean “I am *hader*, hater, of the missed” or “I am Hathor of the mist.” The latter reading would allude to a Hathor column, a column to the Egyptian goddess of love and social joy. The social joy described below includes a sterile variety of love. Compare 567.34.

- 567.19 **Dog! Dog! Dog! Dog!** But yes! But yes! Compare German *doch*. Possibly also “god,” reversed, pertaining to “Ulaf Goldarskiöld.”
- 567.21 **uge by uge** Week by week. *Uge*, week.
- 567.27 **cats’ killings overall** *Kattekillinger overalt*, pussycats all over the place.
- 567.34 **troykakyls** Troika *karls* [kæls], fellows, to go with “bikey-gels,” bicycle gals. Also troika “chills”—Swedish *kyl*, chill, coldness—in connection with the “gels” as *gelid*, “Sibernian.” The Russian troika as a three-horsed vehicle, of course, figures in the double-meaning two-three-one scheme of the sentence: troyka, bike, and “solitaires.”
- 568.28 **Caubenhauben** Copenhagen (Wellington’s horse), *København*, in Freudian combination with Irish *caubeen*, hat.
- 568.29 **Sole** *Sol*, sun; *solen*, the sun.
- 568.34 **Pepinregn** Pepin’s reign. What Pepin (?–768), king of the Franks, is doing here, I cannot say.
- 569.1 **tonguespitz** *Tungespids*, tip of the tongue, blended with German *Spitze*, point, tip.
- 569.2 **balkonladies** Danish, German *Balkon*, balcony.
- 570.4 **It will give piketurns on the tumlipplads** There will be girl acts (“girly shows”) on the playground. *Tumleplads* is a word which might have been coined for Joyce: in Danish, a playground, in Norwegian, also the scene of excesses of any kind, while Swedish *tummelplats* is a battlefield.
- 570.16 **in taken deal** In his rear part. The clearest use of Yiddish *touchas* [ʔʊXəs], behind, in the *Wake* is “entoutcas for a man” (129.6). The present distortion approximates a hypothetical Danish construction, “*i taaken del*.”
- 570.24 **leer** Compare 567.6.
- 571.7 **lese** Danish *læse*, German *lesen*, read.
- 571.36 **saltklesters** *Saltklyster*, salt douche.
- 572.15 **Live well!** *Lev vel!* Farewell!
- 572.17 **elskmestoon** Love me soon. *Elsk*, imperative of *elske*, to love. “Ellme, elmme” also alludes to Embla, Elm, the Eve of Norse mythology; the *t* in “elskmestoon” is there to form

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“stoon,” stone. Compare the elm-stone or tree-stone motif throughout the *Wake*.

- 573.33 **lax** . . . **bradaun** Swedish *lax*, Gaelic *braddán*, salmon.
- 575.36 **thoms** Thumbs. *Dom*, judgment, doom. See Introduction, “Djoytsch.”
- 576.18 **boomoooster** *Bygmester*, master builder, Finn MacCool, who built the Giant’s Causeway, according to Irish myth. Compare “Big Maester” (line 28). The distortion to “boo”—Danish *buko*, moocow; Gaelic *bó*, cow—relates to Latin *pecus* and its English derivatives, “pecuniary,” “fee.” The pecuniary aspects of HCE have already been dealt with: compare “wood industries,” 574.1 (an allusion to Swift’s *Drapier’s Letters*), and “Jucundus Fecundus Xero Pecundus Coppercheap” (574.12).
- 576.20 **straxstraightcuts** . . . **perambulaups** Swedish *strax*, Danish *straks*, immediately, directly, at once. (H. C. Andersen’s and Kierkegaard’s spelling: *strax*.) For contrasting “perambulaups,” compare German *Lauf*, Norwegian *løp* (nouns), run, and English “lope.”
- 577.4 **with bissemate alloyed** With bismuth alloyed; with hooligan mate allied. *Bisse*, hooligan.
- 577.7 **landsmoolwashable** Not a misprint, this extraordinarily farfetched term apparently involves Norwegian, and calls for notice here. “Landsmool” seems to combine *Landsmaal*, the national Norwegian dialect, with “mewl”—seemingly in opposition to connotations of courage or strength in “norse-bloodheartened.” Yet mewling is rather inappropriate to “lamb’s wool,” which is the reader’s first aural impression. The mewling is possibly related to washing in the blood of the Lamb—an arcane allusion to Christianity.
- 577.17 **hodinstag on fryggabet** Odin, Frigg. “Hodinstag” is factually Odin’s day, Wednesday, which one would expect to see conjoined with Frigg’s day, Friday. But Odin’s day is loosely opposed to Frigg’s night, since Frigg is “abed.” German *Tag*, day; *Bett*, bed. Compare:
- 577.29 **til sengetid** *Til sengetid*, till bedtime. *Sengen*, the bed.
- 578.11 **O’Sorgmann** Man of sorrow, literally “grandson of sorrowman.” *Sorg*, care, affliction, sorrow. Compare 189.18

- for "son of Sorge," presumably Tristram. (It is odd to find HCE and Finn MacCool identified with Tristram rather than with King Mark. Or is Joyce thinking of Kierkegaard? See line 34, below.)
- 578.23 **frew** *Fru*, Mrs. *Frue*, lady, wife.
- 578.28 **brennt** German (*ver*)*brennt*, Danish *brændt*, burnt.
- 578.34 **andens aller, athors err** While this sounds vaguely like *Enten/Eller, Either/Or*, it may mean "all are others," "all are seconds, repetitions." *Anden*, other, second. *Alle*, all. *Er*, are. Compare "anander" (581.33), primarily German *ein Anderer*, another.
- 578.36 **konyglik** Danish *kongelig*, Dutch *koninklijk*, royal, kingly.
- 579.8 **Bolt the grinden.** An echo of Ibsen's "*Paa Vidderne*," a poem to which Joyce's *A Portrait, Exiles*, and "The Holy Office" owe something. In this poem the *grinden* (garden gate) of the beloved eventually closes on her and her bridegroom, and shuts the narrator out. Joyce's Freudian interpretation of the garden gate is quite clear.
- 579.14 **raabers for the kunning** I suspect that *raabers*, criers, megaphones, does not apply so much as "rubbers." (For the rubber product Joyce means, compare "for fear he'd tyre and burst his dunlops," 584.13.) The Danish word is possibly linked to "robers," of which it is a homonym, by a remote allusion to H. C. Andersen's "The Emperor's New Clothes." Swedish *konung*, Dutch *koning*, king.
- 579.28 **Thawland within Har danger** May allude to a Norwegian song about a wedding in Hardanger, "*Brudefærd i Hardanger*."
- 580.17 **seegn** Compare 540.36.
- Pervinca . . . Soloscar** See 626.18.
- 581.31 **eldfar** ? Ancient father, ancestor. *Far*, father.
- 582.12 **enver a man** *Enhver mand*, every man, any man.
- 582.21 **Dyfflinsborg** Dublin Castle. For Dyfflin see 13.22. *Borg*, castle.
- 582.32 **dullakeykongsbyogblagroggerswagginline** *Kongeby*, Kingstown, Kingston. The Dalkey, Kingston, Blackrock train from Dublin.

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- 583.9 **lylyputtana** Lilliputian; Lilliput Anna; perhaps also little harlot: Danish *lille*, Italian *puttana*.
- 583.10 **The datter, io, io** *Datteren, jo, jo*, the daughter, yes, yes.
- 583.11 **twillingsons** *Twilling*, twin.
- 583.26 **Kickakick.** Swedish *kika*, Danish *kikke*, to peep. *Keek*, a peep, a look. See also “kicker” (line 32).
- 584.14 **bornybarnies** Possibly “born children.” The distortion is rather awkward, as it resembles *børnebørn*, grandchildren. *Barnebarn*, grandchild.
- 584.25 **morgans** Danish, German *Morgen*, morning.
- 585.10 **twos intact!** *Tusind tak!* A thousand thanks! Compare German “dankyshin” (line 8), French “mercy” (line 13).
- 586.22 **for at sammel up** *For at samle op*, to gather together.
- 586.23 **half back . . . twentylot** This much of the parenthesis is a translation of Danish *halvtredsindstyve*, fifty, which literally means “half three times twenty.” *Halvtreds*, an abbreviation understandably in general use, appears in the *Wake*, 531.4.
- 586.29 **mac siccar of inket goodsforetombed ereshiningem** Make *sikker af intet gudsfordømt Erscheinungen*, make certain of no goddamned appearances. (English, Danish, German.)
- 586.34 **wand** *Vand*, water.
- 586.35 **ham** *Ham*, him.
- 587.19 **Who true to me?** Compare *hvem truer mig*, who threatens me?
- 588.5 **wappin stillstand** Danish *vaabenstilstand*, German *Waffenstillstand*, armistice.
- 588.16 **hofd a-hooded, welkim warsail** The “Woodin Warneung” of 503.28 is here Odin as Grimnir, the Hooded One, about to release the Flood. *Hvilket varsel*, What a warning! What warning? Or English “welkin warning.”
- 588.34 **domday’s** Compare *dommedag*, judgment day.
- 590.20 **mand** *Mand*, man.
- 590.26 **drummed** *Drømt, drømmede*, dreamed. The alternate reading refers to “Hun!” *Hun*, she.

# Book IV

**T**HE DANISH in this book—some of it apparently combined with Sanskrit—is as functional for ALP as for HCE.

- 593.9 **Guld modning, have yous viewsed Piers' aube?** A double pun. *Guld modning*, gold ripening, refers to the rising sun: German *Sonne Feine* (also Sinn Fein). It is also appropriate to the famous English advertisement “Good morning, have you used Pears’ soap?” to judge by the following Bloom-like comment:
- 593.14 **Clogan slogan.** Smart slogan. *Klog*, wise, cunning, prudent.
- 593.17 **publikumst** Danish, German *Publikum*, the public (the “pewter public” for which another clever slogan is “Guinness is good for you”).
- 594.11 **Morkret . . . Rubbinsen** “Margaret Mary or Smith, Brown and Robinson” given a Danish cast (*mørk*, dark; *brunt*, brown, and so on)—perhaps to clarify “woeful Dane’s bottom.”
- 594.21 **spearspid** *Spids*, point, tip.
- 594.24 **stanserstanded** ? *Standser*, stops.

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- 594.30 **han** *Han*, he. Also Danish *hane*, German *Hahn*, cock. Compare Latin *Gallus*.
- 595.3 **Hill of Hafid** Hill of Howth (from *hoved*, head).
- 595.5 **dotter** *Datter*, daughter. See also line 6: "farther," conditioned by *far*, father.

595.22 **apad vellumtomes muniment, Arans Duhkha** "Apad" is a cross between Danish *opad*, here in the sense of "at the top of" (the Wellington Monument), and Latin *apud*, in the writings (vellum tomes) of. From the Wellington Monument, as we look out in space, we see all the counties of Ireland, whose names are disguised in the foregoing text: "late trams," Leitrim; "rogues comings," Roscommon; "sly goings," Sligo, and so on. We also see the Isle of Man, "Mankaylands," but this vision is "umnder," both under and about (German *um*, Danish *om*), for the kitchen middens of the isle induce consideration of the past, or looking back in time.

The Wellington Monument is an obelisk, and so "Arans Duhkha" cannot, strictly speaking, be read as "the iron doll" (Danish *dukke*, doll). But the rich punning in this distortion of the Iron Duke includes equally remote suggestions. In Russian, Wellington himself seems to be called Erin's little darling [*duška*], or a coined diminutive of [*duX*], breath or spirit, while vellum tomes suggest that "Arans Duhkha" is the Buddha's *Arya Dukkha*, the noble truth of suffering, "first of the Four Noble Truths and one of the three Signs of Being" (*A Buddhist Students' Manual*, ed. Christmas Humphreys). Wellington, "Sir Arthur," and Gotama Buddha, Siddhartha, are identified with Shaun throughout the *Wake*.

- 595.33 **Syd!** *Syd*, south. Also Sydney, Australia, with reference to "faraclacks," the Australian friarbird or "four o'clock." This "Syd!" directly after an echo of the Prankquean is a hint that the structure of the Prankquean story may derive not only from the traditional fairytale form but also from Ibsen's short poem "*Ederfuglen*," "The Eider Duck." Dealing, like "*Paa Vidderne*," with the poet himself, "*Ederfuglen*" is important enough in the *Wake* to deserve a summary. The eider duck lives by the lead-gray fjord in Norway, building



himself a warm and snug nest with down plucked from his own breast. The first time his nest is plundered, he plucks his breast again and rebuilds; the second time, he builds in a well-hidden spot. But let it happen a third time—then, cleaving the mist with bloody breast, “*mod syd, mod syd til en solskinskyst!*” “South, south, to a sunny shore!” Ibsen, the Norwegian eider duck, begins to resemble Joyce as an Irish wild goose. (Note HCE’s initials in “Edar’s chuckal humorous,” 594.28; “etherways,” 458.23.)

- 596.4 **foretold** Compare *fortælle*, tell, relate.
- 596.7 **fram** “From,” superficially, but really “through.” For the Norwegian ship Fram and what it symbolizes, see 317.9.
- 596.8 **sogns** Wine, women, and song. *Sogn* means “parish,” but Joyce may have had in mind its phonetic similarity to two other Danish words: *sovn*, sleep, and *savn*, privation. For the pun on *sogn* and *savn*, compare “poor waifstrays on the perish” (138.15).
- 596.12 **forebe** Danish *forbi* [for’bi], German *vorbei*, past.  
leery Clayey. *Ler*, clay.
- 596.13 **Woodenhenge** Apparently alludes to Stonehenge; to the cross of Jesus; and to Odin’s “wooden hangout,” Valhalla.  
oel *øl*, beer.
- 596.17 **kilderkins** A cross between Old English *cildru*, children, and modern Danish *kilder*, sources, springs. Compare 330.33.
- 596.31 **sorensplit** Split by the Devil. The name Søren (Severinus) is used as a euphemism for Satan. See Introduction for Søren Kierkegaard.
- 597.1 **Soe? So?** Also *sø*, sea. Compare “Goutel!” (596.36): German *Gut!* Good! and French *goutte*, a drop (of water). In connection with “kilderkins” as both children and springs or sources, consider Norwegian *gut*, boy, and Danish *søn*, son.
- 597.6 **eddas and oddes bokes** The “oddes bokes” appears to be *The Book of the Dead*, which treats of “tomb, dyke and hollow.” But although the *Eddas* have already been named, I

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should like to suggest that “oddes bokes” alludes to various theories concerning the name *Edda*, theories which Joyce used to enrich his text. First of all, he is mentioning the *Veda* (for he is talking about all the books of lore of “the yest and the ist,” line 11—yesterday and today [German *ist, is*]; West and East—including Al Koran, “alcovan,” line 15), since one theory is that *Edda* is a variation of *Veda*. Joyce not only notes this theory but seems to confute it by pointing to two modern Danish cognates of *Veda* which are quite close to the original: *vide*, to know, and *vidne*, to witness. He combines the two in “vidness” (line 19).

Other theories regarding *Edda* are of interest to us chiefly because they seem to be alluded to, and so confirm Joyce’s reference to the question. “Odds bokes” points to the old belief that *Edda* is the genitive singular of Oddi, the home of Saemund the Wise, once thought to be the compiler of the Older, or *Poetic Edda*. (This was Eirikr Magnússon’s explanation of the name.) The general context may perhaps bear out the notion (entertained by Jakob Grimm) that *Edda* is the unnamed great-grandmother of the *Rigsthula*, and thus the *Poetic Edda* is a sort of “Tales of Grandmother.” Yet another theory is that the name derives from Old Norse *oðr*, poetry (*Oðrörir* is Odin’s mead, a symbol of poetry; also the vessel which holds it). When we consider that *oðr* also meant breath or spirit, and find “the one substance of a streamsbecoming” (line 7) in the next sentence after “oddes bokes,” are we to believe that Joyce means only *The Book of the Dead*?

- 597.30 **Tom.** Clear enough as the striking of a bell, but it seems to me to enrich the meaning of the text as *tom*, empty, with respect to the space which surrounds us, as opposed to “Tim!” (598.27) as time.
- 597.31 **excelsius** Celsius, the centigrade thermometer named for its Swedish inventor, plus Latin *excelsus*.
- 597.32 **mackrel** *Makrel*, mackerel.
- 597.36 **You have snakked mid a fish.** You have talked with a fish. *Snakket med*, talked with. (Compare 560.35.) You have snacked on a fish (Christ; the Eucharist). Both talking and

eating are related to the snake in Eden in line 35, "You have eaten fruit."

- 598.3 **Forswundled.** Both vanished and swindled away. Danish *forsvundet*, German *verschwunden*, gone, disappeared. Danish †*forsvindlet*, German *verschwandelt*, swindled away.
- 598.4 **tang** *Tang*, tongs. Also tongue.
- 598.8 **somenwhat** There is a suggestion of Latin *somnus* in this "somewhat," and also of Danish *saamend*, Norwegian *saamen*, after all, indeed.
- 598.18 **Panpan and vinvin are not alonety vanvan and pinpin** Bread and wine are not alone water and bread. French *pain*, bread. French, Danish *vin*, wine. Danish *vand*, water. "Pinpin," pain, pain (Danish *pine*, pain).
- 598.32 **maaned** *Maaned*, month.
- 598.34 **actaman houstruewith** Husband and wife. Swedish *äkta-man*, husband. *Hustru*, wife.
- 599.9 **tungs may tolkan** Tongues may talk; tongues may interpret. Danish *tunge*, tongue. Swedish *tolka*, interpret.
- 600.10 **kongdomain** *Kongedømme*, kingdom, monarchy.
- 600.22 **Vitalba** Swedish *vit*, Latin *alba*, white.
- 600.25 **dyrt chapes** Dirt cheap, but dearly bought. *Dyrt* (neuter form of the adjective *dyr*, as well as the adverb *dyrt*), costly, expensive. Swedish *köp*, Norwegian *kjøp*, bargain, purchase.
- 601.8 **Hwy** *Hvi*, wherefore, why. A somewhat archaic form which Joyce may have come across in Oehlenschläger's *Aladdin*, of which there are many echoes in the *Wake*. See Introduction on Oehlenschläger.
- 601.10 **Hillsengals** ? Compare *hilse*, to greet, salute; *hilsen*, greeting, salutation.  
**Longsome** †*Langs om*, along.
- 601.16 **similies** Though similar to her, the rainbow girls who surround Isobel are mere paste, *simile*, compared with herself, a diamond.

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- 602.31 **the sorter** *Den sorte*, the black one, the black man. (Related in any way to "Dr Chart of Greet Chorsles street," 603.22? Russian *Chort*, the Devil.)
- 602.35 **Grimstad** Grimstad, as we all know, was the town where Ibsen worked as a druggist's assistant. The name can be broken down to *grim stad*, ugly city or town. ("The man was giddy on letties," 603.17, and what follows may allude to Ibsen's plays, but I have not the ingenuity to work it out.)
- 603.10 **sengers** ? Compare *senge*, beds, "Eilder Downes."
- 603.16 **Hans** Hans, John, Sean (Shaun).
- 603.20 **pigskin** ? Little girl. *Pige*, girl; *-skin*, diminutive suffix, like German *-chen*.
- 603.29 **fullvixen freakings** Full-grown young ladies, "*fuldvoksen frøkener*," properly *voksne*.
- 604.7 **Malthus is yet lukked** The pub is still closed. *Malt*, malt; *hus*, house. *Lukket*, shut, closed.
- 604.8 **Besoakers** Swedish *besökare*, Danish *besøgende*, visitor, caller.
- 604.13 **hastencraft** *Hestekraft*, horsepower.
- 604.14 **fartykket** Swedish *fartyg*, like its Danish and German cognates, means "vessel, ship." Perhaps this is intended as "travel ticket."
- 604.26 **Ostern** Eastern. German, Swedish *ost*, east.
- 606.15 **blixom** ? *Blik*, a look, glance. *Om*, about, around. (Sounds like Santa's reindeer to me.)
- 606.21 **whosold** Household. Danish *hus*, house; English *-hold*.
- 606.26 **arky paper** Compare *ark papir*, sheet of paper.
- 606.27 **kuvertly falted** Folded like an envelope. Danish *kuvert*, envelope, cover. German *falten*, to fold.
- 606.29 **Old Toffler** *Tøfler*, one who trudges or shuffles. *Tøffler*, slippers. *En tøffelheld*, "a slipper hero," is a henpecked husband.
- 606.33 **flickars** Swedish *flickor*, girls.
- 607.4 **sonner** *Sønner*, sons.

- 607.5 (skrimmhandsker) ? Fencing gloves. Compare Danish *fegethandsker*, fencing gloves; French *escrime*, fencing.
- 607.18 **gnid mig** *Gnid mig*, rub me.
- 607.22 **engl** Danish, German *Engel*, angel.  
**sovvy** Sleepy. *Sove*, to sleep. *Søvning*, sleepy.
- 607.24 **Dayagreening** Swedish *daggryning*, Danish *daggry*, dawn, dawning.
- 607.25 **regn** *Regn*, rain. Or, Hail, reign of darkness, slowly receding . . .
- 607.27 **hist** *Hist*, yonder. *Hist og her*, here and there—literally, there and here.
- 607.28 **Solsking the Frist** King Sol the Tempter. *Solskin*, sunshine. *Friste*, to tempt. Note “attempted” for “attended.” For King Sol the First, compare “aubrey our first” (604.19): French *aube*, dawn, Spanish *rey*, king.
- 608.15 **baas** “Both,” with a Danish accent, as anyone who has been told “Sank you” will know.
- 608.16 **Stena** *Sten*, stone, modified by *Stine*, short for *Christine*. Note “Alina,” who presumably stands for some tree. Possibly the two washerwomen at the close of the *Anna Livia Plurabelle* chapter. Compare “OrmePierre” (614.3); French *orme*, elm, and *pierre*, stone, combined.
- 608.23 **traylogged** Three-legged, or three-sided? *Tre*, three.  
**some kvind** Some kind, or some woman, *kvinde*.
- 608.29 **Nattenden Sorte** *Natten, den sorte*, (the) Night, the Black One. (But at this stage of the *Wake* one cannot help hearing *Nathan der Weise*, which is an inescapable pun on Danish-German *Natten den Weisse*, Night, the White One. An allusion to Lessing’s play seems likely in view of the similarity of Nathan’s parable of the three rings—Judaism, Christianity, and Islam—to Swift’s parable of the three coats—Roman Catholicism, the Church of England, and Protestantism—in *A Tale of a Tub*. Mr. Jens Nyholm suggests this may allude to a line from a poem by Christian Winther [1796–1876], “*Snart kommer Natten saa sort*,” “Soon comes the night so black.”)

*Scandinavian Elements of Finnegans Wake*

- 608.36 **Ah diar, ah diar!** *Heimskringla*, page 2: “The land in Asia to the East of the Tanakvisl [the River Don in Russia] was called *Asaland* or *Asaheim*, and the chief town in the land was called *Asagard*. In the town there was the chief who was known as *Odin* and it was a great place for sacrificing. It was the custom for twelve chief priests of the temple to judge between men; and they were called *diar* or *drottnar*.” Old Norse *drótt*, bodyguard of a *dróttin*, or ruler, survives in Modern Swedish *drottning*, Danish *dronning*, queen. Compare also Gaelic *dia*, god. “Ah diar!” approximates Gaelic *A Dhia! O God!*
- 609.9 **Ah ess, dapple ass!** *A, s*, double *s*: ass. The ass or donkey is an *as*, god.
- 609.15 **stane glass** Stainglass; also *sten* glass, stone glass. Compare “stonegloss.”
- 609.18 **Wallhall** Valhalla.
- 609.19 **thingaviking** Viking, plus *ting*, court or parliament.  
**Obning shotly.** Opening shortly, with a suggestion of “opening shot.” The major pun, however, involves Danish *aabne*, to open, inaugurate, and French *aube*, dawn.
- 610.9 **with such for a leary** An inaccurate application of a Danish turn of phrase. Joyce mimics *hvad er det for en*, what sort of, where *saadan en*, such a, is called for. For the Scandinavian element in Muta’s jargon compare the playful “odda be thorly” (609.26) and “hordwanderbaffle” (610.30).
- 610.22 **Winne, Woermann og Sengs** Wine, women and song. *Og seng*, and bed. *Og til sengs*, and to bed.
- 610.30 **hordwanderbaffle** Hotwaterbottle, as against “warming-pan.” *Haard vand*, hard water. (I submit this fragment only because the *Skeleton Key* renders “wormingpen” as “the death of you,” missing the pun in “Erinmonker” on ironmonger.)
- 611.19 **absorbere** *Absorbere*, to absorb.
- 611.21 **hvad** *Hvad*, what.

- 612.18 **blackinwhitepaddynger** ? *Dynger*, scrap heaps, waste-yards; one who amasses, heaps up. See Introduction, "H. C. Earwicker as Odin."
- 612.35 **the hoyhop of His Ards** Danish *høj*, Gaelic *ard*, high. *Højhed*, highness.
- 613.6 **karls** *Karl*, man, as in *karl paa landet*, farmhand, *hotel-karl*, "boots," and so on.
- 613.12 **Gudstruce!** *Guds*, God's.
- 613.24 **paint** *Pænt*, nice, pretty. See Introduction, "Djoytsch."
- 613.29 **lovleg day** Lovely day. *Lovlig*, legal. With reference to "that breachsuit" (line 31), perhaps *love-daye* as in Chaucer, a day for settling disputes by arbitration.
- 614.1 **ethel or bonding** Noble (man) or peasant. Old English *æþele*, Danish *ædel*, German *edel*, highborn, noble. Danish *bonde*, peasant.
- 615.16 **uhrweckers** Earwickers as alarm clocks, *vækkeure*, or as the original, ancient awakeners: †*ur vakkere*.
- 615.19 **warpon** *Vaaben*, weapon.
- 616.1 **hugglebeddy fann** Earwicker not only as Huckleberry Finn but as some kind of devil: Swedish *fan*, Danish *fand*.
- 616.10 **Good wheat!** *Gud véd!* God knows!
- 616.20 **hun** *Hun*, she, female. *Høne*, hen.
- 616.32 **missilethroes** Mistletoe. Balder, the son of Odin, was vulnerable only to mistletoe, and his death was the result of being pierced by its missile-throw at him. (Joyce seems to allude as well to the cutting of mistletoe as a castration symbol.) Also a Christmas allusion; compare "haily, icy," holly, ivy.
- 617.1 **good in even** God in heaven. *Gud*, god.
- 617.8 **pockle** Pocket. Also *pukkel*, hump.
- 617.21 **Kingen** Compare *kongen*, the king.
- 617.31 **fands** Finds. Also devils? *Fand*, devil, as in *Fanden*, the Devil.
- 619.33 **Taks** *Tak*, thanks.
- 620.15 **Som.** ? *Som*, like, similar ("Sim").

*Scandinavian Elements of Finnegan's Wake*

- 620.16 **asnuh** As new. As now, *nu*.  
Two **bredder** Two brothers, or two banks or shores.  
*Brødre*, brothers. *Bredder*, shores.
- 621.22 **Jorgen Jorgensen** *Census II* lists a Dane, Jorgen Jorgensen (b. 1780), "who wrote a number of books, including a vocabulary of aboriginal words," who may well be our man. After trying without success to find out if "Milles Fleures" was put out by the makers of Jergens lotion (after all, Joyce names Nora's milliner in the *Wake*), I am inclined to wonder if the "languo of flows" is not an apt description of the style of J. P. Jacobsen. (See Jacobsen in Introduction.)
- 622.2 **snæ** *Sne*, snow.
- 622.6 **Fjorn na Galla** HCE as Fjorn the Foreigner: Gaelic *na gall*. The name Fjorgyn, both masculine and feminine, is shared by Odin and Jord, Earth. Observe that both HCE and ALP are Yggdrasil.
- 622.20 **go dutc to Danegreven** Perhaps an allusion to Danesfort and Earlscliffe on Howth peninsula, perhaps only a pun on "going dutch" and French *duc*, duke, Danish *greven*, the count.
- 624.9 **acute bubel runtoer . . .** See Introduction, "H. C. Earwicker as Bygmester Ibsen," for this passage in relation to *The Master Builder*.
- 624.19 **bailby pleasemarm** City or town policeman. Gaelic *baile*, Danish *by*, town.
- 624.28 **that hark from the air** When Bygmester Solness hung the wreath on the church steeple, little Hilde Wangel was sure he sang; she heard a sound as of harps in the air.
- 624.29 **mayit pressing** Very pressing. *Meget*, very.
- 624.32 **bragged up by Brostal** Brought up by Borstal (Borstal institutes for juvenile delinquents), or brought up by the Bristol, HCE's pub. *Bro stald*, bridge stall, seems to allude loosely to the derivation of the name Bristol. *Bragt op*, brought up.
- 625.27 **sama** Swedish *samma*, same.



- 626.18** **while blubles blows there'll still be sealskers** While bluebells blow there will always be lovers, a variation on an English saying that love will go out of fashion when broom—a shrub which blooms for a long part of the year—ceases to blossom. “Sealskers” combines *elskere*, lovers, with the name Selskar. (Joyce had an acquaintance by the name of Selskar Gunn.) “Blubles” appears to refer to the flower of the periwinkle, to judge by “So mulct per wenche is Elsker woed” (388.6) and “Pervinca calling, Soloscar hears” (580.17), which are apparently related. Joyce seems to be alluding to some specific story, which I cannot trace. “Tour d’adieu” (580.17) possibly relates to the fact that myrtle—periwinkle, French *pervenche*—is associated with death, especially in Italy, where wreaths of it are said to be placed on dead children.
- 626.33** **fforvell** *Farvel*, farewell, goodbye.
- 628.12** **tid** Danish, Old English *tid*, time. Old English *tid* also means season, tide, hour.
- 628.13** **Far calls. Coming, far!** *Far*, father. “Far” in the first sentence may be English “far” or “distant” as well as Danish *far*. If the reader will compare this passage with “the Poolbeg flasher beyant, pharphar” (215.1), he may agree that “far calls” is potentially also “the lighthouse calls,” by way of French *phare*. Perhaps he will share my feeling that Joyce is alluding to Virginia Woolf’s *To the Lighthouse*. See Introduction on Hans Christian Andersen for a further suggestion.



# *Scandinavian Word Lists*



# Danish in the Wake

*Aabne* open, inaugurate  
*Aal* eel  
*Aar* year  
*Aare* vein  
*Aarhundred* century  
*Aarstid* season  
*Aas* ridge, esker  
*Absorbere* to absorb  
*Afføring* faeces  
*Aften* evening  
*Aftræk* outlet  
*Agter* attends to, respects  
*Akkurat* exactly  
*Akter* (noun) acts  
*Akvavit* spirits  
*Alle* all  
*Allerførst* very first  
*Altid* always  
*Alting* national assembly  
*Altsaa* then, in other words  
*Andagt* devotion, prayers  
*Anden* other, second  
*Angst* fear, anguish

*Angst for* afraid of  
*Ark papir* sheet of paper  
*Asator* Thor  
*Aske* ashes  
*Ask, asketræ* ashtree  
*Askepot* Cinderella  
*Assessor* puisne judge  
*At* that, to  
*Atlask* satin  
*Avl* breeding  
*Avle* beget children  
*Æble* apple  
*Ædel* highborn, noble  
*Æld* ancient  
*Ældst* oldest  
*Ændre* alter, change  
*Æren* the honor  
*Ærgrelse* annoyance, anger

*Baad* boat  
*baade* both  
*Baal* bonfire  
*Badende* bathing

‡ archaic

*Scandinavian Elements of Finnegan's Wake*

<i>Bader</i> bather	<i>Bifald</i> applause
<i>Bagemester</i> master baker	<i>Bil</i> automobile
<i>Bager</i> baker	<i>Billede, billeder</i> picture, pictures
<i>Bagside</i> back, rear	<i>Biskop</i> bishop
<i>Bagt</i> baked	<i>Bisse</i> roughneck, hooligan
<i>Bagud</i> behind	<i>Bitte</i> tiny, wee
<i>Bakken</i> the hill	<i>Blaa</i> blue
<i>Ballader</i> ballads, balladier	<i>Blad, blade</i> leaf, leaves
<i>Ballader</i> riotous goings-on, brawls	<i>Blade</i> turn over leaves
<i>Bane</i> railway	<i>Blande</i> mix
‡ <i>Bane</i> death, slayer, bane	<i>Blæk</i> ink
<i>Bank</i> bank	<i>Blækhuse</i> inkwells
<i>Banke</i> to knock	<i>Bleg</i> pale
<i>Bankerot</i> bankrupt	<i>Blid</i> soft, gentle
<i>Bar</i> naked	<i>Blik</i> tin
<i>Bare</i> just, only	<i>Blik</i> glance
<i>Barm</i> bosom	<i>Blod</i> blood
<i>Barmhjertig</i> compassionate	<i>Blomster</i> flowers
<i>Barn</i> child	<i>Blød</i> soft
<i>Barnebarn</i> grandchild	<i>Bluse</i> blouse
<i>Basse</i> "fatso," stout fellow	<i>Blyant</i> pencil
<i>Bæst</i> beast	<i>Bogholder</i> bookkeeper
<i>Bedaarende</i> adorable	<i>Bolsje</i> a hard candy
<i>Bedst</i> best	<i>Bonde</i> peasant
<i>Bedste</i> granny (grandmother or grandfather)	<i>Borg</i> castle
<i>Bedstefar, bedstefædre</i> grandfather, grandfathers	<i>Borger</i> citizen
<i>Begravet</i> buried	<i>Bort</i> away
<i>Begribe</i> understand, grasp	<i>Bølgelinie</i> waveline
<i>Beholde</i> retain, keep	<i>Børn</i> children
<i>Bemærke</i> note, observe	<i>Børnehave</i> kindergarten
<i>Benklæder</i> panties, trousers	<i>Børste</i> brush
<i>Berømt</i> famous	<i>Bøs, bøsse</i> grim, gruff
<i>Besøge</i> to visit	<i>Bragt</i> (have) brought
<i>Betrægter</i> observer	<i>Brak</i> brackish
<i>Betvinge</i> subdue, control	<i>Brand</i> fire, conflagration
<i>Beundre</i> admire	<i>Bras</i> rubbish
	<i>Brase</i> to crash
	<i>Braste</i> burst
	<i>Briller</i> eyeglasses

DANISH IN THE WAKE

<i>Bro, broer</i> bridge, bridges	<i>Del</i> part, portion
<i>Broder, bror</i> brother	<i>Den evige</i> the eternal one
<i>Brød</i> bread	<i>Den første del af Juli</i> the first part of July
<i>Brumme</i> growl, buzz, hum	<i>Det er</i> that is
<i>Brun</i> brown	<i>Dette er</i> this is
<i>Brune</i> to brown	<i>Det vil sige</i> that is to say
<i>Bug</i> belly	<i>Digre</i> stocky, thickset
<i>Bugserbaad</i> tugboat	<i>Digter</i> poet
<i>Buhko</i> moo-cow	<i>Dog</i> but, however
<i>Buk</i> billygoat	<i>Dom</i> judgment, doom
<i>Bukser</i> trousers	<i>Domkirke</i> cathedral
<i>Bum!</i> Bang!	<i>Dommedag</i> judgment day
<i>By</i> city, town	<i>Dommer, dommere</i> judge, judges
<i>Byg</i> barley	<i>Domstol</i> judgment seat
<i>Bygge</i> build	<i>Død hud</i> dead skin
<i>Bygger</i> builder	<i>Døgn</i> twenty-four hours
<i>Bygget</i> built	<i>Dør</i> door
<i>Bygmester</i> master builder	<i>Drage</i> dragon
<i>Bygning</i> building, construction	<i>Drager</i> carrier, porter
<i>Ceder</i> cedar	<i>Dreng</i> boy
<i>Daab, døbe</i> baptism, baptize	<i>Dreven</i> driven
<i>Daarlig</i> bad, rotten	<i>Drikke</i> to drink
<i>Dagblad</i> newspaper	<i>Dronning</i> queen
<i>Dagbog</i> journal, diary	<i>Drøm</i> dream
<i>Daggry</i> dawn	<i>Drømme</i> to dream
<i>Daglig brød</i> daily bread	<i>Drukken</i> intoxicated
<i>Damper</i> steamship	<i>Drukn</i> drowned
<i>Danne</i> educate, form	<i>Du</i> you (familiar, singular)
<i>Dannebrog</i> the flag of Denmark	<i>Dukke</i> doll
<i>Dannet</i> cultured	<i>Dukkehem</i> doll's house
<i>Dansk</i> Danish	<i>Dum,</i> (plural) <i>dumme</i> dumb, stupid
<i>Datid</i> that age, that time	<i>Dusin</i> dozen
<i>Datter, døttre</i> daughter, daughters	<i>Dyb</i> deep
<i>De</i> you (polite form, singular and plural)	<i>Dyng</i> mass, heap, pile
<i>De dømt</i> the judged, the sentenced	<i>Dypp</i> to dip
	<i>Dyr</i> (noun) animal, deer
	<i>Dyr(t)</i> expensive, expensively

*Scandinavian Elements of Finnegans Wake*

<i>Edder</i>	venom	<i>Fanden</i>	the Devil
<i>Edderkop</i>	spider	<i>Fandt sted</i>	took place
<i>Ederfugl</i>	eider duck	<i>Fangster</i> (noun)	catches, captives
<i>Efter</i>	after	<i>Far</i>	father
<i>Egen dom</i>	own judgment	<i>Fare</i>	danger
<i>Egentlig</i>	exactly, properly speaking	<i>Farfar</i>	paternal grandfather
<i>Egotister</i>	egoists	<i>Farlig</i>	dangerous
<i>Ej</i>	not	<i>Fart</i>	journey, passage, speed
<i>Ejendom</i>	possession, property	<i>Farvel</i>	farewell
<i>Ekspedient</i>	salesman, shop attendant	<i>Farver</i>	colors
<i>Ekstra</i>	extra	<i>Faster</i>	aunt (father's sister)
<i>Elfenben</i>	ivory	<i>Fastetiden</i>	Lent
<i>Eller</i>	or	<i>Feste</i>	celebrate
<i>Ellers</i>	else, otherwise	<i>Fiks</i>	chic
<i>Elsker, elskere</i>	lover, lovers	<i>Fire</i>	four
<i>Elv, elve</i>	river, rivers, stream, streams	<i>Fisk</i>	fish
<i>Elver</i>	fairies	<i>Fjeld</i>	mountain
<i>En, et</i>	a, an, one	<i>Fjord</i>	bay, inlet, firth
<i>-en, -et</i>	the	<i>Flasker</i>	bottles
<i>Endelig</i>	finally	<i>Flask</i>	pork
<i>Endnu</i>	(as) yet, still	<i>Flink</i>	bright, clever, brisk
<i>Eng</i>	narrow, confined	<i>Flint</i>	flint
<i>Eng</i>	meadow	<i>Flonel</i>	flannel
<i>Enhver</i>	any, every	<i>Flue</i>	fly
<i>Enkel</i>	single	<i>Fod, fødder</i>	foot, feet
<i>Enkemand</i>	widower	<i>Fodret</i>	fattened, fed
<i>Ensomhed</i>	solitude	<i>Folkerig</i>	populous
<i>Er</i>	am, are	<i>For at</i>	in order to
<i>Erindre</i>	remember	<i>For hele verden at se</i>	for all the world to see
<i>Eventyr</i>	fairy tale	<i>Foran</i>	before, in front of
<i>Evig(e)</i>	eternal	<i>Forbandet</i>	cursed, damned
<i>Faa</i>	few	<i>Fordi</i>	because
<i>Faar</i>	sheep	<i>Forfald</i>	decay, disrepair
<i>Fadervor</i>	Our Father	<i>Forgæves</i>	in vain
<i>Faible</i>	a weakness for something	<i>Forglemmigej</i>	forget-me-not
<i>Fald</i>	fall, tumble	<i>Forhøre</i>	examine
		<i>Formæle</i>	bestow in marriage, espouse



DANISH IN THE WAKE

<i>Formelig</i> actually, regularly	<i>Gage</i> wages
<i>Forræder</i> traitor	<i>Galehus</i> lunatic asylum
<i>Forskud</i> advance payment	<i>Gamle dage</i> old days
<i>Forstaa</i> understand	<i>Gammel, gamle</i> old (singular and plural)
<i>Forstand</i> (noun) understanding	<i>Gammeldags</i> old-fashioned
<i>Forsvundet</i> gone, disappeared	<i>Ganger</i> walker
<i>Fortælle</i> tell, recount	<i>Gardiner</i> curtains
<i>Fos, fosser</i> cataract, cataracts	<i>Gave</i> gift
<i>Fosfor</i> phosphorus	<i>Ged</i> kid, goat
<i>Født</i> born	<i>Gejl</i> lascivious, goatish
<i>Først</i> first	<i>Gengang</i> walking again, return
<i>Fra</i> from	<i>Genganger</i> ghost
<i>Fra tid til anden</i> from time to time	<i>Gid Gud</i> God willing
<i>Fræk</i> bold, audacious	<i>Gift, forgifte</i> poison, to poison
<i>Fred</i> peace	<i>Gifte</i> marry, take in marriage
<i>Fredelig</i> peaceful	<i>Gitter</i> railing, fence
<i>Frem</i> forward, onward	<i>Glans</i> brilliance, lustre
<i>Fremad</i> forward	<i>Glædelig Jul!</i> Merry Christmas!
<i>Fri</i> woo, propose to	<i>Glimt</i> gleam, glimpse, flash
<i>Frihed</i> freedom	<i>Godt</i> good (neuter adj.), well
<i>Frimurer</i> freemason	<i>Gold</i> sterile
<i>Frisk</i> fresh	<i>Grav</i> grave, tomb
<i>Friste</i> tempt	<i>Græsk</i> Greek
<i>From</i> pious	<i>Greven</i> the Count
<i>Fru</i> Mrs.	<i>Gris</i> pig
<i>Frue</i> wife, lady	<i>Grube</i> pit
<i>Fugl</i> bird	<i>Gruble</i> ponder, brood
<i>Fugtig</i> damp	<i>Grue</i> seize with horror
<i>Fuld</i> drunk	<i>Grunder</i> grounds
<i>Fuld</i> full	<i>Grusomhed</i> cruelty
<i>Fuldendt</i> fully, completed	<i>Grynter</i> grunts
<i>Funkle</i> to sparkle, glitter	<i>Gud</i> God
<i>Fy!</i> fie!	<i>Gudfader</i> God the Father
<i>Fyrste</i> prince	<i>Guld</i> gold
<i>Gaard</i> yard, farm	<i>Gynge</i> swing
<i>Gaas</i> goose	<i>Haand</i> hand
<i>Gab</i> gape	<i>Haar</i> hair
<i>Gade</i> street	<i>Haard</i> hard

*Scandinavian Elements of Finnegans Wake*

<i>Hader</i> hater	<i>Høvding</i> chieftain
<i>Hale</i> tail	<i>Hud</i> skin
<i>Halunk</i> rascal	<i>Hummer</i> lobster
<i>Halvtredsindstyve</i> fifty	<i>Hun</i> she
<i>Han</i> he	<i>Hund</i> dog, hound
<i>Handling</i> action, dealing	<i>Hurtig</i> fast, quick, quickly
<i>Hane</i> cock	<i>Hus</i> house
<i>Hav</i> sea	<i>Huske</i> remember
<i>Hæve</i> raise, swell	<i>Hustru</i> wife
<i>Hed</i> hot	<i>Hval</i> whale
<i>Hedder</i> is called, is named	<i>Hvem, hvis, hvor</i> who, whose, where
<i>Hele tiden</i> all the time	<i>Hvi</i> wherefore, why
<i>Helgen</i> saint	<i>Hvid</i> white
<i>Helvede</i> Hell	<i>Hvilken</i> which, what
<i>Hemmeligt</i> secretly	<i>Hvilket</i> which
<i>Hen</i> towards	<i>Hvirvel</i> whirlpool
<i>Hende</i> her (dative, accusative)	<i>Hvis</i> if, in case
<i>Hensyn</i> regard, consideration	<i>Hvis</i> whose
<i>Herre</i> gentleman	<i>Hviske</i> whisper
<i>Hest, hesten</i> horse, the horse	<i>Hvorledes har De det?</i> How are you?
<i>Hestekraft</i> horsepower	<i>Hyggelig</i> cosy
<i>Hilde</i> ensnare	<i>I</i> (familiar plural) you
<i>Hilse</i> greet, salute	<i>I smug</i> secretly, clandestinely
<i>Hilsen</i> greeting, salutation	<i>I snor</i> on a leash
<i>Himmel</i> sky, heaven	<i>Igaar</i> yesterday
<i>Hingst</i> stallion	<i>Ikke</i> not
<i>Hjem</i> home	<i>Ild</i> fire
<i>Hjul</i> wheel	‡ <i>Ild</i> bad, ill
<i>Holde af</i> to like	<i>Indgang</i> entrance
<i>Holden</i> prosperous	<i>Indtil</i> as far as, until, to
<i>Holm</i> island, islet, eyot	<i>Ingen</i> no, none
<i>Holmen</i> the islet	<i>Ingenting</i> nothing
<i>Hopsa!</i> Whoopee!	<i>Irsk</i> Irish
<i>Hoste</i> cough	<i>Is</i> ice
<i>Hoved</i> head	<i>Iver</i> zeal, eagerness
<i>Hovedpine</i> headache	
<i>Højre</i> right	<i>Ja</i> yes
<i>Højtklingende</i> high-sounding	<i>Ja vel</i> oh yes, indeed
<i>Højne</i> hen	
<i>Høren</i> (noun) hearing	

DANISH IN THE WAKE

<i>Jæger</i> hunter	<i>Kilder</i> springs, fountains, sources
<i>Jeg</i> I	<i>Kildre, kille</i> to tickle
<i>Jern</i> iron	<i>Kime</i> to chime
<i>Jo</i> but yes	<i>Kimen</i> (noun) chiming
<i>Jo længere . . . jo bredere</i> the longer . . . the broader	<i>Kirkegaard</i> churchyard
<i>Jord, jorden</i> earth, the earth	<i>Kittel</i> smock
<i>Jøde</i> Jew	<i>Klaverspil</i> piano playing
<i>Juble</i> exult, be jubilant	<i>Klinke</i> to touch glasses on drinking a toast
<i>Jul</i> Christmas	<i>Klister</i> paste
<i>Juli</i> July	<i>Klokken tolv</i> twelve o'clock
<i>Juni</i> June	<i>Kloster</i> cloister, abbey, monas- tery
<i>Jura</i> law	<i>Klør</i> club suit in cards
<i>Jyder</i> Jutes	<i>Kløver</i> clover, trefoil
<i>Jyllænder</i> Jutlander	<i>Klukke</i> cluck
<i>Kaad</i> wanton, skittish	<i>Klyster</i> enema
<i>Kaldt</i> called	<i>Knapper</i> buttons
<i>Kanin, kaniner</i> rabbit, rabbits	<i>Kniv</i> knife
<i>Kant</i> side	<i>Knude</i> knot
<i>Karakter</i> character	<i>Knyttet</i> tied, bound
<i>Karl, karle</i> fellow, fellows	<i>Kohandel</i> (literally "cow trade") protracted bargaining
<i>Karrig</i> stingy, miserly	<i>Kommen</i> come
<i>Karse</i> cress	<i>Konfektion</i> ready-made clothing
<i>Kaste</i> to throw or cast	<i>Kong, konge</i> king
<i>Kat, katte</i> cat, cats	<i>Kongelig</i> royal, kingly
<i>Kæmpe, kæmper</i> giant, giants	<i>Kongerige</i> kingdom, realm
<i>Kæmpehøj</i> barrow, tumulus	<i>Kongsemne</i> heir apparent
<i>Kær</i> dear	<i>Korset</i> the Cross
<i>Kærne</i> to churn	<i>Korsfæstet</i> crucified
<i>Kærne</i> kernel, nucleus of a comet	<i>Køkken</i> kitchen
<i>Kedel</i> kettle	<i>Kraft</i> strength, power
<i>Kende</i> know	<i>Kram</i> stuff, trash, small wares
<i>Kender</i> connoisseur	<i>Kramme</i> crush, crumple
<i>Kik</i> peep	<i>Kramme ud</i> display
<i>Kikke</i> to peep, pry	<i>Krig</i> war
<i>Kikkert</i> binoculars	<i>Krigsmænd</i> warriors
<i>Kilde</i> fountain, brook, source	<i>Krop</i> body

*Scandinavian Elements of Finnegan's Wake*

<i>Kukkuk</i> cuckoo	<i>Ligge, liggend</i> lie, lying (down)
<i>Kumme</i> toilet (bowl)	<i>Ligkistevogn</i> hearse
<i>Kummer</i> trouble, care, sorrow	<i>Lille</i> little
<i>Kun</i> only	<i>Lillebil</i> taxi
<i>Kunst</i> art	<i>Lillebitte</i> tiny
<i>Kunstfuld</i> artistic	<i>Liv</i> life
<i>Kuvert</i> envelope, cover	<i>Lod</i> lead, weight
<i>Kvarter</i> quarter, district	<i>Lod</i> fate, lot
<i>Kvæld</i> evening, eve	<i>Lokke</i> lure, enchant, decoy
<i>Kvinde</i> woman	<i>Loppe</i> flea
<i>Laa</i> (verb) lay	<i>Lov</i> law
<i>Laar</i> thigh, thighs	<i>Lovlig</i> legal
<i>Laas døren</i> lock the door	<i>Lousang</i> paean, anthem
<i>Laaset</i> locked	<i>Løfte</i> lift, raise
<i>Lad</i> lazy	<i>Løfte</i> promise, vow (noun and verb)
<i>Ladning</i> loading, cargo	<i>Lørdag</i> Saturday
<i>Ladning</i> round of ammunition	<i>Løst</i> loosed
<i>Lagen</i> bed sheet	<i>Løv</i> foliage
<i>Laks</i> salmon	<i>Løve</i> lion
<i>Landsmaal</i> dialect	<i>Luft</i> air
<i>Langs</i> lengthwise, along	<i>Luk døren</i> shut the door
<i>Langsom(t)</i> slow, slowly	<i>Lumpen</i> scurvy
<i>Large</i> generous, liberal	<i>Lund</i> grove
<i>Larm</i> noise, clamor	<i>Lunt</i> snug, snugly
<i>Latterlig</i> ridiculous, laughable	<i>Lus</i> louse
<i>Lav, lave</i> low	<i>Ly</i> shelter, cover, lee
<i>Læber</i> lips	<i>Lyd</i> sound
<i>Lækkerbid, lækkerbisen</i> choice morsel	<i>Lyder</i> (noun) sounds
<i>Lænder</i> loins	<i>Lyder</i> (verb) obeys
<i>Lænestol</i> armchair	<i>Lykke</i> luck, joy, fortune
<i>Længsel</i> longing, yearning	<i>Lyset</i> the light
<i>Lærestol</i> professorship, professo- rial chair	<i>Lystig</i> sportive, jovial
<i>Led</i> joint, link, gate	<i>Maal</i> measure, goal, aim
<i>Leg</i> (noun) playing	<i>Maal</i> speech, language, dialect
<i>Lejr</i> camp	<i>Maane</i> moon
<i>Ler</i> clay	<i>Maaned</i> month
<i>Let</i> light (adj.), lightly	<i>Mager</i> lean

DANISH IN THE WAKE

<i>Magten</i>	the power	<i>Morfar</i>	maternal grandfather
<i>Maj</i>	May	<i>Morgen, i morgen</i>	morning, to-morrow
<i>Majestat</i>	majesty	<i>Mormor</i>	grandmother
<i>Makrel</i>	mackerel	<i>Morsom</i>	amusing
<i>Malt</i>	malt	<i>Mørket</i>	the darkness
<i>Mand</i>	man	<i>Mukke</i>	to grumble
<i>Mandag</i>	Monday	<i>Mund</i>	mouth
<i>Mandfolk</i>	"he-man," men	<i>Musikant</i>	musician
<i>Manér</i>	manner	<i>Myre</i>	ant
<i>Mange</i>	many	<i>Myte, myter</i>	myth, myths
<i>Mark</i>	field	<i>Nar</i>	fool
<i>Marsvin</i>	porpoise, guinea pig	<i>Nat, natte-</i>	night, night-
<i>Maskepi</i>	collusion, secret deal-ings	<i>Nattergal</i>	nightingale
<i>Mat</i>	dull-colored	<i>Naturligvis</i>	naturally
<i>Mælk</i>	milk	<i>Navn</i>	name
<i>Malke</i>	to milk	<i>Næs</i>	ness, naze
<i>Med</i>	with	<i>Næse</i>	nose
<i>Med-</i>	co-, fellow-	<i>Ned</i>	down
<i>Meget</i>	much, very	<i>Nedenfor</i>	below
<i>Melis</i>	granulated sugar	<i>Negertaa</i>	Negro-toe
<i>Mellem</i>	between	<i>Negertop</i>	Negro-head
<i>Mellemmand</i>	middleman, mediator	<i>Nej, næ</i>	no
<i>Menige</i>	rank and file	<i>Nodvendig(t)</i>	necessary, neces-sarily
<i>Mening</i>	opinion	<i>Nogen</i>	someone
<i>Mester</i>	master	<i>Nok sagt!</i>	Enough said!
<i>Middelhav</i>	Mediterranean	<i>Nord</i>	north
<i>Mig</i>	me	<i>Norge</i>	Norway
<i>Minder</i>	recollections, memories	<i>Normænd</i>	Norsemen
<i>Misforstaaelse</i>	misunderstand-ing	<i>Norsk</i> (adj.)	Norwegian
<i>Mistanke</i>	suspicion	<i>Nu</i>	now
<i>Mistanke</i>	to suspect	<i>Nummer</i>	number
<i>Mistro</i>	distrust	<i>Numse</i>	behind
<i>Mod</i>	against	<i>Nydelig</i>	charming, pretty
<i>Mod</i>	courage	<i>O det!</i>	O that!
<i>Moder, mor, mo'er</i>	mother	<i>Oden</i>	the ode
<i>Modning</i>	ripening	<i>Ogsaa</i>	also
<i>Morder</i>	murderer		

*Scandinavian Elements of Finnegan's Wake*

<i>Oldebarn</i>	great-grandchild	<i>Pave</i>	pope
<i>Oldenborre</i>	cockchafer	<i>Pent</i>	nice, pretty
<i>Olivengrene</i>	olive branches	<i>Peber</i>	pepper
<i>Om omtrent</i>	about, approxi- mately	<i>Penge</i>	money
<i>Ond</i>	bad, evil	<i>Pengepung</i>	change purse
<i>Onkel</i>	uncle (by marriage)	<i>Pergament</i>	parchment
<i>Opad</i>	upward, at the top	<i>Perlemor</i>	mother-of-pearl
<i>Opslaa</i>	to look up (in a text)	<i>Pibe</i>	pipe
<i>Opvarte</i>	serve at table	<i>Pige, piger</i>	girl, girls
<i>Ord</i>	word	<i>Pigenavn</i>	maiden name
<i>Organ</i>	voice	<i>Pikke</i>	to peck, to pick up
<i>Orlog</i>	warfare	<i>Pine</i>	pain
<i>Orm</i>	worm	<i>Piske</i>	whip, flog
<i>Os</i>	us	<i>Plads</i> (noun)	place
<i>Os</i> (noun)	smoke	<i>Plantage</i>	plantation
<i>Ose</i> (verb)	smoke, burn black	<i>Politimester</i>	chief of police
<i>Ost</i>	cheese	<i>Prædikant</i>	preacher
<i>Ovenfor</i>	above	<i>Pris være Gud</i>	glory be to God
<i>Overalt</i>	everywhere, all over	<i>Procent</i>	per cent
<i>Overhoved</i>	chief, head	<i>Prøve</i>	test, try, try on
<i>Overraske</i> (verb)	surprise	<i>Prøvestykke</i>	assay-piece
<i>Overraskelse</i> (noun)	surprise	<i>Publikum</i>	audience, the public
<i>Oversætte</i>	translate	<i>Pudder</i>	powder, face powder
<i>Ovn</i>	oven, stove	<i>Puder</i>	pillows
<i>Øl</i>	beer	<i>Pudse</i>	to polish, clean
<i>Øre</i>	ear; cent	<i>Pukkel</i>	hump
<i>Øreorm</i>	earwig	<i>Pulver</i>	powder, gun powder
<i>Øst</i>	east	<i>Punkt</i>	point
<i>Østers</i>	oysters	<i>Puste</i>	be out of breath, pant
<i>Paa</i>	on, upon	<i>Raabe</i>	to shout
<i>Paa lur</i>	on the watch, in wait for	<i>Raaber</i>	crier, megaphone
<i>Paa tryk</i>	in print	<i>Rand</i>	edge, border
<i>Paaske</i>	Easter	<i>Rask</i>	brisk, agile, dashing
<i>Pap</i>	pasteboard	<i>Ræddes</i>	to fear, dread
<i>Papir</i>	paper	<i>Rædsel</i>	horror
<i>Par</i>	pair	<i>Redde</i>	save, rescue
<i>Patron</i>	cartridge	<i>Regne</i>	count, calculate
<i>Pattedyr</i>	mammal	<i>Regnen</i>	the reign
		<i>Ret</i> (adverb)	quite, right

DANISH IN THE WAKE

<i>Rigdom</i> riches, wealth	<i>Seng, senge</i> bed, beds
<i>Rige</i> realm, empire	<i>Sent</i> late
<i>Rinde</i> to gush	<i>Siddende</i> sitting
<i>Ro</i> rest	<i>Siden</i> since
<i>Rotte</i> rat	<i>Sige</i> say
<i>Rød</i> red	<i>Sig selv</i> himself, herself, itself
<i>Røver</i> robber	<i>Sikker</i> sure, certain
<i>Rum</i> space	<i>Silde</i> herrings
<i>Rundtur</i> round trip, excursion	<i>Silkepapir</i> tissue paper
<i>Russer</i> Russian (man)	<i>Sin</i> his
<i>Rutsche</i> to glide, slide	<i>Sind</i> mind
<i>Rykke</i> to jerk, pull	<i>Sjæl</i> soul
<i>Saa</i> so	<i>Sjusker</i> scamp, sloven, slob
<i>Saamænd</i> indeed	<i>Skaal</i> Cheers!
<i>Saavel som</i> as well as	<i>Skal</i> shall
<i>Saft</i> juice, sap	<i>Skalde</i> to scald
<i>Sagde</i> said	<i>Skaldepande</i> baldy, bald-pate
<i>Sagø</i> tapioca	<i>Skam</i> shame
<i>Sal</i> hall	<i>Skandinav</i> (adj.) Scandinavian
<i>Salg</i> sale	<i>Skarp</i> sharp
<i>Salig</i> blessed	<i>Skat, skatter</i> treasure, treasures
<i>Saltig</i> salty	<i>Skeer</i> spoons
<i>Saltklyster</i> salt douche	<i>Skib</i> ship
<i>Sammen</i> together	<i>Skimmel</i> a white-grey horse
<i>Samtale</i> conversation, talk	<i>Skind</i> skin, pelt
<i>Sand</i> true	<i>Skinsyg</i> jealous
<i>Sand</i> sand	<i>Skinke</i> ham
<i>Sang, sange</i> song, songs	<i>Skjald</i> poet
<i>Sanger</i> singer	<i>Skole</i> school
<i>Sauce</i> gravy	<i>Skoledreng</i> schoolboy
<i>Saucepander</i> saucepans	<i>Skoutur</i> picnic, excursion
<i>Savn</i> privation	<i>Skød</i> lap (of the human body)
<i>Sær</i> bizarre, singular	<i>Skræder</i> tailor
<i>Så</i> to sow	<i>Skrive</i> write
<i>Segne</i> to sink, drop	<i>Skud</i> a shot, a plant shoot
<i>Sejle</i> to sail	<i>Skue paa</i> look upon, gaze at
<i>Sejr</i> victory	<i>Skuffe</i> disappoint
<i>Selv</i> self, self-	<i>Skulde</i> should
<i>Senest</i> latest	<i>Skulder</i> shoulder
	<i>Skumring</i> dusk

*Scandinavian Elements of Finnegans Wake*

<i>Skyld</i>	debts, guilts	<i>Spilde</i>	to spill, waste
<i>Slag</i>	blow, stroke	<i>Spille</i>	to play, act
<i>Slags</i>	sort, kind of	<i>Sporvogn</i>	trolley car
<i>Slagter</i>	slaughter, butcher	<i>Stafet</i>	mounted courier
<i>Slanger</i>	serpents	<i>Stamme</i>	to stem (from)
<i>Slæbe</i>	to trail, drag	<i>Stamme</i>	trunk, descent, stem
<i>Slog</i>	struck	<i>Stamme</i>	to stutter, falter
<i>Slot</i>	castle	<i>Stand</i>	state, condition
<i>Sludder</i>	talk, chatter	<i>Standbillede</i>	statue
<i>Slut</i>	The End	<i>Standser</i>	stops
<i>Smagte</i>	tasted	<i>Stank</i>	stench
<i>Smal</i>	narrow	<i>Sted</i>	place
<i>Smed</i>	smith	<i>Sten</i>	stone
<i>Sminke</i>	rouge, make-up	<i>Stilhed</i>	silence, hush
<i>Smørre</i>	to butter, grease	<i>Stille</i>	calm, hushed
<i>Smudsig(e)</i>	dirty	<i>Stille</i>	to set, place
<i>Smuk(ke)</i>	beautiful	<i>Stilling</i>	situation, pose, attitude
<i>Snak</i>	chatter	<i>Stilstand</i>	deadlock
<i>Snakke</i>	to chatter	<i>Stod</i>	stood
<i>Sne</i>	snow	<i>Stor</i>	large
<i>Sogn</i>	parish	<i>Straf</i>	punishment
<i>Sol</i>	sun	<i>Strandvej</i>	seaside road
<i>Solderi</i>	carousal	<i>Strøm</i>	stream
<i>Solskin</i>	sunshine	<i>Strømper</i>	stockings
<i>Som</i>	like	<i>Stum</i>	mute, dumb
<i>Sommerfugl</i>	butterfly	<i>Stund</i>	while, moment, time
<i>Sorg</i>	sorrow	<i>Styg</i>	nasty, odious
<i>Sort</i>	black	<i>Suk</i>	sigh
<i>Sove</i>	to sleep	<i>Sukker</i>	sugar
<i>Sø</i>	sea	<i>Sult</i>	hunger
<i>Sød</i>	sweet	<i>Sulten</i>	hungry
<i>Søn, sønner</i>	son, sons	<i>Sval</i>	cool
<i>Sønnesøn</i>	grandson	<i>Svans</i>	tail
<i>Søsyg</i>	seasick	<i>Svanse</i>	to strut about
<i>Søværn</i>	navy	<i>Svar, svare</i>	answer, to answer
<i>Søvm</i>	(noun) sleep	<i>Svarede</i>	answered
<i>Søvning</i>	sleepy	<i>Svælg</i>	gullet
<i>Spanien</i>	Spain	<i>Svend</i>	journeyman
<i>Spids</i>	point, tip	<i>Svigermor</i>	mother-in-law
<i>Spil</i>	game, play, acting	<i>Svindel</i>	(noun) swindle



DANISH IN THE WAKE

<i>Svindle</i> (verb) swindle	<i>Tolv</i> twelve
<i>Syd</i> south	<i>Tom</i> empty
<i>Syg</i> sick	<i>Tom lomme, en tomme lomme</i> empty pocket, an empty pocket
<i>Syn</i> sight	<i>Tommelise</i> Thumbelina
<i>Synd, synder</i> sin, sins	<i>Tommeltot</i> thumbikin
<i>Syndebuk</i> scapegoat	<i>Tonart</i> key, mood, strain
<i>Synder</i> sinner	<i>Tordenvejr</i> stormy weather
<i>Syndfloden</i> the Flood	<i>Torsk</i> cod
<i>Syndig</i> sinful	<i>Tosse</i> fool
<i>Synge</i> sing	<i>Tosset</i> mad, foolish
<i>Tage</i> take	<i>Tøj</i> material, toy
<i>Tak</i> thank you	<i>Træ</i> tree
<i>Tak for mad</i> Thanks for the food	<i>Træt</i> tired
<i>Tal</i> (noun) count, number, figure	<i>Træ</i> three
<i>Tale</i> speak	<i>Treenige Gud</i> threefold God, Trinity
<i>Taler</i> speaker, orator	<i>Trefoldighed</i> trinity
<i>Tæmme</i> to tame	<i>Trekant</i> triangle
<i>Tang</i> tongs	<i>Trillinger</i> triplets
<i>Tante</i> aunt (by marriage)	<i>Trods</i> defiance, obstinacy, spite in spite of
<i>Tarm</i> intestine, gut	<i>Tromme</i> to drum
<i>Tælle</i> (verb) count	<i>Tronsal</i> throne room
<i>Tændstikker</i> matches	<i>Tropper</i> troops
<i>Tænk!</i> Think! Imagine!	<i>Trøst</i> comfort, consolation
<i>Tegn</i> sign, indication	<i>Trøster</i> comforter, consoler
<i>Thé</i> tea	<i>Trutte</i> to toot
<i>Ti</i> ten	<i>Tummel</i> tumult
<i>Tid</i> time	<i>Tummelumsk</i> bewildered
<i>Til</i> to	<i>Tung</i> heavy
<i>Til søs</i> at sea	<i>Tunge</i> tongue
<i>Tilgive</i> forgive	<i>Tungespids</i> tip of the tongue
<i>Tilsammen</i> together, in all, total	<i>Tur</i> tour, walk, turn
<i>Ting</i> court, parliament	<i>Turkis</i> turquoise
<i>Tiptipoldefader</i> great-great- great grandfather	<i>Tusind</i> thousand
<i>Tog</i> took	<i>Tve-</i> bi-, two-
<i>Tolder</i> publican, customs official	<i>Tvende</i> twain
<i>Tolke</i> translate, interpret	<i>Tvi</i> fie, for shame
	<i>Tvilling, tvillinger</i> twin, twins

*Scandinavian Elements of Finnegans Wake*

<i>Tvinge</i> to force, coerce	<i>Valse</i> to waltz, roll
<i>Twist</i> discord, dispute	<i>Vand</i> water
<i>Tygge</i> chew or ruminate	<i>Vandret</i> horizontally
<i>Tykke</i> fat (feminine adj.)	<i>Varlys</i> jack-o'-lantern
<i>Tys!</i> Hush!	<i>Vækker</i> awakener, arouser
<i>Uden</i> without	<i>Væsen</i> being, essence, creature
<i>Udgift</i> expense	<i>Velholdt</i> well held
<i>Udgive, udgave</i> to publish, edition	<i>Velklingende</i> euphonious
<i>Uf!</i> Ugh!	<i>Ven</i> friend
<i>Uge</i> week	<i>Vende</i> to turn
<i>Ulave</i> disorder	<i>Venstre</i> left
<i>Ulivs-</i> death-	<i>Vid</i> ample, large, wide
<i>Ulm</i> excitement	<i>Vide</i> know
<i>Ulme</i> smolder	<i>Vidne</i> witness (noun and verb)
<i>Ulv, ulve</i> wolf, wolves	<i>Vildgæs</i> wild geese
<i>Ulykke</i> accident, disaster	<i>Vin</i> vine
<i>Ung</i> young	<i>Vink</i> signal
<i>Ungkarl</i> bachelor	<i>Vogn</i> carriage, car
<i>Ursprog</i> primitive language	<i>Vogte</i> to watch, guard
<i>Usand</i> untrue	<i>Voks</i> wax
<i>Uvej</i> storm, rough weather	<i>Vokse op</i> grow up
<i>Vaabenstilstand</i> armistice	<i>Voksen</i> grown-up
<i>Vaad</i> wet	<i>Vold</i> mound, rampart
<i>Vaas</i> nonsense	<i>Voldtage</i> to rape
	<i>Yngst</i> youngest
	<i>Ynkelig</i> wretched, pitiful

# Norwegian in the Wake

*Aas* myth  
*Allkunnebok* encyclopedia

*Bakvandet* the backwater

*Fastemand* fiancé  
*Femti* fifty  
*Femtifem* fifty-five  
*Firti* forty  
*Forlike* reconcile, accommodate

*Gut* boy

*Hakefisk* hake or kelt  
*Hode* head  
*Hvit* white

*Kjøp* bargain, purchase

*Leken* sportive, playful  
*Lik* corpse  
*Lik* similar, like  
*Løp* (noun) run

*Noksagt!* You dirty so-and-so!

*Peis* chimney, pizzle  
*Pike* girl

*Rike* realm, empire

*Seile* to sail  
*Skape* make, create  
*Skuffe* deceive, fail  
*Stakkers* poor thing, poor wretch  
*Sture* mope  
*Svært gode* mighty good  
*Sytti* seventy

*Tingmøte* a sitting of the as-  
sises or of parliament

*Uke* week

*Utskud* scum, rabble, garbage

*Vik* cove

*Vikkerfisk* a variety of codfish  
*Viv* wife, mate, spouse

# Swedish in the Wake

*Asch!* Ugh!

*Atlas* satin

*Att angripa* to attack

*Äktaman* husband

*Badan-* bathing-

*Bakut* behind (direction)

*Besökare* visitor, caller

*Daggryning* dawning

*Elva* eleven

*Fartyg* vessel, ship

*Fastrer* aunts

*Fästman* fiancé

*Fjäll* mountain

*Flickor* girls

*Fönster* window

*Fram* forward, onward

*Frid* peace

*Gosse* boy

*Honom* him

*Hur mår ni, mina fröken?* How  
are you, my young ladies?

*Jag* I

*Kalas* party or celebration

*Kika* to peep

*Kisse* pussy

*Knut* knot

*Konung* king

*Köp* (noun) purchase, buy

*Kusin* cousin

*Kyl* chill, coldness

*Lakan* sheet

*Läkare* doctor, leech

*Lax* salmon

*Lekamen* body

*Lilla* little

*Mån* moon

SWEDISH IN THE WAKE

<i>Mycken</i>	much, great	<i>Smörgås</i>	open sandwich, slice of buttered bread
<i>Ost, öst</i>	east	<i>Smutsig</i>	dirty
<i>Övergiva</i>	give up, abandon	<i>Strax</i>	immediately, directly, at once
<i>Persika</i>	peach	<i>Svart</i>	black
<i>Pingst</i>	Whitsuntide	<i>Svårt gode</i>	mighty good
<i>Rike</i>	kingdom	<i>Systrer</i>	sisters
<i>Rock</i>	coat	<i>Tegel</i>	brick, tile
<i>Ryssland</i>	Russia	<i>Titta</i>	to look, peep
<i>Sago-</i>	fairy tale-	<i>Tolka</i>	interpret
<i>Samma</i>	same	<i>Träck</i>	excrement
<i>Sjöman</i>	sailor	<i>Trettio</i>	thirty
<i>Skapa</i>	make, create	<i>Tron</i>	throne
<i>Sköka</i>	harlot	<i>Tummelpats</i>	battlefield
<i>Skuffa</i>	to shove	<i>Vit</i>	white
<i>Släpa</i>	to trail, drag		



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