In November 1930, in a letter to Harriet Weaver, Joyce wrote:

"The scheme of the piece I sent you is the same we used to call Angels and Devils or colours. The Angels, girls, are grouped behind the angel, Shawn, and the Devil has to come over three times and ask for a colour. If the colour he asks for has been chosen by any girl she has to run and he tries to catch her. As far as I have written he has come twice and been twice baffled. The piece is full of rhymes taken from English singing games. When he thinks he has found a colour he thinks of publishing beautiful stuff about his father, mother etc etc etc. The second time he mulls over into sentimental poetry of what I actually wrote at the age of nine [...]. This is interrupted by a violent pang of tooth ache after which he throws a fit. When he is baffled a second time the girl angels sing a hymn of liberation around Shawn. The page enclosed is still another version of a beautiful sentence from Edgard Quinet [...] E.Q. says that the wild flowers on the ruins of Carthage Numancia etc. have survived the political rises and downfall of Empires. In this case the wild flowers are the lills of children."

- Selected Letters to James Joyce, pp. 355-6

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**Alex Carrillo-Hayley**

*English 3096A – October 22, 2013*

**Playing, Play, and Players: The Function of ‘Play’ in The Children’s Hour**

_An Introduction to Book 2, Chapter 1 of James Joyce’s Finnegans Wake_

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**Brief Summary of the Events of 2.1**

Chapter takes place around twilight, or 8:30pm.

Glugg is playing a game of “Angels and Devils” (or Colours) with The Floras (school-aged girls) while Chuff (Shawn) watches. Glugg takes on the role of the Devil in the game, Chuff does not participate.

Instead of a random colour, Glugg is trying to guess the colour of his sister Issy’s underwear.

Chuff contemplates writing a revenging “Jeremiad,” under a “nom de plume.” Instead of confessing his own sins, he ends up discussing the lives of his father and mother.

Their father (HCE) slams a door (represented by the appearance of the “thunderword”) signifying that the children must stop playing and instead prepare for their school lessons the following day. ALP herds them inside (like a mother hen and her chicks), and brings them to bed.

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**Jean Piaget – Play Theory**

“emerg[ing] from the desire to make sense of one’s lived experience. Once the child goes through an experience of adaptation, she puts the experience under her own voluntary control with the purpose of re-living it.”

-The Oxford Handbook of the Development of Play, p. 49

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**1. Playing in 2.1: Children’s Games & Songs**

*Angels and Devils/Colours game*

- “Ring Around the Rosy”: “Ring my round, Chuff!” (35.30).
- “Ring my round and round”: “Ring round and round” (35.36)
- “London’s Bridge is Falling Down”: “playfair lady” (33.13), “Lonedom’s breach lay foulend up” (39.34:5)
- “Pop Goes the Weasyl”: “pop from her whistle” (223.10:1)
- “Polly Wolly Doodle All the Day”: “you’ve jollywolly dallied all the day” (210.13)
- “Ta Ra Ra Boom De Yay”: “Tarara boom da-dey” (242.38)
- “Johnny So Long at the Fair”: “Yes, a brave, who can her maker be? She’s promised he’ll eye her. To try up her pretty. But now it’s so longed and so fare and so forth.”

*Selected Letters to James Joyce, pp. 355-6*
Playing - Continued

“apple, bacchante, custard, dove, eskimo, feldgrau, hematite, isinglass, jet, kipper, lucile, mimosa, nut, oysterette, prune, quasimodo, royal, sago, tango, umber, vanilla, wisteria, xray, yseplessee, zaza, philomel, theoreose.” (247.35-248.2)

“Let lols for libelman libling his lore. Lolo Lolo liebermann you loved to be leaving Libnus. Lift your right to your Liber Lord. Link your left to your lass of liberty. Lala Lala, Leapermann, your lyp's but a loop to lee.” (250.19-22)

Continued...

Dramatis Personae: “GLUGG (Mr Seumas McQuillad, hear the ridelles…)” (219.22-221.16)

Actors and Stage Crew: “With nightly redistribution of parts and players by the puppetry producer” (219.7), “this bountiful actress” (227.7)

Stage Conventions: “Her boy friend or theirs […] cometh up as a trapadour” (224.25-6). “Lights, pageboy, lights! Brights we'll be brights.” (245.4-5). “The play thou schouwburgst, Game, here endeth. The curtain drops by deep request.” (257.31-3). “The show must go on!” (221.16)


Reader as Player

Witness of the Angels and Devils/Colours game

Participant of the Alphabet Song and Joycean Tongue Twister games

Member of the Audience of The Mime of Mick, Nick, and the Maggiegs

Reader and Riddle-Solver of the parodic literary allusions to children's literature

HCE's Suspicious Incident in Phoenix Park

2. Play as Dramatic Performance

Title: “The Mime of Mick, Nick, and the Maggiegs” (219.18-19)

When/Where: “Every evening at lighting o' clock sharp and until further notice in Feenichs Playhouse” (219.1-2), “Newly billed for each wickeday performance” (219.4-5)

Cost: “Entrancings: gads, a scrab; the quality, one large shilling” (219.3-4)

Time of play: “the pressant” (221.17)

Paparazzi/Press: “In four tubbloids” (219.17-8), “with his photure in the papers for cutting moutonlegs” (233.2)

3. Reader as Player: Literary Allusions

Nursery Rhymes: “All run-away sheep bound back bopeep”: (227.11-2), “I'm Flo, shy of peeps” (248.17), “Pull the boughge to see how we sleep. Bee Peep! Peepette!” (248.18-9), “Mirrylamb” (223.1)


Fable: “Talk with a hare and you wake of a tarts” (238.12)
Works Cited


