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Earl of Rochester's *Sodom* in *Two of Everything,* Notebook VI.B.8

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John Wilmot Rochester, the second Earl of Rochester, was a member of Charles II's Restoration court. He wrote songs, satires and *Valentinian, a Tragedy* that was "acted at the Theatre-Royal,"[1] but none of his work was printed during his lifetime and circulated in manuscript form only. Some of his best songs and satires were: 'A Satyr Against *Mankind*', 'A Letter from Artemisia *in the Town To* Chloe *in the Country*', 'A *Ramble* in St. James's Park' and 'The Maim'd Debauchee'. They were published posthumously as *Poems on Several Occasions by the Right Honourable the Earl of Rochester* in 1680, supposedly 'printed in Antwerp' but in reality produced in London, just months after the author's death, with thirteen reprints within the next decade, not counting the many manuscript versions in circulation.

A closet drama, *Sodom* was published separately in 1684, on cheap paper and again supposedly "printed in Antwerp". The satire portrayed the life at King Sodom's court, where sodomy was rampant. Despite his own denials and those of his family and friends, the Earl of Rochester is thought to have written *Sodom*.[2] In the Introduction to *Kryptadia,* the edition used for the genetic transcription below, the Dutch psychiatrist and botanist Lucien Sophie Albert Marie von Römer discussed the authorship issue and he argued in favour of the Earl. In support, Römer quoted Rochester's poem 'To the Author of a Play call'd Sodom' that had appeared in *The Works of the Earls of Rochester*. (*Kryptadia* xv)

In the poem Rochester termed *Sodom* a "scandal" and a "foul Description" mocking its author and naming him a 'miscreant', who deserved his due of "Scorn and Hate" for writing such "foul, nasty, Excrements of Wit".

> Tell me abandon'd miscreant, prithee tell,
> What damned Pow'r invok'd and sent from Hell;
> (If Hell, were bad enough) did thee inspire,
> To write, what Fiends asham'd would blushing hear?
> Hast thou of late embrac'd some *Succubus?*
> And us'd the lewd Familiar, for a Muse?
> Or didst thy Soul, by Inch of Candle fell,
> To gain the glorious Name of Pimp, to Hell*?*
> If so, go, and its vow'd Allegiance swear,
> Without 'Press-Money, be its Volunteer*:*
> May he who envies thee, deserve thy fate,
> Deserve both Heaven's, and Mankind's, Scorn, and Hate.
> Disgrace to Libels! Foyle to very shame,
> Whom 'tis a Scandal to vouchsafe to name.
> What foul Description's foul enough for Thee,
> Sunk quite below the Reach of Infamy?
> Thou cover'st to be lewd, but want'st the Might,
> And art all over Devil, but in Wit.[xv]
> Weak feeble Strainer, at mere Ribaldry,

Whose Muse, is impotent to that Degree,
It must like Age, be whipt to Lechery.[…][xvi][…]
Which after shall (preferr'd to Dressing—Box)
Hold Turpentine, and Med'cines for the Pox.
Or (if I may ordain a Fate more fit
For thy foul nasty Excrements of Wit)
May they condemned to th' publick *Jakes* be lent,
(For me, I'd fear the Piles in Vengeance sent,
Shou'd I with them profane my Fundament)
There bugger wiping Porters when they shite,
And so thy Book it self turn *Sodomite*.
(*Kryptadia*, xv-xvii)

ΚΡΥΠΤΆΔΙΑ

RECUEIL DE DOCUMENTS POUR SERVIR
A L'ÉTUDE
DES TRADITIONS POPULAIRES

VOL. IX

PARIS
H. WELTER, EDITEUR
4, RUE BERNARD-PALISSY, 4
1905

The most readily available edition of this work for Joyce was volume IX of *Recueil de Documents pour Servir à l'Étude des Traditions Populaires*, a collection of antropological texts published by the semi-legitimate French bookseller and publisher of philological works, H. Welter in Paris and Leipzig, although these books only claim Paris as location. The volumes of *Recueil* contained scurrilous jokes, stories or folklore of a sexual kind, collected and edited by anthropologists and writers who agreed to remain anonymous for fear of harming their professional relations and of censorship. The policy seems to have changed over the years,

because Volume IX contained two different publications: before von Römer's edition of *Sodom* we get a selection of risqué verses from the French fifteenth century that had been openly edited by Marcel Schwob, who had just passed away.

We do not know if *Kryptadia* (like most of the later volumes, this particular edition was printed in only 175 numbered copies) was where Joyce read *Sodom* or, indeed, if he even read it. The notes on page 038 of *Two of Everything* begin with 'English Restoration Comedy'. Thinking that this could be a header for the following notes, our first inkling—in search for a source—was *Encyclopædia Britannica* that we knew Joyce had already used elsewhere in the notebook. We drew a blank. The article did not provide any clue whatsoever. Joyce might have come across Rochester's drama somewhere else. A review on Rochester's works maybe?

Interesting to note is unit 038(d), which is an exact match to the last two lines of Rochester's poem, but without the capitalisation of 'the porters'. Could this have been the source of inspiration for "the porters of the passions in virtue of retroratiocination" (*FW* 142.17) or for the "very nice people", the Porters (*FW* 560.22-3) family in *Finnegans Wake*?

Immediately under Rochester's quote, Joyce jotted down 'miff' and 'capel'. None of the two entries could be identified in the source. In an attempt to unravel the connection of the two notes with the rest of the index Joyce harvested from *Sodom*, in the genetic transcription we have provided the reader with the definitions of the online *Oxford English Dictionary*, Partridge's *Slang Dictionary* and the *Free Dictionary*[3].

The short index that Joyce jotted down from *Sodom* ends on the next page, page 039, in the notebook. Although he took extensive notes from the play only four made it to the drafts. In early 1927, for the revisions of Book I chapter 3, draft I.3§1.3/2.3/3.3, Joyce crossed out and used 'drunkish'. For the Galleys of Book I and III, between March-April 1937 and February 1938, Joyce crossed out two other entries from one of the secondary notebooks (VI.C.7) that Mme Raphael transcribed: 'underslung pipe (jeanjak)' (*FW* 188.27) and 'doing obedience to X' (*FW* 476.10). Although she transcribed the entry as 'underslung pipe (jeanjak)', Joyce used it in the plural, as he had harvested it in *Two of Everything*: 'underslung pipes (jeanjakes)' replacing 'jeanjakes' with 'johnjacobs' (*JJA* 49:239). The entry was probably Joyce's afterthought reminiscent of the Earl of Rochester's 'Jakes' (*Kryptadia* xvii).

For the revisions of *Finnegans Wake*, Joyce used another entry that might come from *Sodom*: 'soft anvil'. The entry as such was not crossed out in any of the extant notebooks. In *Cakes & Ale*, notebook VI.B.35, Joyce entered 'blacksmith / marriage / anvil'.[4] He used it in the final version of *Finnegans Wake* as 'saft anvil' (*FW* 197.11).

Finally, the last entry in our genetic transcription that Joyce crossed out and used was 'the Toiling Moil' reminiscent of "do toil and moil" (*Sodom* 58). He used the entry for the revisions of Book I chapter 8, draft I.8§1.14 in 1928.

References:

1. *Kryptadia, Recueil de Documents pour Servir à l'Étude des Traditions Populaires*, vol IX, Paris, H Welter, Editeur, 1905, Einleitung, xiv. The volume is no longer fully available online, but can be consulted here in a barely checked form: https://www.horntip.com/html/books_&_MSS/1880s/1883

1912_kryptadia_(HCs)/1907_kryptadia_vol_11/index.htm A year before, H. Werner had published a now very rare German version of the book, with commentary. https://www.maggs.com/rochesters-sodom-herausgegeben-nach-dem-hamburger-manuscript-mit-einer-einleitung-von-l-s-a-m-v-r%C3%B6mer-med-docts-arzt-zu-amsterdam-paris-verlag-von-h-welter_45552.htm

2. See J. W. Johnson. "Did Lord Rochester Write Sodom?" *Papers of the Bibliographical Society of America*, vol. 81, No. 2 (June 1987), 119-153. And for counter-arguments, see Harold Love, "But Did Rochester 'Really Write Sodom?'" *Papers of the Bibliographical Society of America*, vol. 87, No. 3 (September 1993), 319-336.

3. The Free Dictionary. Online at: https://www.thefreedictionary.com/Capel

4. See also Ian MacArthur and Viviana-Mirela Braslasu. *The Sins of the Father - (Part 2)* in "From 'Around the World' to 'A Strange Sound': A Third *Finnegans Wake* Miscellany". *Genetic Joyce Studies*, Issue 2023.
Online at: https://www.geneticjoycestudies.org/articles/GJS23/GJS23_MacArthur_Braslasu_1

SODOM

A PLAY

BY THE

E. OF R.

MENTULA CUM VULVA SAEPISSIME JUNGITUR UNA
DULCIUS EST MELLE, VULVAM TRACTARE PUELLAE

ANTWERP
PRINTED IN THE YEAR 1684.

VI.B.8.038

(a) English Restoration Comedy

VI.C.7.032(m)
VI.C.13.040(i)

(b) a ruff yard

Sodom 47: OFFICINA.

You make me laugh, to see you vainly strive
For the Estate, when true heir's alive.
Your Properties are all secure you think —
I bore a child, when you were meat and drink.
[shows his Prick].
Produce, sweet sir, a lovely **yard** I vow
So long, so true ——————————
FUCKADILLA.

——————so plum, so lilly white.

CUNTICULA.

So **ruff**, so stiff, so comely, so upright.
VI.C.7.033(a)
VI.C.13.040(j)

(c) ʳdrunkish

Sodom 29: *Enter* CUNTICULA, ***drunkish***.
She sings.

't Was the pretty soft Touch of the finger and thumb
And a pretty soft Palm
That usher'd the Balm
And made it the sooner to come.
MS 47472-156, ScrTsILS: ~~all~~ ^+drunkishly+^ | *JJA* 45:199 | early 1927 | I.3§1.3/2.3/3.3 | *FW* 072.26

(d) <here> / there buggers wiping porter / when they shite // And so th*[y]* book itself turns / sodomite >

Kryptadia XVII: There Punk, perhaps, may thy brave Works rehearse,
F[uck?] the senseless Thing with Hand and Verse,
Which after shall (preferr'd to Dressing—Box)
Hold Turpentine, and Med'cines for the Pox.
Or (if I may ordain a Fate more fit
For thy foul nasty Excrements of Wit)
May they condemned to th' publick *Jakes* be lent,
(For me, I'd fear the Piles in Vengeance sent,
Shou'd I with them profane my Fundament)
There bugger wiping Porters when they shite,
And so thy Book it self turn *Sodomite.*
VI.C.7.033(b),(c)
VI.C.13.041(a)-(d)

(e) miff

Note: *Obs*. A fit of pique, a huff; a petty quarrel, a tiff. (*OED*)

A petty quarrel: a tantrum, a fit of anger: coll. and dial. (since ca. 1850, mainly dial.): 1623, C.Butler, 'Lest some of the bees take a miff.' Cf. miffy and mifty, qq.v. (Partridge's *Slang Dictionry*)

Not found in *Sodom*.
Probably suggested by the context.
VI.C.7.033(d)
VI.C.13.041(e)

(f) capel

Note: *Obs*. ?A kind of large crucible. (*OED*) Not found in Partridge's *Slang Dictionary*.
Not found in *Sodom*.
Probably suggested by the context.
VI.C.7.033(e)
VI.C.13.041(f)

(g) swive >

VI.C.7.033(f)
VI.C.13.041(g)

(h) ropyseed >

VI.C.7.033(g)
VI.C.13.041(h)

(i) pintle

Sodom 15: POCKENELLO.

But 'was a Trespass, without leave to **swive**
Upon his Sovereigns Prerogative.

BOLLOXINION.

With crimes of this sort, I shall now dispent;
His arse shall suffer for his Prick's offence,
In **ropy seed** my spirit shall be sent
With joyfull tidings to his fundament.
Come Pockenello, o'er my **Pintle** burns
In and untruss, I'll bugger you by turns.
VI.C.7.033(h)
VI.C.13.041(g)

(j) cods & tarse

Sodom 9: BOLLOXINION.

Thus in the Zenith of my Lust I reign:
I eat to swive, and swive to eat again;
Let other Monarchs, who their scepters bear
To keep their subjects less in aw**) than fear,
Be slaves to crowns, my Nation shall be free —
My Pintle only shall my scepter be;
My Laws shall act more pleasure than command
And with my Prick, I'll govern all the land.
9n2: Variant: love.

POCKENELLO.

Your Grace alone hath from the Powers above
A princely wisdom, and a princely Love;
Whilst you permit the Nation to enjoy
That freedom, which a Tyrant would destroy.
By this your royal Tarse will credit more
Than all the riches of the Kings of Zoar:
May your most gracious **Codds and Tarse** be full
As boundless in your Pleasures, as your will.
VI.C.7.033(i)
VI.C.13.041(h)

(k) doing obedience to X / after which the ladies

Note: See 039(a) for the source.

VI.C.7.033(j),(k)
VI.C.13.041(i),(j)

(l) Ex. they leading him / out mournfully

Sodom 32: CUNTICULA.

——————————that will restore desire
And power too, if that deceitfull prove;
Adieu to fuck—sleep will all care remove,
Come Cousin, let's convey him to the bed,
You see his spirits with your hopes are sled
Thô he be living, he's as bad as dead.
(***Ex. leading him out mournfully***).
VI.C.7.033(l)
VI.C.13.041(k)

(m) On this soft anvil / all mankind was made >

Sodom 24: SWIVIA.

't Was such as these Philosophers have taught
That all mankind into the world have brought.
't Was such a thing the King our Sire bestir'd *)
Out of whose whomb we came, ——————————

PRICKET.

—————————————————— the Devil we did.

SWIVIA.

This is the ware house of the world's chief Trade,
On this soft anvil all mankind was made.
Come't is a harmless thing, draw near and try
You will desire no other Death to dye.
24n1: bestrid.
VI.C.7.033(m)
VI.C.13.042(a),(b)

VI.B.8.039

(a) The men look / simple & so sneak / off

Sodom 22: *Then dance six naked men and women, the men* ***doing obedience to*** *the women's cunts, kissing and touching them often, the women in like manner to the men's Pricks, kissing and dandling their Codds, and then fall to fucking,* ***after which the women*** *sigh and* ***the men look simple and so sneak off.***
VI.C.7.034(a)
VI.C.13.042(c),(d)

(b) S c discover Q / point of honour

Sodom 20: SCENE III. ***Scene changes and discovers the Queen*** *in a chair of state, and is frigg'd by the Lady Officina, all the rest pulling out their Dildoes and frigg in* ***point of honour***.
VI.C.7.034(b),(c)
VI.C.13.042(e),(f)

(c) underslung pipes / (Jeanjakes) >

Note: For the source see 038(d). The first part of the unit may be an afterthought of the passage below.
VI.C.7.034(d)
VI.C.13.042(g)

(d) unlimber

Not found as such in the source, but probably suggested by the following passage:
?*Sodom* 22: FUCKADILLA, *sings*.

[…] Then in a sound w'll lie as drown'd
And dead upon the shoal
Rather than when we wake
We should our sad Leaves take
Because we can spend no more
Where Pintle cannot gain new breath —
The Resurrection's worse than Death.
VI.C.7.034(e)
VI.C.13.042(h)

VI.B.8.212

(a) ᵍ**The <Toily> ^+Toiling Moil+^ DM**

Sodom 58: MADAM SWIVIA IN THE PRAISE OF
HER CUNT.

Here is a mine or ocean full of treasure,
't is we alone enjoy the chiefest pleasure,
Whilst men **do toil and moil** spend their strength,
The pleasure does to us rebound at length.
Men when they've spent are like some piece of wood
Or an insipid thing, thô flesh and blood,
Whilst we are still desirous of more
And valiantly dare challenge half a score,
Nay canthes like we'll swive with forty men;
Then home to our husbands and there swive again.
FINIS.
MS Yale 7.2-D16, ScrPrRMA: ^+with his berths in their toiling moil,+^ | *JJA* 48:286 | May-Jun 1928 | I.8§1.14 | *FW* 199.02