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All day I hear the noise of waters

 Making moan,

Sad as the seabird is when, going

 Forth alone,

He hears the winds cry to the waters'

 Monotone.

The grey winds, the cold winds are blowing

 Where I go.

I hear the noise of many waters

 Far below.

All day, all night, I hear them flowing

 To and fro.

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Notes

This was No. 35 in the 1907 edition.

The first of two 'tailpieces' (along with No. 36) appended to the original sequence by Stanislaus Joyce.

Joyce sent a copy of this poem by postcard to a Dublin acquaintance (J.F. Byrne) from Paris on 15 December 1902.

It is heavily influenced by Paul Verlaine's 'Chanson d'automne' (1866) which Joyce had translated during his first trip to Paris in December 1902.

Myra Teicher Russel also discerns the influence (in terms of a rhyme and structure) of Dowland's 'Love Those Beams'.

The winds that feature here are 'grey' and 'cold'.

This and the following lyric foreground the act of 'hearing' which has been implicit throughout.

Tindall refers to water as Joyce's 'principal symbol' (223).

There is a direct use of language here from the biblical *Book of Ezekiel* 43:2: 'His voice was like the roar of rushing waters, and the land was radiant with his glory.'