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THIRD CENSUS of *FINNEGANS WAKE*

An Index of the Characters and Their Roles

"Mrs. Glasheen's book is indispensable to all students of *Finnegans Wake*, and the material is presented with much charm and vivacity."

— Thornton Wilder



Adaline Glasheen

THIRD CENSUS OF FINNEGANS WAKE

An Index of the Characters
and Their Roles

Adaline Glasheen

We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love. But always meeting ourselves. Ulysses, 210.

Finnegans Wake (Paris, 1922-1939) is James Joyce's strange last book. It seems to be an Adventure of Everyman who stumbles through a dreaming night of doubt and sorrow, hunts for his past, which is comic, missing and mostly disreputable. Like Dante, walking the roads of purgatory, Joyce's Everyman encounters person after exemplary person, come from many times and lands. They speak a lovely language which has not yet come into the world—a dense language, tight-packed, “port manteau”—“Here is the savage economy of hieroglyphics,” Samuel Beckett says.

Joyce's Everyman has no Virgil to interpret, introduce or gloss for him these people who are never met by chance; there are thousands of them and, more often than not, they go by false or distorted or riddling names. Failure to identify them leads Everyman and ourselves into danger or sin, up garden paths, or stops us dead in our tracks. Which is a pity for *Finnegans Wake* is lots of fun for those who like it.

In *Third Census* (as in *Census* and *Second Census*), Adaline Glasheen lists alphabetically what personal names and identities

THIRD CENSUS *of*
FINNEGANS WAKE

An Index of the Characters and Their Roles

Revised and Expanded from the Second CENSUS by

ADALINE GLASHEEN

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THIRD CENSUS OF
FINNEGANS WAKE

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Preface to the *Third Census*

. . . in his early years in Dublin Joyce lived among the believers and adepts in magic gathered round the poet Yeats. Yeats held that the borders of our minds are always shifting, tending to become part of the universal mind, and that the borders of our memory also shift and form part of the universal memory. This universal mind and memory could be evoked by symbols . . . Joyce added that in his own work he never used the recognized symbols, preferring instead to use trivial and quadrivial words and local geographical allusions. The intention of magical evocation, however, remained the same.

Frank Budgen, "Further Recollections
of James Joyce"

THIS CENSUS is an interim report, for no man has yet sounded the deep structure of *Finnegans Wake* or teased out the plan of the maze Joyce made in vainglorious imitation of God and Masterbuilder Daedalus.

In *Finnegans Wake*, Everywhere is represented by a house in which plays are played by night. This house with plays inside it is a sleeping head which narrowly encloses the unlimited world of dreams. The playhouse or inn is located perhaps in Chapelizod (a Dublin environ) on the river Liffey, in or near the Phoenix Park. At this theatre, a cry of players acts in ill-conditioned scraps of history, *disjecta membra* of a corpus of drama which is disordered, debased, chewed up as if by once and future catastrophe. The broken play was and will be the comedy: *God and Everyman Manifest in History*.

The litter of divine and human comedy Joyce compares again and again to debris at an obscure archaeological dig—Schliemann's His-sarlik, an Irish dung-heap, a plague-grave—potsherds, palimpsests, bits of mummy, dead limbs of gibbeted gods. At any present moment of *Finnegans Wake*, the reader—archaeologist-and-augur—is here to read these signs like Stephen Dedalus when he confronts protean seawrack on Sandymount strand. Puzzling out past and future is what we do most with dreams.

The actors of *Finnegans Wake* also read the signs as best they can,

and are under the harsher necessity of then going on to interpret them on a stage, before an often unfriendly audience.

This cry of hard-pressed players is composed of the innkeeper and his family. His name is Humphrey Chimpden Earwicker and he is Everyman by way of his nickname—Here Comes Everybody; the initials HCE designate him when Particular, when Universal.

There are five members of the acting family—father, mother, twin sons, daughter—and there are two inn servants. Each plays many roles in the “casual comedy,” and whether nature (the actor) imitates art (the roles) or art imitates nature, I couldn’t begin to guess.

The father, HCE, is towering vitality, expansive presence. His seedy magniloquence, his preposterous aplomb recall Falstaff, Mr Micawber, Simon Dedalus—ham actors and bastards all. “An imposing everybody he always indeed looked, constantly the same as and equal to himself and magnificently well worthy of any and all such universalisation . . .” The conscience of Everyman tells him that to know all is to forgive nothing; retribution is just around the corner—angry God, greedy sons, castrating daughter, forgiving wife. When his defenses are breached, his boasts betrayed by stutter or slip of tongue, by the hump of evil he carries like Christian on his back—why then he speaks, his voice rises, boasting, defending, counteraccusing, boasting, boasting. He is the old Adam fallen, found out, cast out, making a brave show of it, pointing his amazing moral: not to be dead is best for Man and Language, and there is no second best.

Mrs Earwicker is Mother Eve, Everywife-and-mother, Everydomestic-martyred-homemaker. She is detested by husband and children: daughter wants to replace her; husband and sons are so ungrateful for her relentless love and care that they seize every chance to frustrate her hopes, use her for their own ends, mock, ignore her, push her off on some other family, leave her for younger, gaudier women. She is preeminently the mother that Proust and Joyce knew they had to kill with gestures of dreadful farce. Forgiveness is her sweet revenge and she gives as good as she gets.

A horrid warning to martyred mothers, Mrs Earwicker is serving a sentence at hard domestic labor, for, like her husband, she has a criminal past. She is the river Liffey who makes all Dublin’s mills and distilleries and washtubs go round. But once she was untamed, teeming Nature—wild Irish girl—young river Liffey up in the Wicklow hills—Eve the temptress, sweetly pretty and dangerous as hell.

When old and old, sad and old, Anna Livia will see herself as a kind of Undine or psyche-the-soul, prisoned in a man-made world. Her mother is the sky, her father the sea, her sisters are rivers—and she,

Anna Livia, is in the kitchen. "My people were not their sort . . .," she mourns in her swan song.

The Earwicker children are restless, mixed-up kids. Issy (the youngest child) is temptation made flesh, and is the prize for which the males of the family contend. She murmurs erotic nothings, has a fatal flaw like Gerty MacDowell, like Lucia Joyce; Issy is a personality split into two, seven, twenty-nine girls, and these girls are often out of touch with each other. "I didn't do it. It was my sister," Issy says, combining conviction of innocence with a nervous cough.

The sons, Shem and Shaun, are identical twins, identical opposites, anti-selves. In womb tomb heaven purgatory hell, they jostle for place, fight for preeminence, fight with pen and sword wars of race, religion, national origin, national honor, personal honor, literary or scientific pique. The jostling is not homosexual love, but it passes the love of women because it is the way for a young male to achieve apotheosis, swank in the radiance of pure triumph, or in the radiance of pure abasement. Though death, dismemberment, coldness to women, attend the fraternal wars, they do not menace social stability. Vico's pious and pure wars (as of feudal barons) are safe wars because they do not threaten the father: he can be overthrown only when youth combines and comes against him. To their mother, the pious and pure warriors are but little boys playing Cowboys and Indians.

Whole or maimed, the sons go on, to continue education in self-realization by exchange of roles: each brother, from a certain time (FW 287–293) takes over his brother's roles and plays them differently—e.g., before the exchange, Shem plays Evil in the guise of Satan, and Shaun plays Good in the guise of St Michael; after exchange, Shem is Good in the guise of Christ-as-ass and Shaun is Evil in the guise of Antichrist.

Characters of second rank include: Kate the shrewish slavey, cook and cleaner who is that other face of the saintly housewife—a natural-born exhibitor of dirt, the muckraking virago—Kate is also Countess Cathleen Ni Houlihan as shrew; a manservant who is, by times, a Black, a Moor, a Norse, and may be named Jo Behan or Mahan; twelve drinkers at the bar, twenty-nine leapyear girls, seven rainbow girls. There are also four old men—Matt Gregory, Mark Lyons, Luke Tarpey, and Johnny MacDougal who are many a four this that and the other (four evangelists, masters, Irish provinces, etc.) but are primarily life-hating, law-giving Mister Hypocrisy: "And whatever one did they said, the furlings, that on no accounts you were not to."

Finnegans Wake does not have dramatic structure but it is a critique of World-as-Theatre. HCE and family are like the Dublin stock com-

panies which Bernard Shaw described to Ellen Terry as being so damnably familiar to the audience that they performed in an atmosphere of hate and derision.

. . . the stock company was a readymade cast that had to fit all plays, from Hamlet down to the latest burlesque; and as it never fitted any of them completely, and seldom fitted at all, the casts were more or less grotesque misfits . . . Each claimed . . . the part which came nearest his or her specialty; and each played all his or her parts in exactly the same way . . . At my first visit to the theatre I saw on the same evening Tom Taylour's three-act drama Plot and Passion followed by a complete Christmas pantomime, with a couple of farces as *hors d'oeuvre*. Tom Taylour's Joan of Arc had Massinger's New Way to Pay Old Debts as a curtain raiser.

Much of the fun of *Finnegans Wake* hangs on the Earwickers being such very bad actors and so very familiar—who is more damnably familiar than Adam?

They will not sink their own clamorous voices in their parts, they repeatedly break off their lines to address the audience, rail at one another with obsession, petulance. People from one drama straggle into another: the Four, as Struldbrugs, leer at the thriving copulation of Tristan and Isolde and, as Elders, the Four proposition Susanna; Brutus and Cassius court Cleopatra and shoot Falstaff; the Flying Dutchman marries an Irish girl and settles down to be cuckolded in Dublin. One actor plays several parts at the same time: HCE falls as Noah, Tim Finnegan, Finn MacCool, Old Parr, Paris, and the Master-builder; Issy plays two Isoldes, two Esthers (Swift's Stella and Vanessa), and parts various as Alice Liddell, Ophelia, Lorelei Lee and Leda; and, as I have said, Shem and Shaun exchange roles in the middle of the book—Shem's rendering of Evil as a debased (or Marie Corellian) Satan is replaced by Shaun's Evil as Blake's "Antichrist, Creeping Jesus/He'd have done anything to please us."

The above examples are much abbreviated and honed down; they are slight indications (not models) of a process that is extensive, dense, elaborately constructed and in a perpetual motion of ordered change, like stars and atoms and subatoms and cells and galaxies. But however simplified, this mix-multiply-shift of dramatic roles confuses and befuddles the mind—WHO exactly did you say is who when . . . ?

To the professional actor, it is a commonplace mystery of his craft that one man plays many parts in an hour, a life, a cycle of lives. But to the laity, the mystery (one man plays many) is thought to matter philosophically, because being one and many evokes dreams and their sacred and profane terrors.

It should be said that terror and any extreme of emotion and truth

are not often found on the surface of the dream, but are buried at different sites and on different levels underground. Surface incident is jumpy, local, mean, fretful. Surface tone and language are lewd and facetious as if uttered at the Rural Dionysia or at the feast of that other god of low comedy—Murphy, the drunken sailor who oversets Rational Mind, every night and all.

Much needs to be found out about the 1001 cunning devices with which Joyce—sedulously aping Murphy—oversets the rational minds (I use terms coarsely here) of those who read his books.

The mix-multiply-shift-wheel of dramatic roles and historical narrative is made of words and is the machinery by which Everyman changes into every man, and vice versa; simultaneously, the machinery links, by specific instances, Adam-and-his-posterity to all things divine and human, real and fictional, individual and abstract, to all things at all times in all places in the animal, vegetable, mineral worlds. The machine is so big, it has so many parts—how did Joyce make it in only eighteen years?

Finnegans Wake is a simulacrum of the machinery of God's creation, broken and reshaped after the pattern of historical cycles proposed in Vico's *New Science*. Joyce's "wholemole millwheeling vicociclometer" is 628 pages long; it has mass, density and such a dreadful number and elaboration of detail that, overloaded, memory topples. Overthrow of memory is one of the 1001 silent, cunning devices by which Joyce exiles the reader from his rational mind and persuades him that *Finnegans Wake* contains as many possibilities of design and random effect as God's Creation. I incline to Mr Kenner's suggestion: Joyce planned *Finnegans Wake* to represent a non-simultaneous universe, i.e., a universe that cannot be comprehended by the writer or the reader or God in a single mental act.

Like the Creation, History is heavy with multitudinous possibilities of design, doubt, error and comedy. "The quarrels of popes and kings, with wars or pestilences on every page, the men all so good for nothing and hardly any women at all."

Men are sliddery subjects, artful dodgers, doubtful characters, and their story must always dissatisfy moral consciousness. But Joyce, an artist, liked artful tricksters. As long as he is let to tell unfettered truth about sinners like Bloom, Simon Dedalus, HCE, Joyce seems never to have been out of charity with them.

For Joyce built his house on doubt; he bet his immortal soul on the proposition that uncertainty is reality—all the reality there is; and he put his artist's money on the dark horse Incertitude.

Historian's History is also built on sand, writ in water, and cor-

rupted like a popular ballad. But by times, establishments like the Communist Party or the American Confederacy or the British Empire find it expedient to pretend that History is not a shambles but a solid, carefully built-up, intellectually coherent edifice, which is founded on the rock of truth. The lying, whited sepulchre of History is fair game and offers irresistible temptation to one of Joyce's Fenian, Christian temper and black comedic power—blow the damned thing up! Blow up History, not because it is wicked, but because it does not exist! And when it is blown up, make it all over again—the same anew.

In *Finnegans Wake*, therefore, Joyce demonstrates, as if to backward children, the pathos and absurdity of supposing that (even with good will) we can know truth about the blood-boltered past—none bloodier than Ireland's seven-hundred years of being the Belgian Congo, none more lied about by oppressors and well-wishers. Three sections of *Finnegans Wake* (I, ii, iii, iv) go to show Carlyle was right when he called foolish history "the synopsis of rumor." Joyce makes hay of rumor, then goes on to demonstrate that rumor is as valid a source of history as contemporary document, explication of text, fine arts, mathematics, music, psychoanalysis, or table-turning.

Missed understanding, malice, politics, wit, learning, shifts of vowels, shifts of sensibility—these and a thousand other fetches combine to distort the past out of recognition, or even transform it into a never-melting pall of snow which cruelly smothers green impulses.

Doubt and uncertainty beat through *Finnegans Wake*: "They say . . .," "We are told . . .," "The fall is retailed . . .," "the unfacts, did we possess them, are too imprecisely few to warrant our certitude . . .," "that sword of certainty which would identify the body never falls . . .," "the course of his story will had been having recourses . . .," "the fog of the cloud in which we toil and the cloud of the fog under which we labour, bomb's the thing to be domb about it . . ."

Richard Rowan spurns "darkness of belief" and chooses "restless living wounding doubt" to be his bride and muse. Stephen Dedalus so passionately distrusts "glass and crystal" and "aquacities of thought and language" that he draws the sacred sword Necessity and shatters a glass chandelier. And Joyce himself told Arthur Power: what is clear and concise can't deal with reality, for to be real is to be surrounded by mystery—mystery is excitement—medieval is more exciting and fruitful than classical—"Circe" is very near reality.

Human kind, it is clear, can't stand much reality. We so fiercely hate and fear our cloud of unknowing, that we can't believe sincere and unaffected, Joyce's love of the clear dark—it has got to be a paradox, a perversion, a joke in doubtful taste (compare the carrying about of a

pair of doll's underpants), or, as Bloom kindly supposes, an eccentricity of genius.

(I hold to my old opinion: *Finnegans Wake* is a model of a mysterious universe, made mysterious by Joyce for the purpose of striking with polished irony at the hot vanity of divine and human wishes.

Finnegans Wake is lots of fun things that have not been thought of by my generation of its readers—e.g., *Finnegans Wake* has some element that looks like mystery and will turn out to be a piece of architecture. May we not have our vanities pulled down like those early readers of *Ulysses*, who, by a really scandalous failure of aesthetic vigilance and nerve, praised or damned *Ulysses* for a modern chaos; whereas, Joyce's Scheme shows *Ulysses* to be over-structured as a means to comedy and burlesque of epic conventions.)

Most happily anti-crystalline are matter and language of *Finnegans Wake*: Drama of Everyman—Dreamed in Ireland—smashing and elegant interplay of History and Language which are counterpointed by weaving together and pulling apart over and over again. I am not competent to argue the matter of sound and sense in *Finnegans Wake*, but here—as in “Sirens”—variegated polyphony aims to achieve un-stated and diverse subliminal effects, so that words shall put on the power of music and call up a larger and more precise vocabulary of the subconscious.

It is a web of verbal and visual quibble, many-textured, tight-woven, elaborately colored and patterned like the Turkish carpet that Joyce once dreamed he was weaving onto a framework. The carpet analogy slips away because *Finnegans Wake* does not affect to be merely a patterned plane, but to assume—Protean—many sizes shapes dimensions—e.g., *Finnegans Wake* is the globe; and *Finnegans Wake* is the Ark; and *Finnegans Wake* builds up and tunnels down, cuts up its surface with effect of palimpsests and archaeological levels—city upon city, randomly exposed. Words also have different shapes, dimensions, colors, histories, ethnic origins; some are plain, some portmanteau. Like steel filings to magnetic mountain, words are drawn without explanation, to Everyman, asleep in Ireland. They come like vagrant radio waves or Pentecostal voices, or “wayward and flickering” hosts of the dead. Come to *Finnegans Wake* from Everywhere and Erewhon, they bond to Joyce's resonant, highly wrought, synthetic version of the English language; and then by some mechanism—radio transmitter or the lips of a sleeper (English spoken)—they are liberated to the air again—“wordloosed over seven seas crowdblast in cellelenneteutoslavzendlatinsoundsript.”

Third Census: Note and Acknowledgements

THE LEAST primitive comment on *Finnegans Wake* is Samuel Beckett's twelfth part contribution to *Examination Round*, which—like the books of Frank Budgen and Stuart Gilbert, contains information provided by Joyce himself—in what spirit provided?

The books I used most often for *Census III* were: Mr Ellmann's thoroughgoing index to *Letters, II, III* (*Letters, I* needs such an index; the excised parts of *Letters, I* should be restored); Mr Hayman's *First-Draft Version*; Mr O Hehir's *Gaelic Lexicon*; and Mr Hart's *Concordance*, which I reached for like a pair of reading glasses.

Published too late for use in *Second Census*, the *Concordance* supplied *Third Census* with many repetitive instances of characters in the "drame." But to use the *Concordance* was to be swamped by, snowed under with repetitions and variations of personal names, to find not twenty new namings of Daedalus or Lewis Carroll, but hundreds, an infinity, more than a census can handily contain. Census structure is too plain, too frail to support the elaborate, heavy edifice that is *Finnegans Wake*. Let us say, a census can express the First Congregational Church of Farmington, Connecticut; but *Finnegans Wake* is massy and designed as Notre Dame, or any gothic cathedral.

Third Census is indebted to Mr Louis Mink's unpublished *Gazeteer of Finnegans Wake*; while *III* was being made, Mr Mink and his assistant, Steve Weissman, sent me hundreds of corrections and lent me books and pamphlets. I also made use of an unpublished article about Father Conmee by the late John Lahey, S.J.; Mrs von Phul's unpublished Joyce manuscript was twice read by me and gave light; after *Second Census* was published, the late Thornton Wilder sent me long lists of additions-corrections. Messrs Hayman, Senn, Staples also sent lists.

I have corresponded or spoken with Mr Atherton (he flipped through the index cards of *Third Census* in 1969), with Mr Dalton, Mr Graham, Mr Hart, Mr Knuth, Mr MacHugh, Mr Senn, Mrs Walzl, Miss Worthington, Mrs Yoder. In 1967 the late Austin Clarke and his wife, Nora, read *Second Census* and made comments valuable to *III*. I also received valuable comment from Miss Jane Lidderdale, O.B.E., and from Mrs John Rodker.

I have had brief, but illuminating correspondence (or conversation) with Mr Leonard Albert, Mr Malcolm Brown, Mr Thomas Cowan, Miss Claude Jacquet (I thank her for her Rabelais pamphlet), Mr Patrick MacCarthy (I thank him for his unpublished Riddles article), Mr Ron Malings (I thank him for his cricket article), Mr Mitchell Morse (I thank him for his marginalia), the late William T. Noon, S.J., Mr Mark Troy, Mr Geoffrey Wagoner. I am grateful to Mrs Atherton for Muldoon's picnic. I am grateful to Mr Kevin Lynch for lending me many Irish books and for pointing out Mr Mercier's identification of Mananaan at 628.3, thus opening up the very large Mananaan MacLir theme in *Finnegans Wake*.

Mr Thomas Connolly got me summer teaching jobs at SUNY at Buffalo where I was made free of the Wickser Collection at Lockwood Memorial Library. I am grateful to Mr Karl Gay, curator of the poetry room at the library. And I am grateful to my student assistants at SUNY of Buffalo: Stephen Kamchek, Stephen Whalley, and Ted Li. I am a poor reader of manuscript, but my time at Buffalo showed me that the Wickser Collection is important, should be translated and published.

For *Third Census* I used hundreds of books of all sorts: e.g., Arthur Power's *Conversations with James Joyce*, Standish O'Grady, a history of Dublin, Ga., *Time and Western Man*, Thom's *Directory of Dublin*, *Alice in Wonderland*, *Henry IV*, *Webster Unabridged*, *Skeat Shortened*, *OED*, *DNB*, *11th Britannica*, Brewer, Liddell and Scott, etc.

I also got vast amounts of specific and nonspecific matter from contributors to *A Wake Newslitter*, edited by Hart and Senn. Some of the best matter came from the editors, from Mr Atherton, from Mr Knuth's Malay and Dutch word lists, from Mr Skrabanek's Slavic word list, Mr Aubert's part of a French word list.

To the following contributors to *AWN*, I am indebted for one or several explications of the text of *Finnegans Wake*: Mr Bates, Mrs Bauerle, Mr Benstock, Mr Bird, Mr Blake, Mr Blish, Robert Boyle, S.J., Mr Broes, Mr Cohen, Mr Dalton, Mr Dohman, Mr Duffy, Mr Gilman, Mr Golden, Mr Halper, Mr Hodgart, Mr Jenkins, Mr Kopper, Mr MacHugh, Mr Marcus, Mr Maxwell, Mr Misra, Mr Orr, Mr Rose, Mr Scott, Mr Staples, Mr Philip Sullivan (he should also have been thanked in *Second Census*), Mr Tanner, Mr Weissman, Mrs von Phul, Miss Worthington.

I am also indebted to personal friends, Mr Mattingly, Mrs Roberts, Mr Rovit, Mr Warren Smith, Mr Walton.

Mr Richard Ellmann read the manuscript of *Third Census* and recommended it to Northwestern University Press; he also wrote many pages of excellent suggestions, most of which are incorporated in *Third*

Census. Mr Mitchell Morse also read the manuscript and recommended it to a press.

Mr Brendan O Hehir read the manuscript of *Third Census* and recommended it to the University of California Press. He also sent me eighteen pages of excellent additions and corrections, most of which are incorporated in *Third Census*; much of this matter will appear in a classical lexicon of *Finnegans Wake* which Mr O Hehir and Mr John Dillon have compiled.

Mr Hugh Kenner recommended *Third Census* to the University of California Press. Mr Kenner has important ideas about Joyce and for many years has generously shared them with me.

I am grateful for the hard, skillful work of editing done by Mrs Joy Neuman of Northwestern University Press and by Mrs Karen McClung of the University of California Press.

My husband helped with checking lines and pages—weeks on end of grinding slave-labor. I am duly grateful for the labor, but enormously grateful for the splendid effect of the Joyce passages he reads on the radio. When rightly read, rightly heard, *Dubliners*, *Portrait of the Artist*, *Ulysses*, and *Finnegans Wake* are born into a new dimension of terrible beauty.

To my beautiful fiendish grandchildren, Richard, Sara, and Jonathan Osborne, I dedicate *Third Census*. Be joyful.

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Acknowledgment to the First *Census*

THIS *Census* (*Census I*) of *Finnegans Wake* owes so much to other people that the mere statement of my being grateful to Mr So and So would be shabby indeed. A short account of its making will better pay my debt.

In 1950 I started, hit or miss, to draw up an alphabetical list of such proper names as I could discern in *Finnegans Wake*. I did it for the diversion of the thing and because I never could find passages or people. I also had a vague idea that listing people would solve the riddle of the book. Now, five years later, I know the riddle is not solved and that I have not listed anything like all the people in the book. I stop in simple exhaustion, but I do know that the *Census*, as it now stands, is a very fair index to *Finnegans Wake*,¹ that its identifications clear up many a murky passage, and that it brings together most of the running themes of the book. Others, I trust, will work on from the *Census*, and in twenty years I hope it will be outmoded.

When my list was inchoate and contained no identifications, I had it mimeographed and sent it to a few Joyceans. One of these was Mr Thornton Wilder, who treated it with heavenly kindness and generosity. He gave me many valuable identifications and wrote me at length about *Finnegans Wake*. He has a writer's creative understanding of the book that no harmless drudge can hope to emulate. I am specially indebted to him for interesting me in the four fascinating old men. Most of all, he encouraged me to expand the *Census* and add as many identifications as I could.

A later manuscript, with such identifications as I could muster, was sent to Mr J. S. Atherton of Wigan, Lancashire. He worked over it very thoroughly, correcting many errors, subduing many eccentric suppositions, and giving me perhaps 150 identifications, and these some of

1. Mr Hart's *A Concordance to Finnegans Wake* (Minneapolis, 1963) is a better index to *Finnegans Wake* than any of my three *Censuses*. To be possessed of the *Concordance* is to spend less time hunting about or reading *Finnegans Wake* for oneself. I don't know whether one should or shouldn't hunt about in *Finnegans Wake*, but I do know that the *Concordance* and *Webster's Unabridged* are the master keys to it. If you have them and all your wits about you . . .

the best in the *Census*. He did more work on the *Census* than anyone except myself.

The manuscript was later read by Mr Matthew Hodgart of Pembroke College, Cambridge, who also gave very generously of his time and contributed about 50 identifications.

Later still, it was read by Mr Hugh Kenner of Santa Barbara, California, who added some identifications and very valuable general comment.

Finally, Mr Richard Ellmann of Northwestern University read the manuscript and gave me more splendid identifications, especially of people in Joyce's Dublin. Mr Ellmann interested Northwestern Studies in English in my manuscript and made its publication possible.

None of these five people was known to me. They had nothing in common save an interest in Joyce and a desire that *Finnegans Wake* should become more available to the common reader. Their generosity to the *Census* was disinterested and speaks very well for the intellectual climate of our time.

I also want to thank personal friends who gave me encouragement and identifications. I thank the late Mr Charles Bennett, who gave me my first copy of *Finnegans Wake*, Mr Ignatius Mattingly, Mr David Patton, Mr Warren Smith. Most of all, I thank my husband—"And ook, ook, ook, fanky! All the charictures in the drame!"

[1956]

Note to the *Second Census*

HERE ARE the old and lots of new “charictures in the drame,” and the end is not by a long shot yet. In doing better by the old lot and rounding up the new, I have had most patient, openhanded, and intelligent help from other players at *Finnegans Wake*, and I am grateful. I am grateful and I take responsibility for all the gaps and silly mistakes in this second *Census* and for the eccentric conviction that *Finnegans Wake* is about Shakespeare.¹

The people who helped most with this second edition are Mr Wilder of Connecticut, Mr John Kelleher of Harvard, Mr Atherton of Lancashire, Mr Clive Hart of New South Wales, and Mr Fritz Senn of Zurich, who also edited the manuscript and saw it through the press.

I was given many fine identifications by Mr Bernard Benstock, Mr Helmut Bonheim, Mr Philip Lamar Graham, Mr Fred Higginson, Mr J. Mitchell Morse, Father William Noon, S.J., Mr Peter Spielberg, Mr Philip Sullivan, and Mrs Ruth von Phul.

Fewer but no less telling additions and corrections were received from Mr Alan Cohn, Mr T. E. Connolly, Mr Jack Dalton, Mr Richard Ellmann, Mr Christopher Fyfe, Mr Martin Gardner, Mr Philip Graham, Jr., Mr Matthew Hodgart, Mrs Helen Joyce, Mr Hugh Kenner, Mr Walton Litz, Mr Jon Morse, Mr Gerard O’Flaherty, Mr George Painter, Mr Joseph Prescott, Mr Warren Smith, Mr Bjorn Tysdahl, and Miss Mabel Worthington.

Only those who are married to a reader of *Finnegans Wake* can know how much I owe to my husband Frank and my daughter Alison.

[1963]

1. In 1973, I still think *Finnegans Wake* is about Shakespeare.

Synopsis of *Finnegans Wake*, Revised for the *Third Census*

THIS SYNOPSIS is not meant to serve as a substitute for reading FW. It is not meant to serve as a description of FW. The synopsis omits Joyce's fine nonsense and infinite variety; it renders abrupt and broken the "savage economy" of Joyce's language; it misses or mangles the elegant and ingenious flow of Joyce's variations on metamorphic experience.

Editor of *Vanity Fair* asks: "Are the sketches in 'Work in Progress' consecutive and interrelated?"

Joyce answers: "It is all consecutive and interrelated."
Letters, III, 193, note 8

I follow the narrative of FW better than I did ten years ago, but my understanding is still weak and intermittent, and it is more lopsided than it was, because I have found out a lot about some sections and little or nothing new about others. In 1963 I hoped narrative progress, narrative connection would be looked at by other Joyceans. It has not been. I go on hoping.

The narrative of FW does, of necessity, come into *A Skeleton Key to Finnegans Wake*, by Joseph Campbell and Henry Morton Robinson (New York, 1944); and into *A Reader's Guide to Finnegans Wake*, by William York Tindall (New York, 1969); and a little into *A Shorter Finnegans Wake*, by Anthony Burgess (London, 1967). Mr. Burgess's book is unlikely to spread confusion and dismay. *A Skeleton Key* was pioneer, brave and useful; we are all in debt to it, but it is a period piece. *A Skeleton Key* and *A Reader's Guide* give a false impression of what it is like to read FW for oneself. This is less the fault of the authors than of their readers' laziness and timidity. But *A Skeleton Key* and *A Reader's Guide* have the effect of putting people off reading FW, off reading Joyce at all.

1. The titles prefixed to the units of this synopsis are titles under which Joyce published parts of "Work in Progress," or else they are informal titles used in letters and manuscripts.

BOOK I, section i (3–29) “The Wake”¹ or “The Giant’s Howe”

[at a Masonic concert] . . . somebody sang a stage-Irishman song—the usual whiskey and shallagh kind of thing—and I hissed him.

Yeats to Lady Gregory, 6 November 1898

“Apart from a great variety of informal amusements which were traditional at wake gatherings—riddles, jokes, singing, dancing, horseplay, tricks, feats of strength or agility, wrestling . . . 130 specific wake games have been collected . . . Some of them were dramatic performances of considerable complexity . . . a mock ceremony during which several young folks were “married” . . . put to bed in a corner of the room . . . fantastic habiliments . . . men and women who acted a very obscene part . . . relic of pagan rites . . . circumstances too indelicate to be particularized. ‘Hold the Light’ [is] . . . a profane travesty of the passion of our Lord . . . in ‘Drawing the Ship out of the Mud’ the men . . . presented themselves . . . in a state of nudity, whilst in another game the female performers attired themselves in men’s clothes and conducted themselves in a very strange manner.”

J. G. A. Prim (writing in 1853), quoted in E. Estyn Evans, *Irish Folk Ways* (New York, 1957)

The Mummer’s Play consists of two episodes: the fight and the resurrection.

Chambers, *Medieval Stage*, I, 213

The Fenian Cycle . . . is a creation for the people by the people . . . Finn MacCool flourishes among the Gaelic speakers of Ireland and Scotland . . . Cuchulain has died out.

Hoagland, ed., *1000 Years of Irish Poetry*, 125

. . . the form assumed by the stories connected with Finn in the earliest MSS. is that of the ballad and this continues down to the 18th century.

11th Britannica, “Celt,” 629

Ulysses retells the *Odyssey*, mixing it with matter of diverse ages: “The Wake” retells the stage-Irishman ballad “Finnegan’s Wake,” quoted under “Finnegan” in this *Census*. After FW I, i, “Finnegan’s Wake” is not a narrative base, but references to it, variations on it, abound. The use of “Finnegan’s Wake” in FW is vast, entertaining, and has been little looked to—I think my quick and partial glance (*Wake Newslitter*, V, 1) is the only glance. The use is important because from first to last it is implicit in FW that corruption of a popular ballad is a model for the corruption of History, for History’s principle of indeterminacy.

3.1–14

The first paragraph states place, the second time. They are not part of “Finnegan’s Wake” retold; but rather, look to the future when certain characters will playact roles here mentioned, e.g., Tristan, Swift,

Noah. This passage also looks to the past of FW, cements the end to the beginning. "It [FW] ends [see FW 628] in the middle of a sentence and begins [3.1] in the middle of the same sentence." [*Letters I*, 246].

Joyce made a key or part of a key to 3.1–14; I examined the key (*AWN II*, 2, 3, 4, 5, 6; *III*, 1); *Skeleton Key* is excellent here. But 3.1–14 is a stumbling block for readers wanting to get to Finnegan. Beginning reader need only know that place is Howth (q.v.) and environs, or Dublin City and its environs. Time is before the flood, before the fall.

3.15–7.19

A 1001 tales are told of old father Finnegan's fall. Was thunder its cause or its sound-effect?² Finnegan's head, which is Howth, does not know the answer or avoids answer by sending out a quest for his toes and other missing members which are scattered about battlefields of Dublin and environs.

Once a good, humble man, Tim rises in the world from hod carrier to masterbuilder (q.v.) who builds by the river Liffey (q.v.), tastes the creature, woman-whiskey (q.v.; see also Jameson) and has a drunken vision. In it, he sees boy twins born to himself (or himself divided), sees them as bucket and tool (q.v.), his workmen on the rising tower of heaven-daring Babel or as God's saints going up and down the tower of the Christian Church. The rising tower is himself. As Mr Finn or Finn MacCool (q.v.), masterbuilder rises to epic hero, is a gentleman like Adam (q.v.), "first to bare arms and a name," in the ominous phrase of a well-known gravedigger. But the fall?

Risen to king, Finnegan falls as Philip (q.v.) Drunk. A wall was in erection, he fell from the ladder—dead.

At Finnegan's wake, his "friends" (see Four, Twelve) mourn, praise, dance, drink, persist in wanting to know about his fall. "Tim, why did you die?" No answer, no movement from the body on the bier; but when Mrs Finnegan offers for the guests' consumption, the corpse—loaves, fishes, ale—Finnegan is not there. By silence, exile, cunning he avoids being a Christian sacrifice, also avoids definition and question. There will be many such escapes. It is my impression that he never is eaten.

7.20–10.24

In our own time maybe we see the giant (q.v.) thunder-fish (see Finn, Fish, Salmon) interred in the Dublin landscape, lying along the Liffey

2. Thunder speaks ten times: pp. 3, 23, 44, 90, 113, 257, 314, 332, 414, 424. Nine times it says a hundred-letter word. The tenth it says 101 letters. Joyce got the idea of thunder producing man's fall into civilization from Vico (q.v.).

from Howth to Chapelizod (q.v.), his feet sticking up on mounds in Phoenix (q.v.) Park where, drunk, Finnegan fell when at work on the wall of the Magazine (see Maggies).

Inside the mound is the Willingdone (q.v.) Museyroom, a waxworks (life-sized? miniature like toy soldiers?) where relics and replicas of Waterloo are exhibited (fed) to the populace—art-as-circus replacing the missing meal.

Janitrix, guide to the war museum, is Kate (q.v.), a raucous, scavenging hag of a Countess Cathleen Ni Houlihan (q.q.v.)—Stephen met her at the Christmas dinner table and at the street fight in “Circe” (*Ulysses* 579–580, 584). Grossly ignorant, Kate makes a muck of explicating martial icons. What she interprets as Waterloo, a formal military engagement (see Joyce’s sketch of Waterloo, *First Draft*, facing p. 51) is the nuclear family at its nuclear frictions—protective mother, rival male siblings, tempting nymphets, male-chauvinist father, masturbation, micturation, defecation, exhibition, penis envy, castration—an old-fashioned war but none the worse for that.

Wiley old Willingdone sits on his “big white harse,” spying on his two (q.v.) Jinnies (q.v.); his harse, Copenhagen (q.v.; see also William III), is horse, the Wellington Monument in Phoenix Park, sword, cannon, magician’s wand, thing of wounds and wonder. The Jinnies forge an insulting letter, signed “Nap” (Napoleon, q.v.). The Duke perceives their deceit, retorts with a kind of “Dear Jenny, publish and be damned.” It is a French letter, dooming the daughters to barrenness of the fig tree. Both letters are written in the blood of Belgium (see Belchum). Willingdone now fires-thunders-defecates at the Jinnies and at his sons, three (q.v.) soldiers or Lipoleums (q.v.). The Jinnies, having provoked war, desert. The Lipoleums stand. One Lipoleum—an Irish-Hinndoo-Corsican (q.q.v.) rebel—threatens to throw a bomb because Willingdone insults him by picking up (as it might be an enemy flag or a shamrock or some other absurd and sacred object) half of their threefoiled hat out of the battlefilth (sacred soil of Ireland or any homeland) and putting the half hat on the tail of his big white harse. Ever the joker and gentleman, the Duke offers the rebel a match to light the bomb. The bomb is hurled and blows up Copenhagen’s tail and the Lipoleum’s own hat. Maybe this retells how the *Fianna Eireann* (boy scouts) tried and failed to blow up the Magazine in 1916.

As “Lumproar” (Emperor) the father lies buried on the battlefield. The process is sometimes obscure to me, but in FW an exchange of belongings or bodily parts (hats or heads) means an exchange of roles. Willingdone and the Lipoleum exchange half-a-hat and a match.

10.25–13.3

Outside the Museyroom, a peace-loving Hen (q.v.) gathers spoils from the battlefield (they are also bits of the body Finnegan broke in his fall), scraps of a letter that she fondly hopes will clear her husband's good name, confound his slanderers. The Hen is faithful, provident, keeps home fires burning, eggs on breakfast table. By Kate's information, Man is a tyrant who provoked his slaves-sons to revolt. By the Hen's certain knowledge, Man is a saintly victim; his tomb is at the Magazine Wall in Phoenix Park where his sons in the guise of Ireland's oppressors—Williamite English, Danes—dance triumphant and frivolous on his bones. The opposite opinions of shrewish Kate and gentle Hen are the equivalent of the war of the women in "Finnegan's Wake"; Waterloo is the war of the men at the wake.

13.4–14.27

Four (q.v.) aged historians were also at Finnegan's Wake (6.29–7.8). Now they survej Dublin, quote Swift's (q.v.) lines about the building of the Magazine. Four things, they say, are eternal and they present them as entries in Irish Annals (models for the entries are found in *Thom's*, q.v.): (1) father as a great fish to be eaten; (2) mother gathering fuel, giving birth; (3) daughter (Biddy O'Brien, q.v.) mourning the dead; (4) twin sons Primas and Caddy (q.v.), who represent the threats of sword and pen: Primas goes for a soldier and "drills" (regiments, shoots) everybody; Caddy goes to a winehouse (inn, theatre) and writes a farce. These things, the Four say, are unchanging as stars in sky, and the annal entries are signs of the zodiac: Pisces, Aries, Virgo, Libra. These are but four signs; the rest is lost; the search for the missing meal, for missed understanding, goes on.

14.28–20.18

Dublin City builds; rural peace is sometimes peaceful. Ireland's various invaders conquer and are conquered by Ireland. We come now to the dialogue in dramatic form of "Mutt and Jute" (q.v.), which I take to be Caddy's farce, a companion to the soldier's Waterloo. (Primas was a goliard poet—are the natures of the twins reversed?)

Mutt and Jute meet after the battle of Clontarf (see Brian Boru) on the deserted battlefield. The plot is the Biter Bitten. A traveller thinks to swindle a native, simple-minded, primitive, an animal almost; the traveller wants to buy, as it were, Manhattan for a wooden nickel (see Wood). He gets the lesser breed (see Mahan, Lizzyboy, Dragon) to swap hats (exchange roles), asks a string of questions, and, when he can't

understand the answers, he prepares to continue his journey to the pillars of Hercules, discover America and all that. The lesser breed, a leftover from the Stone Age, coaxes him to stay on and with true realtor's enthusiasm, shows him the qualities of the isle which he bought, leads him to a hoard of "litters from aloft" which are buried in a reeking dung-heap (the one committed at Waterloo, the one Kate and Hen scavenge). The traveller recoils but is assured this is a treasure hoard (with native for dragon-guardian), a viking's barrow, a giant's howe, the grave of the ancestors all seek. The traveller bought it with a wooden coin and admits to being thunderstruck. In Vico (q.v.) and FW, to be thunderstruck is to have lost innocence, gained knowledge. The traveller thought he was despoiling the lesser breed, playing Jacob (q.v.) to his Esau; and in fact he was playing Adam to the native's Snake-Satan (q.q.v.). Diverted from finding all the gold of the Indies, he bought knowledge and, of course, Ireland, that anti-Eden.

Vico says man learned speech from the thunder. Joyce adds on the notion that written language was deposited in the thunder's dung. Vico says, all peoples think letters are of divine origin; and certain Kabbalists say the Torah existed before the Creation as a heap of unarranged letters which took their present shapes because of the fall, and the Torah is identical with God—indeed "litters from aloft." "Please stop," the Four beg. "Please stoop," the Devil (q.v.) says. The traveller stoops to the mound and finds in it letters, evolving from runes to Gutenberg (q.v.). In all its forms, the alphabet confusedly suggests the Fall and the printing press (see Dragon Man) but adds confusion.

20.19–23.15

Movable type moves, at the buried father's dictation, writes a defense: the woman tempted me. Jarl van Hoother (q.v.) is passive, "dead" like Ibsen's Masterbuilder. The Prankquean (q.v.) comes, "a lure and an assessor," comes three times bringing gifts of woman, fire and water or firewater (see Whiskey); she comes like Biddy O'Brien (q.v.) in "Finnegan's Wake" and asks a question he can't answer, can't understand; but like the Jinnies (q.v.) at Waterloo, the Prankquean tempts, provokes the man to come out fighting, make war-thunder-dung. She also reverses the nature of his sons. (Some sources of this story are found under Grace O'Malley, Dermot and Grania, Masterbuilder, Biddy O'Brien, Gemini, Tristopher and Hillary, q.q.v.). The reversal of the twins is repeated on 287–293.

23.16–24.15

The act was a Fall, the man does not understand it, nor does he understand the woman, but we would not be here today if he hadn't

acted. For he had dug his grave and ours, but then he thought of a better story—i.e., the story of his being raised from the dead by lures of a witching female. He will wake again if she—Grace—whispers to him, if the phoenix is reborn, if the Four Elders (q.q.v.) tell truth about him to the young Suddenly the father's voice breaks in, impatient and exultant, talking of brides and bedding and waking from the dead—for Finnegan's wake mixes with the aborted wedding of Finn MacCool. He ends with a shout: *Usqueadbaugham!* Whiskey or *Usqueadbaugham*, the water of life, breaks over Adam, is one word with Adam. The word is the climax of "The Wake," the moment when Finnegan rises: "Soul to the devil! Do you think I'm dead?"

24.16–29.36

The question is not treated as rhetorical. The rest of "The Wake" is given to the Four ancient historians who answer: You are dead or should be. The first of them, in a keen, coaxes Finnegan, be aisy because times have changed for the worse and your memory is greatly honored (24.16–26.24)—see Timothy. Finnegan is still content to lie quiet when the second tells him his sons are growing up, eating of the tree of knowledge; but when the second describes daughters—one relighting the phoenix flame, the other dancing sexily (26.25–27.21)—then Finnegan starts up, as for whiskey, and the Four hold him down by main force (27.22–30). The third reconciles him to death by describing his middle-aged wife, a dear creature who still desires him (27.31–28.34). The fourth tells him he has a successor, a sort of double, a foreigner who came Noah-like by sea. The successor is conveniently blamed for all the trouble in "Edenborough" (28.35–29.36). I take this double to be Everyman-alive and he on the bier or in the grave, to be Everyman-of-the-vaster-race—see 619.11–14—but this is not sure. Certainly, the successor is HCE (q.v.), though, as will be explained in the next section, he has as yet no name.

"The Wake" begins (3.1) on Merchant's Quay at the church Dubliners call Adam and Eve's (q.v.), which in penal times masqueraded as an alehouse of that name. "The Wake" ends in "Edenborough"—Eden and Burgh Quays which are opposite each other on the Liffey. "The Wake" begins and ends with people arriving in Ireland from overseas. In 29.35–36, "*hubbub* caused in *Edenborough*; 3.3 "*Howth Castle and Environs*." This sort of neatness and coincidence is everywhere in FW, and I mention it as a warning against thinking FW chaotic when it is cosmic.

Matter pertinent to FW I, i is also found in Ellmann 594–596. The same matter is more fully explained in *Dear Miss Weaver: Harriet Shaw Weaver* (1876–1961), by Lidderdale and Nicholson, (New York, 1970).

Joyce portrayed Miss Weaver as the Hen, and her admirable, enigmatic character is important in all parts of FW. I am filled with laughter when I consider FW as a poet's praise of strong drink to a patroness firmly, morbidly committed to total abstinence.

BOOK I, section II (30–47) "Ballad"

The section is not hard reading; the *First Draft* version is a good trot; Vico (q.v.) on the class struggle helps, and Joyce's interpretation of Vico is bound to remind us of Freud (q.v.). Book I, ii begins a tease of History by way of the mad or silly uncertainties of oral transmission—here exemplified by the composition of a popular ballad. We lost the father, we went without supper, and here we are again, diverted from what we want to something not as good—how a ballad like "Finnegan's Wake" is made. It comes down to this—we missed our supper, let us study the culinary methods of the chef who may have cooked it.

There are two accounts of how Humphrey Chimpden Earwicker (q.v.), the man who came from overseas (29), got his name and/or reputation: (1) When an English serf, he got it from William the Conqueror—surnames did not come into England till after the Conquest; (2) he got it from the Irish rabble, or from their representative, Hosty (q.v.). Norman William gave him the name in English form—Earwicker; Hosty gives it in French form—*perce-oreille*, earwig (q.v.), which is Irished into Persse O'Reilly (q.v.).

30.1–32.2

On the eve of Chevy Chase, William the Conk (see William I, Wellington), out fox hunting (see Fox) with two of his soldiers, stops to drink Adam's ale in Adam's innyard or in the holding of William's vassal Harold (q.v.), who also keeps a turnpike. (Compare Kipling's "Tree of Justice"—Norman king meets Saxon Harold who did not die at Hasting.)

The turnpike is potholed, and Harold-Humphrey betrayingly carries a pot of earth on a long pole—Finnegan's ever-helping hod. Harold has stolen the earth from the king, his feudal lord, God's earthly representative. The king asks Harold, did he do it to trap lobsters (redcoats)? (The IRA did pothole roads against the Black and Tans.) Harold says virtuously, no, he was catching earwigs. The answer establishes the vassal's loyalty (how?) and enables the Conk to make a witticism about having a trusty turnpiker who is also an earwigger. (Such flat conversations between king and serf are the common stuff of heraldic fiction—there's one almost like it in Trollope's *Can You Forgive Her?*)

After the exchange of water and name, humble Humphrey is presumably allowed to hold his bit of earth and is humble no more.

I, ii begins with reference to the most celebrated of ancient ballads, "Chevy Chase," which is about the Percys (q.v.); and it ends with a modern Irish street ballad about Persse O'Reilly.

32.2–34.29

Ever after, our hero rises in the world, signs himself HCE, becomes English viceroy in Ireland, the stranger from overseas who is to blame for every Irish ill. Admirers read HCE as Here Comes Everybody (q.v.); detractors call him Good Duke Humphrey (q.v.), for to dine with the GDH means to go hungry. Three-hundred thousand so dined themselves to death in 1847 alone. Meanwhile, his humble inn (q.v.) is now a splendid theatre (Yeats said, "A nation should be like an audience at some great theatre."), and there he sits in the viceregal box in all his elegance and splendor, watching a play of his own composing, Wills' (q.v.) *A Royal Divorce*, a play about Napoleon or Henry VIII (q.q.v.), dealing with divorce and the Reformation, an insult to Catholic Ireland.

Slander finds baser meaning in the initials HCE, and it is put about that he suffers from vile disease, is a homosexual who annoys three soldiers in Phoenix Park, site of the Viceregal Lodge. The soldiers deny it, say HCE exposed himself in Phoenix Park to two girls.

34.30–36.34

The second story of how HCE got his name is this: long after the alleged homosexual offense, during the revival of the Gaelic tongue, HCE happens to meet in Phoenix Park, a cad with a pipe. The cad greets him in Irish, then asks the time (q.v.). HCE mistakes Gaelic speech for a homosexual proposal in English and protests too much that he is not homosexual. As for time, he receives the request in its Masonic sense, gives the correct Masonic response—twelve noon—declares himself Protestant, British to the backbone. (Compare the animosity innocently roused by Bloom, the stranger, when the Irish think he won money on the Gold Cup.)

36.35–42.16

Convinced that the homosexuality is fact, the cad utters his imperfect recollection of HCE's words, which pass from ear to Dublin ear, finally reaching three depraved young homosexuals, ex-cons, wretched-of-the-earth—Cloran, O'Mara, and Hosty (q.q.v.), this last a poet so little risen in the world that he has but one name. They go to a

tavern (Caddy to Winehouse) where Hosty writes up the mangled words into the scurrilous "Ballad of Persse O'Reilly," aiming by pen not sword to sing England off the Irish throne. An "earwigger" is a gossip and the ballad is a jumble of gossip, a tissue of lies by the time it is roughly printed as a broadside (43.25). But however total the distortion of factual detail, Hosty's ballad is truth—hyper-truth—to and about the distressful spirit of the Irish "folk." Irish bards had power to rhyme an enemy to death, and Hosty's ballad speaks for the folk when HCE is declared dead, buried, ineligible for resurrection. I assume Joyce to be reacting against the romanticized "folk" of the Irish revivalists, the quaint and resigned of Kiltartan's poor.

42.17–47.33

The ballad is first sung to a crowd of representative Dubliners (compare *Ulysses*, 470–472) near the tollgate where William and Harold met, and in the shadow of Parnell's monument. This Irish-for-the-Irish entertainment is accepted with wild enthusiasm by the Dublin mob for, as the scope and incoherence of accusation make plain, not a viceroy but a scapegoat is being expelled—in the memorable phrase of Cromwell (q.v.)—"to Connaught or hell."

"... the rann, the rann, the king of all ranns . . ."—this echoes a catch sung on December 26, when Irish boys parade around with a dead bird on a pole:

The wren, the wren,
The king of all birds,
Saint Stephen's his day,
Was caught in the furze.

All over Europe, Frazer says, the wren (q.v.) is called "the king, the little king, the king of all birds," and everywhere it is reckoned unlucky to kill it; but in France, England, Ireland it was-is customary to go out once a year and play Hunting the Wren, i.e., go kill a wren and treat it like a slain god, carried about so all may share its virtue. Joyce treated the desirable-to-eat god at Finnegan's wake. Now HCE-Father-British Viceroy-Wren-King is the loathed unpalatable creation onto which the Dublin Catholics throw their sins. And, like St Stephen (q.v.), he is cast out of the city, stoned by the rabblement (the gentry observe) in that well-nigh universal passion for scapegoating. The folk performance is more vigorous than the viceroy's theatre of the polite, but both performances are irrelevant to Irish body and soul which need food.

"The Ballad of Persse O'Reilly" is a good imitation of flat ferocious Irish street ballads—compare Swift's "The Yahoo's Overthrow," John Murphy's poem on David Gleeson, and "The Hackler from Grouse

Hall." Finnegan and HCE are inextricably confused, and to one individual is attributed the fall at the Magazine Wall and Wellington's destruction by the three soldiers. HCE is accused of being a stranger, of hetero- and homosexual offenses, sharp business practices, attempts to civilize the Irish. The Ballad sentences him to jail, his wife, death, no rising.

BOOK I, section iii (48–74) "Goat"

In section ii rumor raced round Dublin through what is (or seems to be) space that is not cluttered or tricky. Now in iii rumor moves crooked through mists of time—syntax foggy, weather precipitating, nothing so easily lost as identity. Section iii rehabilitates and sentimentalizes HCE, perhaps with special reference to the foggy thinking that accompanied the rehabilitation of heroes by Celtic twilighters. Section iii ends on a note, precisely the opposite of that at the end of ii—our ancestor Everyman (q.v.) sleeps, is not dead, will rise one day to answer God's call. Human nature is prone to sentimentality as to scapegoating and counts itself lucky when able to entertain sentimental regard for the scapegoat. An HCE even partially forgiven, necessitates finding another scapegoat. Who caused HCE to fall? Who threw those stones? Was the good man's enemy male or female?

48.1–57.29

Those who presented Hosty's ballad were a theatrical troupe, later to act in "The Mime." They disappear or come to bad ends, all but one who recreates the encounter of HCE and cad for three truant school-boys. Although "the unfacts did we possess them, are too imprecisely few to warrant our certitude," there are many readings of HCE's role, and he is exhibited in wax and in the "notional gullery." Public opinion continues to judge him.

57.30–69.29

Individual judgments are taken from representative Dubliners. (They are those who threw stones at HCE in I, ii—see 62.20–25; they are those on whom HCE's wife has revenge later on—see 210–212.) Their notions of the case are dissimilar, but their general verdict is "human, erring, condonable," meaning HCE was more sinned against than sinning, but all the same—Guilty.

The first judgment is that of the three soldiers who say HCE was souped by two girls (58.23–29); the last is that of two girls who say three soldiers were behind it all (61.25–27). Male and female views are hereafter offered turn and turn about, till woman has the last word (69.5–74.19).

The male story is that HCE was an old geezer who involved himself with two young girls. One killed herself, the other turned whore and led him to a sexual fall. This story is at 64.22–65.33 and 67.28–69.4.

The female story is that one foggy night, a tall man who might be HCE was threatened with a pistol by a masked man who was jealous over two girls. HCE defied him, and who—if anybody—was shot is unclear, for, when arrested, the gunman insisted he was only kicking and hammering with a bottle on HCE's gate; and at his trial, the gunman denied even this and told the arresting constable (q.v.) he was "deepknee in error" or, as it turns out, mixing up identical twins. Nor was HCE outdoors that night because his servants had locked him inside his gate so he couldn't go out and be clodded with eggs by the populace. This story is found at 62.26–64.21, 67.7, and perhaps at 66.10–67.6.

69.30–74.19

Under the title "Der Fall Adams," a German newspaperman writes up the story from the female point of view: HCE was inside his gate and a drunken enemy (Satan, Man's Accuser) shouted threats and bad names through the keyhole and threw stones at the gate. HCE could have called for help, but he was too noble, hoped for his enemy's redemption and conversion to Catholicism, did nothing but compile a list of the bad names. Sure enough, the enemy (q.v.) put down the stones and left, still muttering threats. The stones are Protestant (Cromwell's soldiers = Oliver's lambs) and will be gathered on Doomsday when God's or Finn's (q.v.) great horn rolls over Ireland and lost heroes return. Then God will call Everyman-Abraham and he will answer like Colonel Newcome, "Add some," or like Abraham promise to be fertile at an advanced age. "Souls to the devil, do you think I'm dead?" He is not dead but in perfect health, sleeping in the rain. Wait till rain and sleep are over. (Finn's rolling horn is quoted out of Lady Gregory's *Gods and Fighting Men*. This suggests that, protest as the males do, the legend is being feminized.)

BOOK I, section iv (75–103) "Lion"

"... the Irish always seem like a pack of hounds (q.v.), dragging down some noble stag."³ Joyce identified himself (and Parnell) with a stag, and feared dogs always. Book I, iv is about attempts to hunt down

3. In *The Politics of Irish Literature* (Seattle, 1972) Malcolm Brown says he looked up this oft-quoted tag and found that Catholics were dog, Protestants stag, in Goethe's mind.

HCE. But the great man is alert as Ulysses or Bloom (Joyce called him "*le vieux lion*," *Letters*, III, 56) to save himself in danger and simultaneously to rise in the world: at the start of I, iv, he is a caged lion in a zoo; at the end, he is a prisoner of the Vatican—one of the Pope Leos—a much better sort of jail. Between these states of quiescence, HCE plays Machiavelli's (q.v.) game of Lion and Fox (q.q.v.). Brewer (q.v.) says the lion is a symbol of resurrection.

75.1–76.9

The besieged (of 70.10–73.22) dreams of Liliths who undid him, of wheat fields and his daughter Issy, of begetting a race of black outcasts (see Noah, Ham) who will commit all crime. (Presumably HCE disliked being himself stoned out of town by the rabble in I, ii.)

76.10–79.12

The public gave HCE a grave, but he reinvented TNT (see Nobel, Noble), blew up the public grave, and built his own grave where he lives in style, supported by public offerings, earth's riches. It is the dump, the treasure howe of "Mutt and Jute" (q.v.), and it is so valuable that, when North and South (Blue and Gray) are done fighting the American civil war, they combine and come against his "heights of Abraham" (Fenian expedition to Canada). They would plunder the howe because they are unemancipated, starving, and Kate (q.v.) the cook says HCE is a great fish (see Salmon) to feed on. As at 7.8–19, HCE makes himself scarce.

79.14–80.36

Kate was once a young temptress with a bare bodkin (compare old Ireland and her dagger at the street fight in *Ulysses*; compare Yeats's *Cathleen Ni Houlihan*; see Bodkin in *Census*) and she married HCE. Now a widow, she shows an ugly picture of "old dumplan" or the rubbish tip. There in Phoenix Park, with the help of the Four (as gravediggers) she buried the reconciling letter, buried the defense of HCE in his own tomb. Here at the dump God spoke, thundered Kate breaks off to curse and scatter a flock of little girls, Issies (q.v.) who would roll away the stone from the door of the tomb. (This passage echoes faintly *Ulysses*, 192–193, 249–250).

81.1–85.19

The offensive of the starved and slaved takes place at the howe and is reduced to combat between a black attacker (Irish call black men, "blue men") and one who may or mayn't be HCE. (It is not easy to tell if

this is another father-son battle or one of the brother-battles which become more important as we move from HCE to his children.) The men fight, make up, exchange kisses; the attacked gives the attacker money for drink and then reports him to the police. The fighting men's talk has to do with a duty imposed on Irish spirits.

85.20–93.21

Little headway is made in solving this last crime till Festy King (q.v.), also called Pegger Festy, is tried at Old Baily (q.v.) for stealing coal and taking off his clothes in public. It is the nature of Irish trials to be comic, confused, perjured—compare those in *Lover's Rory O'More*, Griffin's *The Collegians*, and MacDonal'd's account of the Parnell (q.v.) Commission—see also Pigott in this *Census*. I make no pattern out of evidence about a hyacinth that turns out to be someone named Hyacinth O'Donnell, B.A. (q.v.), or of the pig Cliopatrack (q.v.) who eats a doorway, or of a fight at a fair by moonlight when no moon shines, or of cipher ogham (see Ogma), or of twins identical as the Dromios (q.v.), etc. The Four judges cannot give a verdict; but the twenty-nine (q.v.) female lawyers make a hero of one twin, Shaun the Post (q.v.), and they shun Pegger Festy King who is the other twin, Shem the Penman (q.v.).

93.22–96.24

The Four call for Kate to produce the letter; but she is perhaps illiterate and thinks the letter reads from Alpha to Omega and is composed of bits of Irish songs. She thinks no one can read the letter but Old Hunks (q.v.), a blind Elizabethan bear (q.v.). The Four sit, therefore, in their judges' chambers and quarrel about the past when HCE was undone by a red-haired girl. A couple of them claim to have had her, too. The others call them liars; a quarrel breaks out (see Elders); Lally (q.v.) makes peace.

96.25–100.36

The Four conclude that, by escaping firm identification, by playing possum, our ancestor HCE may have saved himself. Dogs ran him over half Ireland, as a fox; after he had been driven from Ireland, newspapers, radio, police, populace chased him the wide world over, thought they'd found him in a thousand forms, were sure he was dead—murder, suicide, accident (see Parnell, Pigott). But next morning smoke issued from one of the towers he had built over his grave, which is in the Vatican or is itself the Vatican. The smoke shows he himself is there—the lion and his little lady—and is a fact, no fable, no parable.

101.1–103.12

Who is the little lady? It is Anna Livia, his stay-at-home wife, mother of his children. She shelters him after his fall, crushes slander's head (see Snake), pleads for him, lets no one rob his grave. He left her, spent his strength with seven whores, causing her sorrow—but he returns.

BOOK I, section v (104–125) "Hen"

Sections ii, iii, iv make a group which deals with the fluctuations of the father's reputation and with perfectly vain attempts to know his nature and find out why he fell. Now he is potent but passive, stays a caged lion while his wife and children steal the scene. "Hen" (q.v.) is a gentle section and, Joyce noted, is the section readers find easy (or think they do). "Hen" is written (we learn at its end) by Shem the Penman. It deals with the letter, or fragments of letter, that the Hen gathered on page 11 and Kate buried on page 80.

104.1–107.7

Anna Livia, dear faithful Mrs Earwicker, is the sort of domestic saint that an artist son has got to martyr—see Artemis, Hen. She thinks of herself as collaborating with Shem to write her husband's story, clear his name, confound his slanderer, i.e., help bruise the serpent's (q.v.) head. (I wonder, did Joyce see Caravaggio's *Madonna of the Serpent* at the Borghese?) But when Anna Livia has listed possible titles for the work, she hands over her documentary evidence to Shem. The evidence is part of a letter from Boston, Mass. (*The Boston Newsletter* was the first newspaper in the New World, therefore represents hope and new beginnings, etc.) Thereafter, Shem is said to have written the letter at his mother's dictation. (Alternatively, he stole the letter—125.21–22—from his mother, or from Shaun (424.35–425.2). Since Shem or Jim the Penman (q.v.) is a skilled forger, there is no saying he didn't write the Boston letter himself. In any case, Shem writes no defense of his father, but achieves a charming burlesque of textual exegesis, makes good-tempered fun of kittenish female pretenders to literature—in Joyce's book, a woman did NOT write *Ulysses!*)

107.8–111.4

Insisting all will come clear if we are patient, Shem shows that nobody knows who wrote the thing, but it is probably a feminine fiction, a feminine clothing of bare fact.

The letter is dug up from the family dunghill (these were omni-

present at Irish cabin doors and gave scandal to the English), or scratched on it, one cold winter day by a cold little hen (see Bacon), Biddy Doran (q.v.), while cold little Kevin (Shaun) looks on. In III, ii, Shaun delivers the letter as a Lenten sermon, urging cold chastity on warm girls. Writing the letter or delivering it, the sons distort their mother's meaning, which is Hope—see Pandora.

111.5–113.22

The letter is little ado about nothing much. It reads like the letter of a near-illiterate female to a female friend or relative (see Sally, Delia Bacon, Belinda, Lydia Languish, Charlotte Brook). The letter is addressed to Dear Maggy (q.v.) who, as FW goes on, keeps getting mixed with Dear Majesty (Joyce and Lucia Joyce both wrote the king), and with the Magazine Wall (q.v.), and with the "tea and cake" (*madeleine* cakes—see Proust) of "Finnegan's Wake." We have only fragments of the letter, the signature is blotted out with tea, strange things have happened to the missive underground; but trust the Hen, she has a lovely character, ladylike principles, no pretensions to learning. All she wants is to tell the truth about *him*. Truth will free him, save him. (Letter sometimes mixes with ladder—Tim Finnegan's ladder reaching up to heaven like Jacob's ladder?)

113.23–125.23

Shem now examines the letter—handwriting, paper, ink; he subjects it to Freudian-Jungian-Marxian (q.q.v.) comment, discusses the interrelation of love and language, insists we believe it genuine and authoritative: for at some time somebody wrote it and it is not nonsense, "it only looks as like it as damn it"; and we are lucky to have any document from the past.

Shem then drops into parody of Sir Edward Sullivan's (q.v.) introduction to the *Book of Kells* (*The Skeleton Key* is excellent on this passage) and discusses the significance of small and capital letters of the alphabet; and at alphabet's end, *Kells* becomes the end of *Ulysses* (see Darantière), which is Molly Bloom's (q.v.) letter to the world. Shem complacently concludes that Molly's "penelopean patience" and "vaulting feminine libido" were sternly controlled by the male hand of her creator.

Last, we study punctuation marks or four wounds provoked on the manuscript—is it a mask through which men strike? The police say the wounds were made by a pious, angry professor (see Prendergast, Time) who is Shaun. But Shaun is so splendid a character that it is

finally decided that the marks were accidentally scratched by Dame Partlet (q.v.), an innocent scapebird on the dunghheap. Female authors do but mar the page.

Whoever punctuated the letter, the last paragraph of I, v states that Shaun, if he had had more learning, could have written the letter, but did not. Nor is the writer an ape run amok. The author is Noah's son Shem the Penman.

BOOK I, section vi (126–168) "Questions and Answers"

Joyce called this section "a picture history from the family album." Twelve pictures are examined and asked questions or riddles to which the subject(s) of the picture replies with varying degrees of candor and exactitude (see *Letters*, III, 239). Epiphany technique suggests that the twelve questions are asked on Twelfth Night.⁴

126.1–139.14

1. A picture of the father by way of a long quizzing catalogue of epithets and achievements which ends with a lot of references to "Finnegan's Wake" (139.8–13), but is answered (the effect is evasive): "Finn MacCool."

139.15–28

2. A short picture of the father and mother, HCE and Anna Livia, abed, sexually roused in sleep. It is written in verse by one of their sons. Anna Livia's full-length picture is done by Shem in FW I, viii.

139.29–140.7

3. A picture of HCE's inn (q.v.), a riddling question about the inn's name and/or motto. The answer given plays with the motto of Dublin (q.v.) City: *Obedientia Civium Urbis Felicitas*.

140.8–141.7

4. A picture of the Four (q.v.), courting Issy as on pp. 398–399 (see Bédier). The right answer to the riddle is "Dublin" (see *Letters*, III, 239), but the four answer wrongly with deformations of the provincial capitals: Belfast, Cork, Dublin Georgia (see Peter Sawyer), Galway.

4. In *Census II*, I said wrongly that the twelve questions were set by Shem, answered by Shaun (q.q.v.). This is true only of the eleventh (148.33–168.12).

In *First Draft*, the signs (q.v.) for the characters are attached to the first eleven questions.

141.8–27

5. A picture of the Earwicker's Man Servant (q.v.)—Help Wanted, small pay, long hours, heavy work, impossible perfection of character. A superior Scandinavian seems wanted (the ad is full of Scandinavian words, ends with a quotation from Ibsen); but the only admirable Crichton to answer is "Pore Ole Joe" (q.v.).

141.28–142.7

6. A picture of Kate (q.v.) or Dinah (q.v.), the Earwicker's "general"—cleaning woman, cook. As Countess Cathleen (q.v.) she should feed the starving Irish, but ask her for bread and she gives you shit—see Kate Strong.

142.8–29

7. A picture of the Twelve (q.v.) as Dublin environs and as apostles—see Doyle, Sullivan. It is guessed they are "The Morphios" (q.v.) or Murphys, the commonest Irish surname. Murphys may be that treacherous plant, the potato.

142.30–143.2

8. A picture of the Maggies (q.v.).

143.3–28

9. A picture of the Seven (q.v.) Rainbow Girls whose answer is "A collideorscape."

143.29–148.32

10. A picture of Issy and her dissociated or mirror self (see Sally, Rachel and Leah, Two), who play the roles of Isolde of Ireland and Isolde of the White Hands (q.q.v.). She (they) is busy seducing Tristan (q.v.) in his double character—he of Lyonesse and he of Armorica—see *First Draft*, 98, note 34. Bédier (q.v.) is a principal source of the passage—e.g., the riddle (143.29–30) refers to the threat to burn Isolde of Ireland for adultery, and Isolde in some sense defends and betrays her guilt.

Another principal source is Morton Prince's (q.v.) biography of a dissociated girl who blamed all sin on her other self. It is possible that in #10 Issy does not speak to Tristan, does not try to seduce him, but carries on an interior monologue with herself. In any event, #10 is opposite to FW II, iv where Tristan seduces Isolde.

148.33–168.12

11. A picture of Shaun (q.v.) in “his know-all profoundly impressive role for which an ‘ever devoted friend’ . . . unrequestedly consented to pose . . .” (*Letters, I*, 257–258). The “friend” was Wyndham Lewis (see Ellmann 607; 807.note 63) who did a drawing of Joyce in 1921 (friendly) and in 1927 published “An Analysis of the Mind of James Joyce” (unfriendly), which was later reprinted in *Time and Western Man*. Number 11 is Joyce’s retaliation for “An Analysis.” Politically, Lewis was a Hitler fancier, anti-black, anti-semitic, anti-woman, anti-children, and Joyce supposed him to be heading for a clamorous conversion to Catholicism. Hence Lewis appears in #11 as the Mookse (Pope Adrian IV) refusing charity to an unbeliever, and in I, vii as an exposé of the sins of Shem and Ham (q.q.v.). Revising, adding to “Work in Progress,” Joyce pretty well turned Shaun into Wyndham Lewis, and there could scarcely be a more vicious portrait of the authoritarian mind—supple, rabid, and polemic.

Shem’s question: If a man—Irish rebel, sinnfeiner, homosexual, starving—begs food for body and soul, will you give it him? (See Dives and Lazarus.)

No, Shaun answers and justifies himself endlessly, in the guise of Professor Jones, for refusing to spare a dime and as the Mookse (q.v.) for his refusal to save the soul of a brother who will not call him infallible. In a third story, “Burrus and Caseous” (q.v.), Shaun makes it plain that if he and his brother are both regicides, *he* is a noble regicide—Caseous not.

“The Mookse and the Gripes,” “Burrus and Caseous” are two kinds of brother-battle and they recur. The first is a strictly male battle in which the battlers are in love with fighting each other; and, cold to the lures of Nuvoletta (q.v.), they drive her to drown herself like Ophelia or the Lorelei (q.q.v.). The second is a struggle for a girl, Margareen-Cleopatra (q.q.v.), who gets tired of the fighting and deserts them for Antony (q.v.).

Number 11 ends in the context of the Noah (q.v.) story. Japheth-the-aryan-supremacist refuses refuge on the Ark to his brother Shem. Let Shem join Ham (q.v.) already cast out from civilization.

168.13–14

12. *Sacer esto?* or “Let him be accursed?” It is an ancient religious malediction which, students of Roman Law agree, is a death sentence by outlawing or other means. This ritual cursing is a common tag in the Twelve Tables. (Mr Cowan gave me this information.)

Answer: *Semus sumus!* "We are Shem."

That is all there is to Number 12.

BOOK I, section vii (169–195) "Shem"

An enlarged picture of Shem outlawed, painted by Shaun who cast him out. An apology for hardness of heart. A Bill of Complaints, specifics given, continuing the complaints of Professor Jones and the Mookse (q.q.v.). Justification heaped on justification—words, words, words—all because Shaun refuses his brother food and the protection of the law.

"Shem" makes for uncomfortable reading because it is without hero, says that the typical victim is not of engaging personality, faultless of manner, without sin. Shem pities himself, boasts, runs from danger, whines. Shem and Japheth acquiesced in the outcasting of their black brother Ham. Now Shem is outcast and identified by his Aryan brother with Ham (called Shame or Sham), whose very name is that of a meat insulting to Jews. Shem, then, is any Jew of the Dispersion, prey of emperors, popes, German dictators, reviled by their inquisitors. As Sham he is also the Shamrock—the mere Irish outside the Pale and, contrariwise, he is also Patrick when he was a slave of the Irish.

Sham is "coon," "old sooty," "this hambone dogpoet," "nogger among the blankards." He is called boaster, usurer, internationalist, low, smelly, diseased, drunk, drugged, depraved, insane, improvident, ungrateful. His ancestry, body, dietary habits are examined and disallowed. So are his books. Instead of writing for kitchen maids, he learns to forge their signatures; i.e., write as if he were a kitchen maid. His books are examined, found dirty, burned. And at last he is arrested in Ireland by a blond policeman (a poor white of the KKK) so as to save Shem from the ill-effects of all the stories in *Dubliners* (186.19–187.23). Shaun-Justice prosecutes him, finds Shem mad, as Buck Mulligan finds Stephen mad at the opening of *Ulysses*. (*First Draft*, 120–122 shows Shaun's prosecution to be based on *Impropria* or Reproaches addressed to the Jews as ingrates.)

Critics often talk about Joyce's "paranoia"—a way of reproaching Joyce for taking persecution personally. It was a nervous-making time in Europe what with clerks calling each other traitor and choosing up sides with thugs like Hitler and Stalin who would certainly have banished from their commonwealths Stephen Dedalus, the Blooms, Sham, Joyce. Joyce was mocked, his works derided by the fascist-fancier, Wyndham Lewis, who made out that Joyce belonged to the "Time" (q.v.) or "Child-cult" school of Bergson-Einstein-Proust—

Gertrude Stein (q.q.v.)—"Time" and "Child-cult" being code words for Jew or for anyone (e.g., Picasso, Sherwood Anderson, D. H. Lawrence, H. L. Mencken) not wholly devoted to the interests of white supremacy. Lewis specifically abused the early version of "Shem"⁵ (*This Quarter*, 1925–26). Joyce answered with FW I, vi, #11 and with a revised version of "Shem" in which he makes child-hating Lewis-Shaun a particularly icky child (191.9–33) and also makes him speaker-author of the badgered "Shem" section.

Shem, then, is declared "mad." Shaun points the deathbone at him, sends him to hell or the judgment seat. Shem is unable to defend himself because he has chosen to play roles that were not merciful—Satan, Hamlet, Caliban, Cain; as Stephen Dedalus he was merciless to his mother and to Buck Mulligan (q.v.), whom he sent down to hell (*Ulysses*, 583–584). Forgiveness is not in the male, but as Shem is about to yield himself utterly to the wind (q.v.), his mother's voice takes over from his, forgiving, admiring, belittling the Luciferian stance, calling him to the really important task of collaborating with her, writing about "little wonderful mummy" who is duss too cute for words. It is perhaps the only punishment dire and fit enough for a Stephen Dedalus-cum-Milton's Satan. Vanity pulled down, Shem "lifts the lifeward," causing the dumb to speak. The dumb are the washerwomen of the next section, the kitchen maids whose signatures he learned to forge (181.10–26). He has laughed at his mother, forgotten her, turned to the charms of brother-battle in which he was defeated. She snatches her little Lucifer from the brink of the abyss and forgives him. As in *The Sorrows of Satan*, he is saved by the love of a good woman—beneath this intellectual deep there is, you would say, no deep; but she finds one, sets him the penance of writing "Anna Livia Plurabelle," a kitchen maid's version of *Paradise Lost* with all interest centered on kitchen maid Eve, our heroine, our domestic saint and martyr.

BOOK I, section viii (196–216) "Anna Livia Plurabelle"

It is a chattering dialogue across the river by two washerwomen (q.v.) who as night falls become a tree and a stone (q.v.). The river is named Anna Liffey. Some of the words at the beginning are hybrid Danish-English. Dublin is a city founded by Vikings. The Irish name is . . . Ballyclee = Town of Ford of Hurdles. Her Pandora's (q.v.) box contains the ill's flesh is heir to. The stream is quite brown, rich in salmon, very devious, shallow. The splitting up towards the end (seven dams) is the city abuilding. Izzy will be later Isolde (cf. Chapelizod).

Letters, I, 213

5. This early version of "Shem" is quoted for almost a page, without attribution, in Henry Miller's *The Tropic of Cancer* (New York: Grove Press, 1961), p. 82.

This is everybody's well-loved section; from part of it (213.11–216.5) Joyce made a charming recording which is the best introduction to the sound of FW and to the poetic premises of FW. Language runs like quick, devious, shallow water, bears on its surface many water words, many names of rivers. Anna Livia is EveryRiverGoddess and Every-woman or Eve (q.v.), who for a while was every woman on earth. Some say that *Havvah* (Hebrew "Eve") means "life"; and Joyce makes constant play with the proposition: Anna Livia = Liffey = water of *Life* = Eve; and: Water of Life (Revelations XXXII, i) = salvation and whiskey (q.v.), the whiskey that caused Tim Finnegan (q.v.) to fall and rise again. As in *Ulysses*, physical and metaphysical fertility interchange and are salvation.

196.1–200.32

Scrubbing what dirty linen they happen on, the washerwomen (q.v.) move gossiping down the Liffey (and tributaries) from Dublin's Phoenix (q.v.) Park where HCE, the builder of Dublin, gets water so black. What was his crime in this now "Fiendish" park? Were he and Anna Livia legally married? their circumstances glorious or sorry?

Out of the chatter, a story emerges which (with variations), I think, retells an apocryphal *Life of Adam and Eve*, told in many languages, including a middle Irish recension, Poem XI in the *Saltair na Rann* by Angus the Culdee (q.v.; see also Whitley Stokes and *11th Britannica*, "Apocryphal Literature").

Fallen old Humber (q.v.) fasts in impotence and gloom. Once tempted, twice shy, he refuses retemptation, refuses food, drink, his wife, asks but doomsday for himself and all his children, says to his wife, "Go away." She goes, leaving behind her Pandora's best, last gift—Hope in the form of seven (q.v.) Rainbow Girls (young female Freemasons); to secure them, Anna Livia acted the proxenete, coaxed them in from walking streets, taught them tricks for rousing her husband. They do rouse him (compare *The Masterbuilder*, q.v.), for as Joyce says, it is with them HCE builds Dublin. I take this to mean: the craft of the Mason stands for the fertility of the Artist which is an unnatural, mental fertility, proper only to the male.

200.33–201.21

The fertility proper to Woman is natural, physical. When her husband fails to feed, fertilize, and orders her away from him, she goes on a Grail or Fertility Quest (see Weston). She cannot rouse her husband and says so in a "rima" (see Petrarch), and she prays for a lord or knight

to save her. God or Grail Knight does not come. So she goes off to find her manifest fertility—having children so that original sin will become happy sin, Christ will be born, Satan bruised, herself the first Eve translated into Heaven's queen like Mary and Leda (q.q.v.). She turns back towards the Liffey source where she was is will be young and fed.

201.21–204.20

We move back through Anna Livia's childbearing (proof of fertility found) to conception and the fathering of the children. One washer guesses she was assaulted in Kildare; the other asserts the first time was in Wicklow, "garden of Erin," long before Anna Livia went to Dublin and had to work and slave for a living. (It will be remembered, various fathers were suggested for the children of the first and second Eves. In the *Saltair na Rann*, Eve is sent off to the Tigris by Adam, is retempted to disobedience by Satan, who visits her disguised as a swan or an angel, q.q.v.)

In the dale of Luggelaw (Lock Tay in Wicklow) there lived a chaste priest, Michael Arklow (q.v.; see also Laura, Daphne). Luggelaw is one of the places where St Kevin (q.v.) was tempted by and fled from Cathleen. But on this summer day Michael is hot and thirsty and Anna Livia comes by, looking sweet and cool. He cannot help himself: he plunges his hands into her lovely hair (see Livia Schmitz), he drinks her cool water, he kisses her, telling her never to do it (see Father Moran). This mating is one of those nature myths (there are a lot of them in *From Ritual to Romance*) in which a land is barren till a girl tempts a particularly chaste man to mate with her. In the *Saltair* poem God at last sends Michael with seeds and knowledge of husbandry to fasting Adam; in FW I, viii, HCE becomes a city builder not a farmer, so we may assume that Michael's treasure of fertility is permanently possessed by Anna Livia.

She is healed of barrenness, rises in her own estimation (compare *Letters*, II, 72). Before swan-devil-angel, she had slight sexual encounters with country boys. But now, after important mating, she falls out of the rural mountains and down to Dublin (black pool).

204.21–216.5

Dublin revisited. Adam's fall gets known about and his children, the rabble, mock him. I assume that the mocking is also the Devil (Man's accuser, Man's Thersites), for Anna Livia swears to have revenge on the children. She dresses up like Hera wheedling Zeus (q.q.v.), and gets her husband's permission to go out for a little. To lull any suspicion that

she is Pandora, a Greek bearing gifts, she dresses up as a dowdy charlady, a figure of fun, and steps out into Dublin harbor with a bag of presents which she distributes (see Nemesis) to her children—ills the flesh is heir to. Death, disease, cold, misery, and exile (see Angus the Culdee)—the children of Satan accept these gifts or letters from their delusive mother. Too late, they run from “her pison plague” (*gift* is Danish “poison”; Pison is one of the rivers of Eden).

The washerwomen, bringing forth in pain (213.17–19), laboring in cold (214.24–28), represent Eve’s scandalmongering children; they hear the first Christian bell in Ireland (see *Finnuala*), promise of a new form of life; but Christianity is another delusive gift, for the washerwomen are metamorphosed into a tree and a stone (q.v.).

“Anna Livia Plurabelle” is immensely shallow and pretty—lots of charm laid over grim tricksiness. It is a woman-satisfying account of how a woman, enjoying her freedom hugely, triumphed over enemies, brought death to her children. Can woman be free as long as she is criminal and complacent?

BOOK II, section i (219–259) “The Mime of Mick, Nick and the Maggies”

The scheme of the piece . . . is the game 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 rhythms taken from English singing games. When first baffled vindictively he thinks of publishing blackmail stuff about his father, mother etc etc etc. The second time he maunders off into sentimental poetry of what I actually wrote at the age of nine: “My cot alas that dear old shady home where oft in youthful sport I played, upon thy verdant grassy fields all day or lingered for a moment in thy bosom shade etc etc etc etc.” This is interrupted by a violent pang of toothache 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 Edgar Quinet which I already refashioned in *Transition* part one beginning “since the days of Hiber and Hairyman etc.” E.Q. says that the wild flowers on the ruins of Carthage, Numancia etc have survived the political rises and falls of Empires. In this case the wild flowers are the lils of children. Note specially the treatment of the double rainbow in which the iritic colours are first normal and then reversed.

Letters, I, 295⁶

6. The fit is thrown at 231: poetry, toothache, fit come, like the blackmail stuff after the first baffling on 225, and before the second, 233. After the second baffle Shem goes to hell, reforms and, in his father’s pretended person, defends his father.

It is my infirm opinion that the fit is the turning of Shem-Glugg into an ass (q.v.). “The Mime” was first called “Twilight Games.”

. . . the books I am using for the present fragment . . . include Marie Corelli, Swedenborg, St Thomas, the Sudanese war, Indian outcasts, Women under English law, a description of St Helena, Flammarion's *The End of the World*, scores of children's singing games from Germany, France, England and Italy . . .

Letters, I, 302

FW is a dream, but it is not always night in dreams. In Book I most important events are by day; night falls at the end of "Anna Livia." Book II takes place between 8 and 12 P.M.; it is midnight at the start of Book III; it dawns in Book III, iv and is 6 A.M.; in Book IV it is still dawn, the sun is awaited. All parts of FW are affected by their hour, even shaped by it.

"The Mime" catches the twilight texture of childhood, children at their sportive, sinister game "Angels and Devils" (q.q.v.) which might well be called "The Colours of Good and Evil." Irrational, they communicate mostly by gesture at an hour when gestures cannot well be seen; they guess at colors and flowers when colors fade, flowers close. At last comes Doomsday the Ogre and puts an end to games.

The Devil (black Glugg or Shem, q.q.v.) longs like Marie Corelli's (see Mackay) sorrowful Satan, for love of a good woman. He tries to guess "heliotrope" which is a flower, gem, color—and his sister Issy who is sometimes one, sometimes seven (q.v.) spectra or rainbow "girls." But for all Issy's hints, Glugg does not guess right, does not "take the cake," find out his Maggy (q.v.) or *madeleine*. He may fail because, like Proust's (q.v.) "little band" the seven present a teasing problem in transvestism; he may fail because there is no real sun in the sky, only a pretender to the part, Angel Chuff or Shaun (q.q.v.)

I do not understand the guessing, nor Joyce on optics, but by the dawn's early and uncertain light (colors reversed from twilight), Shem-as-St-Patrick (q.v.) finds a "practical solution" to the problem of woman-and-color (see 611–613; see *Letters*, I, 406).

Issy-and-seven are dissociating parts of a young personality, perhaps like Lucia Joyce (q.v.), whose father got her to make many-colored "lettrines" out of the initial letters of FW II, i and ii. Issy is also a replay of Gerty MacDowell-Nausicaa, sitting in the twilight, deserted by Reggy Wylie—"Poor Isa sits a glooming so gleaming in the gloaming . . . Hey, lass . . . Her beauman's gone of a cool" (226.4–7). As in *Ulysses*, there are twins, games, girls who exhibit themselves while an adult male looks on. "The Mime" seems to me a dream replay of that dreamy chapter "Nausicaa"⁷ (q.v.).

7. In FW the use of *Dubliners*, *Portrait of the Artist*, *Exiles*, and *Ulysses* (especially *Ulysses*) is downright eerie and needs to be defined.

In "The Mime" Joyce used *The Golden Bough* and Norman Douglas's (q.v.) *London Street Games* (Mr Hodgart showed those on 176 are mostly from Douglas). Fraser and Douglas hold that games like "Angels and Devils" are survivals of fertility rites. Issy (and seven) is avid for sex, does all she can to rouse the twins; but Shaun is too pure; Shem, though he wills sex, cannot. The girls laud Shaun for purity, deride Shem for incapacity.

"The Mime" is not, however, a failed fertility rite, for the father has watched from the start (219.13). As in "The Wake" (27), as in the "Prankquean (q.v.) Episode" (21.5-23.15), he starts up, roused by the nautch girl, dancing (253.32-36). These are the seven girls that Anna Livia taught to dance and called in (when she had failed) to quicken her passive husband (compare 200.18-27 with 256.2-11, 257.3-5). As we saw in "Anna Livia Plurabelle," these are the colors and girls out of which the human artist creates.

Burrus and Caseous (q.v.) preferred war to the recreation of the warrior, and so lost the girl to the father. In fear of the father's thundering anger, the sons flee like Vico's plebs and like the plebs return, abase themselves, proclaim their father's greatness, beg mercy and admission into house and family (257.27-259.10).

The game-rite is also a play, "The *Mime* of Mick Nick and the Maggies" (q.q.v.), presented by a troop of child actors (boygirls girlboys) who rival their elders like the "little eyases" of *Hamlet*. Like the old guild players, the troop moves from street to street and fetches up near the father's inn (q.v.), which is on the Liffey in Chapelizod (q.v.). Inside the inn more plays will be written and acted. Indeed, the four chapters of Book II are a cycle of plays, taking Man from the impotence of childhood (Mystery Play) in "The Mime" to the impotence of senility (Grand Opera) in "Mamalujo."

"The Mime of Mick Nick and the Maggies" is a play about dubious battle on the plains of heaven. Nick-Glugg-Shem (q.q.v.) is the rebel who presumes to seize his father's prerogative of sex-creation; Mick-Chuff-Shaun (q.q.v.) is the pure, sexless angel who opposes the Devil, but, as in *Paradise Lost*, is not strong enough and makes it necessary for the father to intervene decisively in the battle. Both sons run in fear of thunder, but Michael is sure he will have heaven and his brother be "havonfaeled." As God-or-Adam, the father takes the girl who is his own creation and, the next section tells us, "maker mates with made." This is one of those masculine concepts like *Vergine madre, figlia del tuo figlio, lumile ed alta più che creatura . . .* And it makes a woman's head go round.

BOOK II, section ii (260–308) “Night Lessons”⁸

The part of FW accepted as easiest is section pp. 104 ff. and the most difficult . . . pp. 260 ff.—yet the technique here is a reproduction of a schoolboy’s (and schoolgirl’s) old classbook complete with marginalia by the twins, who change sides at half time, footnotes by the girl (who doesn’t), a Euclid diagram, funny drawings etc. It was like that in Ur of the Chaldees too, I daresay.

Letters, I, 405–406⁹

260.1–266.19

Youth and ignorance defeated the sons in “The Mime.” At the beginning of “Night Lessons,” the sons are lost and consult a map of Dublin (learning geography?) so as to find the way back to their father’s inn, the “pint of porter place.” Their aim is to placate him, as they did at the end of “The Mime,” placate, then overthrow him. The way to the inn is a cycle of learning, by which, in the Viconian nature of things, they come to the time of overthrowing Father. (This time comes in the next section when, after a fashion, they go boldly into his bar, take girl,

8. According to Mr Litz, Joyce published 260–275 and 304–308 under the title *Storiella As She is Syung* (see Jung); 282–304 was informally called, first “The Triangle,” then “The Muddest Thick That Was Ever Heard Dump.” Under this second title it was published along with “The Mookse and the Gripes” and “The Ondt and the Gracehoper” (q.q.v.) in *Tales Told of Shem and Shaun*.

Book II, ii the the tenth section of FW and much is made of ten.

9. *OED* says a “class-book” is “a book used in class-teaching.” The children are, then, studying in and scribbling on the pages of an old textbook or textbooks. Joyce specially calls it a “classbook” because the boys are Vico’s (q.v.) plebs, seeking to gain knowledge to use as a weapon in the class-struggle.

As to the slippery question of which twin glosses which margin and when, I am pretty sure it goes like this:

First Born Son		Younger Son		
□	Shem–Cain	260	287	Shaun–Abel Λ
		Half 287	Time 293	
Λ	Shaun–Esau	293	308	Jacob–Shem □

Shem’s glosses are those of a brash schoolboy; Shaun’s are copied down from his pedagogue(s). A distinct advance from brawn to brain, from murder to trickery, is marked by Shem’s movement from the role of Cain to the role of Jacob—this is, after all, an educational chapter. By a trick taught him by his mother Rebecca, Jacob stole Esau’s birthright, overthrew the plans of his father, and all this without striking a blow; it makes Jacob something like the perfect Joycean hero. For “Night Lessons” a principal source is Genesis 4, 25, 27, 28.

shoot father—a scene enacted in a thousand Western movies: young gunslinger does down old bastard.) Knowledge, they see, is power. (Shall we study Einsteinian mathematics? triangulation? What is the name of the secret watcher at the bend of the second stair?) Till they get right knowledge, the boys must dissimulate, go in fear “natural, simple, slavish, filial.” But their time is not yet, and when their father calls them into his place, his inn, they avoid encounter, linger along the Mother Liffey, go upstairs to the “studiorum” where their sister sits and knits. (By Vico’s account, plebs were let into the city, or civilized life, if they accepted the status of sons.)

266.20–272.8

The boys are obsessed with the past because it contains the mating of their father and seven-colored sister. To their awe-struck gaze, maker mates with the seven (q.v.) wonders of the ancient world (261.10–19), mates as Ainsoph (q.v.; see also Adam Kadmon) with his emanations (261.23–262.19)—mythic and fertile conjunction. Sojourn along the Liffey fixes their interest in the feminine; and before settling down to their masculine learning, they consider the education their mother gave their sister to make her a dish for a god. In II, ii, Issy’s principal roles are Leda and Alice Liddell (q.q.v.), so I should perhaps say a dish for a god and a mathematician. It is useful to think of II, ii in terms of Yeats’s “Leda and the Swan” and “Among School Children.”

272.9–281.29

The mother urges the children to leave the haunted past, learn how to fight for themselves as at *Waterloo*, how to praise the fallen father at his wake. First, they must learn their letters (272.9–278.24).

(Letters were established as wicked when Mutt and Jute (q.v.) muck around in the dung-heap, find and use the alphabet (15.28–19.30)—an act equivalent to eating of the tree of knowledge. To know Earth, our “geomater,” to raise a mess of pottage, distill whiskey from grain, to build a city out of mud—these are acts of creation, rivaling the jealous, angry father. The stories of Cain and Abel, Jacob and Esau teach: right filial behavior consists of purveying cooked meat to the father, human or divine—this is virtue, this is slavery; wrong filial behavior, the behavior of a free man, is knowing Earth the mother—hunters are preferred to husbandmen—. Put it another way—the females of the tribe belong to Father.)

Shem knows his letters, for he is the Devil, or the Devil’s son, Cain (q.q.v.). Issy knows her letters because she has eaten of the fruit, and she proves her knowledge when one part of her dissociated self (see

Sally) writes a mash note, thanking the professor who taught her to err (279.note 1); the other part of her personality writes a model letter, modeled on the letter from Boston, Mass. (280.1–281.3). Their mother has told the boys to know the young female heart; from Issy's letters they could learn her heart is a pearl, a flower, a cloud (see Nuvoletta); but like Brutus and Cassius, Othello and Iago, Cain and Abel (q.q.v.), the boys make war, not love, show more concern with fighting each other, fighting their father, than with a girl's heart (281.4–29).

282.1–287.17

If Issy-Eve and Shem-Satan know letters, Shaun-Adam does not. "The Mime" shows Shaun to be unmoved by females; and the right marginalia of 260–287 shows Shaun simply reproducing the comments of the pedant(s) who teaches him, just as Milton's Adam reproduces the lectures the angels give him. With tears (sorrowing Satan) but pep, Shem takes on the job of subverting the pedant(s), by teaching his own knowledge to Shaun. Shem's marginalia show him a crude, jeering, uneducated hobbledehoy; intent on nothing but his brother's destruction, careless of the fact he—Shem—will himself be destroyed because he is playing the roles of those born losers, Satan and Cain.

Shaun-Adam-Abel can count on his fingers, but is a bad hand at algebra and geometry, reducing any problem to "aosch" or "chaos"—no creator he. He asks his brother to do a problem for him: "Concoct an equoangular trilitter . . ."—construct an equilateral triangle.

Shem agrees, tells Shaun to begin by drawing two circles on mud taken from the mother Liffey. (Maybe 286.25–287.17 is the ritual instruction of a brickmaker, mason, Freemason.)

An equilateral triangle is a geometric figure; a letter of the Greek alphabet (Delta or Δ , q.v.); apex up, it is a sign of the Trinity; apex down it is the female counterpart of the phallus; it is Anna Livia's sign (q.v.) and Joyce's informal sign for FW I, viii, and it stands at the beginning of that section, 196; "delta" is also an alluvial deposit at a river's mouth, and in FW this delta is the mother's dung-heap. "Take mud, take mother," says Shem the agriculturist to his brother the hunter-butcher-cooker. Feudal lords do not want their earth taken by vassals.

287.18–292.35

The lesson is broken up by a Latin message from the Liffey, aiming to educate Shem as Rebecca educated Jacob in the fine art of overthrowing brother and father. The summons is again: leave the past, move into the future for which omens are good. She quotes the priests, Vico and Bruno (q.q.v.) to the soothing effect that: everything flows like a

river; what was in the heap (i.e., letters, knowledge, tools of power) will remain in the river; everything is recognized at will by its opposite; every river is embraced by rival banks. It is a summons to move out of the mutually destructive play of Cain and Abel and into the play of Jacob and Esau. They do move.

The Latin is part of a long sentence of seven clauses and deals (like 3.3–14) with people who come over the sea to Ireland—e.g., Tristan, Patrick, Parnell (q.q.v.)—and baffle the natives entirely by the peremptory, contradictory nature of their teachings. “Wear shoes to church,” says one invader, “Give me a bath with your bare female hands,” says another. Now invader courts, now is cold, now teaches Catholicism, now strangles Catholics. Yet the opposed teachings are expressed by *seemingly* the same man—all invaders look alike to the oft-invaded, I suppose. Throughout the paragraph, comparison is made between invaded country and the girl who doesn’t change sides at half time. She remains willing to please but baffled by the identical twins who change places in this comedy of errors: “Be a mother!” “Be a whore!” “Be a spool of purple thread!” She—call her Cathleen Ni Houlihan or *das Ewigweibliche*—is not here the victim of deliberate male unkindness, for when the boys have changed sides at half time (halfway in II, ii, halfway through FW) they are fond of her as ever. No, she is merely bewildered, like those rats in maze to which opposing orders are issued; she is pushed around by nothing more alarming than opportunist males getting themselves out of untenable positions by applying the historical psychological determinism of the priests Bruno and Vico. Viconian cycles intersect (see diagram, 293) and it is time for the twins to further their education by exchanging roles. Bruno said: “. . . every power in nature must evolve an opposite in order to realize itself . . .” (*Letters*, I, 225). For the purposes of FW, the change at 287–293 is a permanent change (see Dives and Lazarus) and it is correctly placed in a teaching section, for, as Yeats says in “Ego Dominus Tuus,” book learning is as nothing, compared to being “the most unlike, being my antiself.”

293.1–304.4

The geometry lesson resumes, the same differently, from 286–287. Under pretense of teaching Euclid (Book I, Prop.1) Shem guides Shaun on a tour of their mother’s genital geography (see Pascal, Meno). Shem leads Shaun astray, to the wrong place (299.13–14) but whether the wrong place is moral, mathematical, Dublinian, sexual, or all those, I don’t know. (*Ulysses* teaches us: Be precise or don’t speak about anatomical location.) The map of the tour is, I guess, the diagram on

293. It has lots of meanings—Christian, Kabbalist, Masonic, Platonic, Neo-Platonic, Hermetic, Viconian, Brunonian, Yeatsian.¹⁰ It is the two halves of FW, circling into each other. Mr Hart has shown that, as of 293, Shem's is the left, Shaun's the right circle, or, at any rate the circles are the roads through FW (and all the world) which bring the brothers to the place where they exchange roles and collaborate (in the diagram, in the text) in order to construct the triangle. Virtue lost, knowledge gained, they have found their way to their father's guarded place and have laid hands on woman; they have built with earth, solved the constructing of the "trillitter."

They collaborate also on the forging of a letter, meant to prove Shaun does indeed know how to make letters, including the D(ear). I am unclear about the ins and outs of this trickery, but I think it goes like this: Shaun does know his letters but begins his career of hypocrisy by denying the knowledge and saying his brother knows. Shem scribbles a letter which is a Faustian pact with the devil, and contains an offer from Esau-Shaun to sell his birthright for a mess of pottage. Shaun signs the letter but proves he can read by signing his brother's name. Shaun's addition to the letter is full of misspelled words (see Pigott) that give him away. Shem mocks the poor forging by writing a lot of names, all misspelled. Shaun knocks Shem down.

304.5–306.7

Shem does not return the blow, which makes him see rainbows, and recalls his little rainbow sister who has watched the fight, dreaming of her father. The boys offer her advice on charm and deportment. They make common cause remembering they have yet to meet the father who will offer them his "Noblett's" (q.v.) prize—poisoned sweets or TNT. Against this danger, they are "singulfied."

306.8–308.30

The father comes in to ask—what have they been learning? Natural, simple, slavish, filial, lying, they answer: "Art, literature, politics, economy, chemistry, humanity" which makes an acrostic of the initials of the parents they have in fact been studying. Their father sets them a composition to write, meant to express, no doubt, Nobel's (q.v.) dynamic sense of idealism. But they excuse themselves—time's short, tea's waiting. After tea, the children concoct a "trillitter" or night-letter signed by the three of them. It seems to wish their parents Merry Christmas, but, in fact, wishes them dead. It will accompany the pres-

10. Many technical terms from *A Vision* (first edition, I think) are used in II, ii, and Issy is steadily linked to Leda (q.v.). Does Joyce mix Yeatsian gyres with Viconian cycles?

ent (309.11–310.21) of an infernal machine or television set, designed to convey their murderous wish to their father (compare Hamlet's use of the "Murder of Gonzago," Ulysses' use of Trojan horse). It is noteworthy also that the letter is signed "jake, jack and little sousoucic," which makes JJ and S or Jameson's whiskey (q.q.v.), the brew that overturned Tim Finnegan.

BOOK II, section iii (309–382) "Scene in the Pub"

. . . McCann's (q.v.) story, told to John Joyce (q.v.), of a hunchbacked Norwegian captain who ordered a suit from a Dublin tailor, J. H. Kerse of 34 Upper Sackville Street. The finished suit did not fit him, and the captain berated the tailor for being unable to sew, whereupon the irate tailor denounced him for being impossible to fit.

Ellmann, *James Joyce*, 22

. . . his father's story of Buckley and the Russian General . . . Buckley . . . was an Irish soldier in the Crimean War who drew a bead on a Russian general, but when he observed his splendid epaulettes and decorations, he could not bring himself to shoot . . . He raised his rifle again, but just then the general let down his pants to defecate. The sight of his enemy in so helpless and human a plight was too much for Buckley, who again lowered his gun. But when the general prepared to finish the operation with a piece of grassy turf, Buckley lost all respect for him and fired.

Ellmann, *James Joyce*, 411

He then narrated the story of Buckley; when he came to the piece of turf, Beckett (q.v.) remarked, "Another insult to Ireland."

Ellmann, *James Joyce*, 411, note

HCE's pub, inn (q.v.), or theatre goes by almost as many names as he does, but it is the "pint of porter place" that his sons avoid till they become strong and clever. In the pub, innkeeper and customers spend the hour before closing time, watching two plays (Shem's?) and a musical program on a TV set. This is the set given the father by his determined children (309.13–311.4), certain invaders of Ireland. I take the TV set to be a warning, a challenge, and also a Jacob-like trick, a Trojan horse, Hamlet's mousetrap.

The TV plays are *The Norwegian Captain* (q.v.), *How Buckley* (q.v.) *Shot the Russian General* (311.5–332.9; 337.32–355.7). These and the music are about the overthrow of the father by, respectively, Shem, Shaun, Issy. Shem takes his father's daughter from him; Shaun shoots him dead; Issy, a moon priestess (like Norma, q.v.), castrates him.

Thereafter—in "real" or not-TV life—HCE's sons come knocking at the door, singing another version of "The Ballad of Persse O'Reilly"

(q.v.—see also Tenducci); his daughter comes to say she's off with a young man (370.23–373.12). The sons capture HCE, mock, threaten, taunt, try him, beat him up for his sins—compare Falstaff, Socrates (q.q.v.)—(373.13–380.5).

Alone in the pub, HCE plays Roderick O'Connor (q.v.), last native king of Ireland, who was overthrown by the Anglo-Norman invaders. He drinks up the guest's leavings, falls from his throne dead drunk. Anna Livia shelters him after his fall; as the stout ship *Nansy Hans*, she bears him by starlight over the sea to "Nattenlaender" (380.6–382.30). This is a set piece—Death and the Old Man—and it balances Death and the Old Woman (619–628). For old man, old woman, death is going out to sea (q.v.), with dawn lighting up the same church windows (382.11).

The Norwegian Captain is a comedy of love-intrigue, and I cannot follow the ins and out of the intrigue, much less explain the significance of the ill-fitting suit (suit as clothes—see Peter Jack Martin? suit as courtship?) The story is about a wild pagan sea-rover (all Ireland's Viking invaders) who steals the daughter of an Irish innkeeper, the Ship's Husband (q.v.), from her father and from a rival suitor, Kersse (q.v.) the tailor. By some female stratagem, the captain is reluctantly converted to landlubber, Christian, Irishman, becomes a respectable husband and father. The Ship's Husband reconciles him and Kersse. The captain is hunchbacked, called Humphrey, and the girl is Anne; they recall, therefore, the courtship of HCE and Anna Livia (compare 197, 624.27–30), and the play warns the father (the TV-viewing innkeeper, not the innkeeper in the TV play) that, as he took a daughter, so his daughter will be taken. The marriage of captain and daughter is an outburst of joy, peace, fertility for Ireland.

How Buckley Shot the Russian General (a rerun of events at Waterloo) has a *fabliau* feeling, but is also filled with pity and terror for the son who shoots (say he is Brutus or Prince Hal, q.q.v.), for the father who is shot (say he is Julius Caesar or Falstaff, q.q.v.). Freud comes into it too, for Buckley, who kills for the honor of Ireland, also kills a father and the totem ancestor, the uncanny deer, bull, white whale that haunts men's dreams and is even more precious than the trigger finger.

When *Buckley* is over, the customers say Buckley was right to shoot and the innkeeper agrees (355.8, 21), thus finding against himself—Guilty, but fellow culprits . . . (363.20). And after the fellow culprits, customers, sons, have attacked him, he drinks hemlock and falls from his throne. "All men," Anna Livia says, on another occasion, "have done something. Be the time they've come to the weight of old fletch."

BOOK II, section iv (383–399) “Mamalujo”

Many thanks for your letter and kind appreciation of the foursome episode. It is strange that on the day I sent off to you a picture of an epicene professor of history in an Irish university college seated in the hospice for the dying etc after “eating a bad crab in the red sea . . .”

Letters, I, 205

The story-tellers are old and their imagination is not the imagination of childhood . . . his mind is feeble and sleepy. He begins one story and wanders from it into another, and none of the stories has any satisfying wholeness . . . (and) sets forth . . . the fulness of its senility.

Joyce, “The Soul of Ireland”¹¹

“Mamalujo” (q.v.) is short and collective for Matthew Mark Luke John (see *Four Evangelist*, *Four Masters*) or Matt Gregory, Mark Lyons, Luke Tarpey, Johnny MacDougal (q.q.v.). These dreadful old creatures from before and after the flood are the proximate cause of Beckett’s (q.v.) ancients. Always in FW they are old and discordant, but they are oldest here, of a monumental senility. By their peevish, lunatic flux of memory, they shrink historical discipline into something monstrous, small, creeping. We have seen them as judges, censors, law-givers, as Repression, holding down Adam when he would rise with a shout; and we have seen Repression’s other face (94.23–96.24, 140.15, 141.7)—lewd, envious, hypocrite, mean like the Elders (q.v.) in *Susanna*, like the four old barons in Bédier’s *Tristan and Isolde* (q.q.v.) The Four are the voyeur, the poisoned imagination of FW.

In “Mamalujo” they are the muttering waves (q.v.) of the sea (q.v.) across which the ship moves from Ireland. On the ship, “on her husband’s yacht,” are Tristan and Isolde, leered at, spied on by the impotent, dissolving Four who collectively make up the viewpoint of Mark of Cornwall (q.v.).

This audience is treated to a copulation so luscious, perfect, stylized, improbable as to banish (one would have thought) love, death, and pornography from the printed page forever. The sight, however, revives the old men somewhat, and in turn (representing the four provinces, q.v., of Ireland) they serenade Isolde—first propositioning her—then claim like the Elders to have had her already.

Book II begins with childhood, ends with second childhood.

The important source for Tristan and Isolde here and elsewhere in FW is not Wagner (q.v.; see also Mildew Lisa) but Bédier (q.v.), whose

11. Joyce’s review of Lady Gregory’s *Poets and Dreamers* (reprinted in *The Critical Writings of James Joyce*, p. 102) is an important comment on “Mamalujo.”

nervous, mannered naïve narrative Joyce put to amusing use—a sort of anti-Wagner use? A hundred details of “Mamalujo” are cleared up by reading Bédier.

What’s not in Bédier is the identification of Tristan, who stole away an Irish princess, and Amory Tristram (q.v.), who stands for all the invaders who stole Ireland because her own men offered a girl no more comfort than the senile Four. Once the Four have seen Ireland embraced by the Stranger, they beg her to come to them; and it is bitter and funny that Joyce associates the serenading Four with those eminent authors—George Moore, AE, Shaw, Yeats (q.q.v.). Yeats’s proposals to Maud Gonne (q.v.) and her daughter, Iseult, are specially mocked.

Joyce was always aware of the hurt of the Irish male at the sexual success of the conquering Stranger. See the Robert Emmet (q.v.) part of “Cyclops”—rebel dies for Ireland, his girl marries rich Englishman. See also the story of the bull, *Laudabiliter*, in “Oxen of the Sun.”

BOOK III, section i (403–428) First Watch of Shaun

... Shawn ... is a description of a postman travelling backwards in the night through the events already narrated. It is written in the form of a *via crucis* of 14 stations but in reality is only a barrel rolling down the river Liffey.

Letters, I, 214¹²

This section is a dialogue between an Ass and Hermes (q.q.v.), Shem and Shaun. If it is a *via crucis* traveled backwards—a black *via crucis*, it is also the way traveled backwards by Hermes (q.v.) when he stole the heifers (q.v.) of his brother the Sun (q.v.). As in “Oxen of the Sun,” the cattle—stolen, butchered, sacrificed to the gods—are feminine fertility of Ireland, the young girls of III, ii to whom Shaun-Hermes preaches chastity on earth, license in heaven. Note that throughout III, i, Shaun gorges on every delicious food and drink, for it is pre-Lenten carnival time, anciently an orgy of rich feeding in Europe; but specially and most sinisterly, Shaun eats and eats beef-steak or the girl-cows he has butchered. Shem-Apollo (disguised as Ass) puts questions like a detective, aiming to get Shaun to betray his crime.

Homer’s (q.v.) “Hymn to Hermes,” probably in Shelley’s (q.v.) translation, is a principal narrative source of III, I,ii, iii, perhaps of all

12. Book III, sections i and ii were once one section; I am sure the *via crucis* extends across both i and ii, and maybe across iii as well. Book III, iv has never seemed to me to be about Shaun.

Book III. Hermes was anciently identified with Mercury,¹³ Thoth ("Weight"), Hermes Trismegistus (q.q.v.); and like St Michael (q.v.), Hermes was a leader of souls, persuading them to death by his powers as god of rhetoric.

As a backward-traveller on the *via-crucis*, Shaun is also Antichrist (q.v.), the Christian's "false messiah" or "ape of Christ," a wizard (the hour is midnight) who claims to perform all Christ's miracles but cannot get into heaven. Note that at the end of III, ii, Shaun tries to fly to heaven or America and cannot. The ass, I think, is Christ disguised (see Jerry, Jerry Godolphin) and is Apollo (q.v.) the sun-god, hidden, under dark cloud by night. (Dante identifies God and Apollo—*Paradiso* I, 13).

Shaun (Juan in the next section) has a physical appearance (I always see him as a plump, amorphous angel like Guido Reni's St Michael) that is modelled on John McCormack (q.v.), who (like Shaun and Hermes) grew very fast, won all hearts by his singing—charisma at its damnedest. In III, i, Shaun also owes much to Shaun the Post, Gogarty, Byrne, and Wyndham Lewis (q.q.v.).

409.8–419.11

In Homer's "Hymn" (a cheerful poem) Apollo knows from the start that Hermes is the "heifer-stealing schemer," but it takes Apollo a long, laborious time to get Hermes to admit to carnal knowledge. Hermes dodges and protests, summons up charm and baby talk, swears solemn oaths. At last, showing how clever he is, the "subtle, swindling baby" of a cattle rustler leads Apollo to such of his cattle as are still alive.

Similarly in III, i, the Ass puts to Shaun the Post a series of needling questions, designed to get Shaun to admit knowledge of letters, of the sexual female letter Delta (q.v.), knowledge Shaun gained and then denied in "Night Lessons." Shaun eats and grows, shows himself conceited, merciless, prudent, but no, no, no, he knows nothing about money or sex—no, no, no, he never spent it! Some day he will write a defense of himself, a "savings book," dedicated to Swift's Stella (q.v.), a woman killed with coldness. In "The Ondt and the Gracehoper" (q.v.), a companion piece to "The Mookse and the Gripes" (q.v.; see also Dives and Lazarus), Shaun is the prudent Ondt who forgoes girls in this world so he can have houris in heaven.

13. Buck Mulligan is the Mercury of *Ulysses* where in "Oxen of the Sun" (395–396) he has a scheme for stealing and engrossing the women of Ireland. Mulligan's scheme follows hard on the dialogue of the bull Laudibilter (393–395) who also engrosses all the women of Ireland, renders them sterile.

419.12–424.22

The ass still presses Shaun to admit he carries a fertility letter and knows what it means. Won't Shaun explain the letter? No, it is all Greek (Delta) to Shaun, but he knows the letter is dirt, trash written by his mother and his brother. (Here the letter begins to sound like a contraband copy of *Ulysses*. "... one Dubliner . . . has his copy enclosed in an empty Guinness [q.v.] stout barrel and . . . conveyed on a barge across the Irish sea and up the Liffey." Gorman, 304.) Shaun says the letter is addressed to HCE, but the address is always wrong or HCE from home. But, Shaun, haven't you used language as bad as your celebrated brother's? Shem is notorious, rather, for putting his mother up to letter-writing and for saying the letter is partly Shaun's work. How could that be? Well, it is partly my work, Shaun says, Shaun's are the good parts and Shem remade those into evil, and Shaun will excommunicate Shem. Why? For his "root language" (rude and rood—ur language, improper language, divine language) of the thunderpeal.

424.23–426.4

Shaun has claimed to know only the good of letters. Now (424.17–22) he puts his foot in his mouth and imitates the root-rude-rood thunderpeal. You could do almost as well yourself, Shaun? Shaun now boldly claims to be sole author of the letter, of letters (since the change of roles in II, ii Shaun has taken on the part of Thoth who invented letters), Shem stole letter(s) from him.¹⁴ Shaun, you are so brainy, you could write worse letters than your brother? I could write worse, I might do it, but it is too much trouble, and I swear I will send to the fire anyone who would try to set my mother on fire (on fire sexually by way of a pornographic book?).

426.5–428.27

Shaun has admitted his criminal knowledge. Now he weeps for his dear old mother as he stands on the three-legged stool, which, Grose (q.v.) says, is cant for the gallows. The noose is around Shaun's neck, his wrists are tied, but he escapes (compare 426.5 ff. with "Hymn to Mercury," 545–554), for the very weight of his barrel pulls him over and he rolls backward down the Liffey, bound for a career as a remittance man in America. Shaun will return—all Ireland prays it, including his brother—Shaun was our darling.

14. Stanislaus Joyce, Wyndham Lewis (q.q.v.), and I should guess others, accused Joyce of having used their literary inventions without leave. Lewis said his *Enemy of the Stars* (q.v.) supplied certain dramatic techniques of "Circe" (q.v.).

(Shaun is a barrel of Guinness Export Stout, an alcoholic beverage, bound for a "dry" land where alcoholic beverage is prohibited. And Shaun is a barrel, containing *Ulysses*, which is prohibited. Cattle rustler becomes bootlegger, becomes booklegger, I suppose.)

BOOK III, section ii (429–473) "Second Watch of Shaun"

... Shaun, after a long absurd and rather incestuous Lenten lecture to Izzy, his sister, takes leave of her "with a half a glance of Irish frisky from under the shag of his parallel brows." These are the words the reader will see but not those he will hear. He also alludes to Shem as my "soamheis" brother; he means Siamese.

Letters, I, 216

The "Second Watch" is mostly the Eighth Station of the Cross: Jesus speaks to the Daughters of Jerusalem. It is also Hermes (see above, III, i) stealing and butchering Apollo's heifers while his brother the Sun is asleep. It is also John McCormack's (q.v.) farewell to the operatic stage, singing a muddle of *Don Giovanni* (q.v.) and that Bachward *St John Passion*.

Shaun—now called Jaun (q.v.)—is a barrel, leaking the hot air of rhetoric (see Gorgias), and his nonsense affects young women like a dose of Dionysus (q.v.). Juan is compounded of Don Juan, Henry VIII, Swift, Othello, Jack the Ripper (q.q.v.)—"the killingest ladykiller all by kindness." Because he does not give himself and preaches chastity to a sister, he is Sts Benedict, Jerome, Kevin, Patrick,¹⁵ Pascal, Laertes, etc. He is the god or demon of darkness, winter, infertility, a carnival figure of Lent; and he is still Shaun the Post, John McCormack, Anti-christ, Hermes who leads souls to death, all by kindness. A coquette—beautiful, chaste, something like Krishna (q.v.) among the cow-girls, he preaches while leaning against a blonde policeman (see Man Servant) who is dead drunk and buried upright in the soil—log, cross, herm, phallic symbol?

It is Lent (till 453.36). Juan's audience is composed of twenty-nine (q.v.) hysterical girls, doting maenads, hens (q.v.; see also Bacon), heifers, February (q.v.; see also St Bridget girls); or, to be precise, they are twenty-eight daughters of cold, infertile February, twenty-eight

15. In the *Tripartite Life* (a quaint and nasty book) Patrick, when a slave in Ireland, was forced by his master to marry an unknown girl. All his wedding night, he preached chastity and discovered in the morning that his bride was his missing sister Lupita (q.v.). In another story, he came on a sister, saw she was pregnant, drove a chariot over her till she died.

Patrick's chaste wedding night ties onto the wedding night of Tristan and Isolde of the White Hands (q.q.v.).

phases of the chaste moon. The twenty-ninth girl is Jaun's sister, Issy, and it is to her he addresses his plea for chastity and a spiritual love reserved to him alone. Issy is, however, a leap year girl and chooses for herself.

431.21–457.24

Juan's sermon or lecture or letter or "savings book," dedicated to Swift's dead, cold Stella (412.30–413.26) entirely justifies his boast (425.9–31) that he can and will write worse letters than his brother. It is based, Juan says, on the advice of Father Michael (q.v.), "niver to, niver to, nevar" (203.36), which was uttered at the moment Father Michael gave way to feminine lures; and its words, Juan says, are "taken in triumph" from Shem (433.7–9). All is derivative, all tends to the mode of thought usually called Manichæan, i.e., hatred of the physical world and determination to see that it comes to an end, by chastity and/or by ceasing to be fruitful and multiply.¹⁶ This is a principal theme of Hermes Trismegistus (q.v.), whose works—those I have read—are remarkable for want of intellect.

It has been established that Juan knows Delta, or the sexual nature of woman. To his young girl audience he exhibits and corrupts the knowledge, so as to make equilateral triangle, Cross, and Ireland not fertile, wasted as by the bull of Farmer Nicholas (see Mookse, Breakspear) in "Oxen of the Sun."

Infertility is the plea of the devil, say the authors of *Finnegans Wake* and of *Paradise Lost* (X, 979–1046). Out of personal greed and preference, Jaun urges chastity on Ireland's women; and what is infinitely more indelicate, he urges it as a matter of prudent calculation: Give up boys in this world and enjoy ME, prize of all eternity, hereafter.

457.25–461.32

When Jaun stops talking, Issy agrees with every word he said. As Veronica (sixth station of the Cross) she gives him a handkerchief as pledge of faithful love; it turns out to be a letter to Shem, asking him, while Shaun is away: "Coach me how to tumble, Jaime . . ." Love here and hereafter will do very well for Issy.

16. Like "The Waste Land," *Ulysses* and *FW* are predicated on the ancient proposition: physical fertility and spiritual fertility are interchangeable counters in the literary game. Can these counters bring esthetic response from citizens of a world committed to zero population growth? There is no use saying Joyce didn't know what overpopulation means. The Irish did know and before the rest of western Europe. "In 1845 the population had swelled to 8,295,061, the greater part of whom depended on the potato . . ."

461.33–468.22

Jaun makes the best of this betrayal by pretending he always intended to leave behind him, as consoler, the Holy Ghost or Shem (here also acting Simon of Cyrene and David to Jaun's Jonathan, q.q.v.). Jaun then acts pander or marriage broker and with most vulgar heckling, urges Shem and Issy into each other's arms, promising he will always be right there, beside their nuptial bed. Jaun failed to strike down sex in a vital girl, but men are sensitive plants, and shame, the Irish "national unbloom" comes "grieping ghastly" out of Shem. His union with Issy does not take place. I think, he and Jaun become one again. (I have an idea that Joyce uses the knit-together souls of David and Jonathan as analogue for an imperfect procession of the Holy Ghost from the Son.) See James Stephens.

468.23–473.25

If Jaun queered Shem's sexual pitch, Shem queers Jaun's pretensions to the Godhead by suggesting that he fly, like Christ, to Heaven. Twice, Jaun tries to fly and falls. The girls weep and praise him as dying Osiris (q.v.; see Joyce's explanation of this passage, *Letters*, I, 263–264) but want to get shut of one who is a yesterday. When Jaun is about to dare Heaven for the third time, and will surely tumble into the river, Issy gives him a yellow label or stamp (ticket-of-leave? passport? export license?) so that he can go to America. He takes it for a pledge of her belief in him and sticks it on his brow. Again he waves goodbye. The girls answer "Peace" in twenty-nine languages. This time, he does fly up, if not to Heaven, then to the stars, but they are malign and angry stars (q.v.; see also Stella). Jaun, who is (or ought to be) the planet Mercury (q.v.), topples and goes off on foot like the postman he is. The girls praise him, pray him to return some day.

BOOK III, section iii (474–554) "Third Watch of Shaun"¹⁷

It was predicted (429.11–12) that Shaun-Jaun—called Yawn (q.v.) in III, iii—will grow till he fills space. Now he has grown so large as to cover the whole of Ireland where he lies sweetly wailing, a gargantuan and angelic baby, asleep in a poppy field. This seems to me a neat rendering of Religion, the "Opiate of the People," and the description owes much to the sleeping baby Hermes of Homer's "Hymn." To the hill of Uisnech (traditionally, the center of Ireland where the four provinces meet) come the Four (q.v.) with their ass (q.v.) to Yawn's crib. The

17. FW 532–554 was published as *Haveth Childers* (q.v.) *Everywhere*.

ass is Meath, the missing fifth province, and it is he who, at a later stage of Yawn-Jaun-Shaun's life (III, i) has some success at questioning him; but he is let ask only a few questions in III, iii while the Four hold inquiry, part inquest, part séance. Here Joyce follows Yeats's story "The Adoration of the Magi," in which Magi come to the crib; one magus is a medium and through him, Hermes Trismegistus (q.v.), often in the form of a dog (see Hound) speaks. Further knowledge of practicing Hermeticists of Dublin might throw light on III, iii.

The Four are old, silly, quarrelsome, but nothing like so senile as in II, iv. Each has pet phrases, each speaks with the accents of his particular quarter of Ireland,¹⁸ and the ass now and then interprets between them, for he is their dragoman. In III, iii sleeping giant baby Yawn is the spiritualist medium with whose vocal equipment (Hermes was god of eloquence) many voices speak, using it as a telephone exchange or a radio station.

This is a coroner's inquest which anciently had jurisdiction not only over violent, unexplained crimes like the deaths of Adam and Tim Finnegan (q.q.v.), but also over treasure-troves and royal fish (q.v.) caught near the coast or washed ashore. Because they are evangelists, the Four are concerned to capture fish, but coroner's duty (see 477.18–30; 524–525) reinforces this concern. As for treasure-troves, the Four are entirely taken up with one, 477.35–501.5. Thereafter, till displaced by a youthful brain trust (529.5), they inquire into the circumstances of HCE's death.

The treasure-trove is, of course, the contents of the barrow, howe, or dungheap where, as Mutt told Jute (q.v.), are buried countless "live-stories," "litters from aloft," and Anna Livia and HCE (17.27–18.11), object of all treasure hunts. The coroners' first care is to establish that this is indeed the letter-hoard, this sleeping mailman (477.35–478.6); they ask about letters and livestories till they come on Anna Livia, exhibiting and defending her husband (492.5–495.33); then they come on HCE, in the mound, lying as if he were Finnegan (q.v.) at his wake (497–499).

477.31–486.34

The way to the parents lies through obscure and straggling passages about the children. The first letter or voice is Shem's speaking as the St Patrick (q.v.) of the *Confession*, a very different and nicer man than the

18. I once roughly determined which old man asks what question and I went over it all again for *Census III*, but I still don't think it very interesting to know that Mark Lyons asks the most questions and Johnny MacDougal doesn't ask his share.

Patrick of the *Tripartite Life*. Tantric (see Tramtris, Mather) T on temple, lips, breast, causes Patrick to have three visions—Tristan, Swift, and a third I can't identify.

487.7–491.36

Shaun-as-Postman speaks next. In the preceding passage, he figured as Patrick's Judas and "counterfeit Kevin" (q.v.; see also Victor). Now Shaun has his go and savages Shem. Then, in a passage that I don't make out, he talks of himself and his brother as Brown and Nolan (q.v.).

492.1–501.5

We return by way of Anna Livia's testimony about HCE to Finnegan at his wake (497–499). Here is the object of the inquest, treasure of the trove, great fish. Here is the epiphany everybody has come for. He stirs—Do you think I'm dead?—and the Four, as always, will not let him speak. They interrupt, set up "zounds of sounds upon him," jam radio communication as in a magnetic storm, let loose a whirlwind of ancestral voices prophesying war, or rehearsing it—Cromwell, Patrick, Swift, Parnell (q.q.v.)—and after there is radio silence.

501.9–528.26

Curtain drops, inquest on the treasure-trove is over, aborted on the brink of success. The spirit radio is now tuned to HCE's fall. Back we go through a rerun of the persons and events of I, ii–iv—no doubt the same but different. The last witness questioned by the Four is Issy, giving a "minnelogue with herself in her interior" very much as at 143–148, but more mincing, lesbian, and narcissistic.

The Four have become increasingly silly and quarrelsome and are replaced by "bright young chaps of the brandnew braintrust," who we see (525.0–526.15) making real efforts to catch father-as-fish. They come with "maternal sanction" (529.6), for, as muck-raker or whitewasher, Anna Livia always wants her husband to be known, not to say eaten.

528.26–532.5

After hearing from the disgruntled family servants (the Man Servant, q.v., would like to blow up the Ark), the young brains close down the preceding program, say "Arise, sir ghostus!" and bring on their father's voice. The sons do what the Four will not: they call the most important witness to the stand. But, as in II, iii, the children sent a TV set into the pub, instead of going in their own persons, so now they do

no more than call their father back, a radio ghost, a voice. It is but a partial epiphany.

532.6–534.2

As Amsterdam (q.v.) or Protestant, HCE first addresses Rome and (as it might be Henry VIII) protests in his blithe and unconvincing way that he was never anything but a faithful husband. He did not chase girls. (Have we called him from the grave to tell us this?)

534.7–535.21

Now he resumes as Big Calm, denies more charges, blames that criminal, strangler of green parrots (opener of champagne bottles), the cad (q.v.). As for the girls, they were whores.

535.26–539.16

As Old Whitehewth or Sebastian or Oscar Wilde (q.q.v.; see also Whitehead, Travers), he puts on the pathetic whine of *De Profundis* (surely the most embarrassing book ever written), admits he is guilty and deserves punishment; but the prison term should be light because all men are guilty; he will “discontinue entyrelly all practices”; not all the charges against him are true; and he repents.

539.16–554.10

Scarcely has the word “repent” escaped him, when the frail dam of virtue breaks. He launches into a high-spirited boyish boast, the boast of Masterbuilder Daedalus (q.q.v.). In a Whitmanesque catalogue of WHAT I HAVE WROUGHT he brags of the Parthenon and the slums of York in 1906 (see Rowntree), never thinks to apologize for one goddam thing on earth. Dublin is, of course, the city most bragged about; for (to adapt what Henry James wrote of Balzac): H. C. Earwicker in his active intention tries to read the universe as hard and as loud as he can into the City of Dublin.

The first part of the boast (to 546.24) is masculine—God or Adam (see Adam Kadmon) before the birth of Eve. Thereafter, HCE creates on, of, for Anna Livia, reforming the natural world whether she will or no. “I was firm with her.”

I feel sure HCE will never repent, is damned. It is not because he has no sense of sin, no social consciousness, nor because he raped Nature. He is damned because he is Masterbuilder of this our masculine civilization—a wall, a family, a city, especially a city. And, as such, he rivals God’s prerogative of creation. HCE builds, therefore he falls. “We honour founders of these starving cities/Whose honour is the image of our sorrow”

BOOK III, section iv (555–90) “Fourth Watch of Shaun”

555.13–558.31

Another go at the picture album brings us to the father and mother in bed, as at the opening of Book III. Then it was midnight and they were Oberon and Titania (q.q.v.); now it is almost six in the morning and they are not that fairy pair, but Albert and Victoria (q.v.)—Liffey quays and a notably mundane royal couple.

558.35–560.21

This section leads down from the emotional pitch of Everybuilder’s boast and reminds us that HCE is also a single member of the human race. To this end, Joyce shows us the humble inn in Chapelizod (q.q.v.), the bedchamber, homely as the Blooms’. It is natural to think the homely and unbeautiful must be the real, and suppose that from this place the big innkeeper and his little wife rise to playact the kings and queens who so abound in this section. But note, humble life is particularly shown as a scene upon a stage. We cannot be sure if the Earwickers (here called Porters) act royalty or royalty acts low life like Marie Antoinette at the Petit Trianon.

At the corners of the bed stand the Four Evangelists and each in turn describes (influences?) the action as seen from his particular vantage point. I suppose the Fourth Watch is a sort of Play of Marriage in four acts, with a different critic for each act. Matthew begins 559.22, Mark 564.2, Luke 582.28, John 590.23.

558.32–563.36

The parents are waked by a cry from little Shem-Jerry. (It is the ass’s cry at the end of the “Third Watch”.) The mother rises like Dawn from her bed and, bearing a lamp, rushes upstairs, her husband after her. (Like Dawn, Anna Livia is saffron robed, rises with a light from a cold bed and goes after a younger male.) They go into the first room where infant Issy lies in lovely slumber. Her father looks at her with wonder and desire and the passage is full of references to sleeping Imogen. Then they go to the twins’ room. The father looks at angelic Kevin on the left and devilish Jerry on the right. It is not easy to tell them apart, the good from the bad, both seem worth something—so HCE leaves his blessing between them, “kerryjevin”. This ends Act I.

564.1–565.32

HCE’s blessing is his fortune, his man’s estate. It is the dream vision of that estate—Phoenix Park seen as the father’s bottom—that

frightened Jerry-Shem in the first place. Now his brother joins in the bawling and when their father can't convince them he's their friend, he tells them, shame on you—shut up!—thus dividing his curse between them. The mother comforts Shem—it was all a dream, a “magic nation”, there are no panthers, no bad fathers in the room, tomorrow Father will go away to Dublin on business, slap bad Father.

565.33–570.25

While the mother kneels and comforts the boy, the really high life above stairs begins in the father's “magic nation”. His household forms itself into a gratifying scene of a royal court where the sons are princes in the tower (to be murdered), the mother kneels passive, the daughter bows to his drawn sword. It is followed by a royal progress, a time of peace, celebration, lovely weather. Now a mayor, HCE receives the king, is knighted, makes an address; bells peal; food, music, plays, fancy ladies are provided. Yes, Lord Pournterfamilias is a good married man with two boys and a girl.

570.26–572.17

The thought of the daughter rouses the father sexually and he imagines himself Tristan, knowing Isolde. His wife's voice interrupts him (like Mrs Mitty's), speaking of Shem—quieter now. Resentfully, the father thinks he is legally entitled to his wife and is not a wild beast (panther). As they leave the boys' room he thinks how soon the younger generation will come knocking at the door. He opens his daughter's door and looks at her again.

572.18–576.9

HCE's household forms into another kind of court—domestic relations. He was in gratifying command of the royal court and particularly virile; now his wife brings a charge of impotence against him. The situation of Honuphrius and Anita is modelled on Father Matharan's (q.v.) collection of marital problems, solved by the Catholic Church. I do not understand the problem or the trial that follows, where the matter is argued in terms of a dud check and brought before the Dail.

576.17–582.27

The parents resume their progress downstairs to bed, while Joyce lists titles and achievements which make them our ancestors, Everyman and Everywoman. Once below stairs they become little people again, and their descendants accept them with resignation and no enthusiasm. This ends Act II.

582.28–590.22

In bed again, the parents' copulation is told as a cricket-match and news of it flashes over the world and the planets. It ends when the cock crows for dawn. What is not at first publicly known is that HCE has used a birth preventative. In his post-coital sadness, he thinks of this failure to procreate becoming known and merging into all that scandal about the three soldiers and two girls. No devastation, no indignity will be spared him—they'll put him on the stage; his children will boo; he'll be tried in court; his daughter will leave him; he'll lose an election; he'll never triumph with woman again, etc., etc. This ends Act III.

590.23–30

Act IV: while the male torments himself, the queen bee enjoyed it all so much and "blesses her bliss."

BOOK IV (593–628)

In Part IV there is in fact a triptych—though the central window is scarcely illuminated. Namely the supposed windows of the village church gradually lit up by the dawn, the windows, i.e., representing on one side the meeting of St Patrick (Japanese) and the (Chinese) Archdruid Bulkely (this by the way is all about colour) and the legend of the progressive isolation of St Kevin, the third being St Lawrence O'Toole, patron saint of Dublin, buried in Eu in Normandy.

Joyce to Frank Budgen¹⁹ (dictated)

... the hagiographic triptych in Part IV (S. L. O'Toole is only adumbrated). Much more is intended in the colloquy between Berkeley the archdruid and his pidgin speech and Patrick the (?) and his Nippon English. It is also the defense and indictment of the book itself, B's theory of colours and Patrick's practical solution of the problem. Hence the phrase in the preceding Mutt and Jeff banter "Dies is Dorminus master" = Deus est Dominus noster plus the day is Lord over sleep, i.e., when it days.

Letters, I, 406

As Joyce indicates, Book IV is shaped like a triptych whose parts are:

1. 600.5–606.12 (or 607.16) "The Isolation of St Kevin" (q.v.), which retells that part of "Anna Livia" (202.35–204.20) where the river-girl successfully tempts the chaste priest of Luggelaw, County Wicklow, to fertilize her—children for her, death for him. In Book IV, St Kevin has

19. As no one has noticed, this letter was printed in my *Census II* and a snatch of it is quoted in *Census I*. It does not appear in Joyce's *Letters*, I or III. I don't know who gave it me. If the letter was not forged by Jim the Penman (q.v.), or dug up by a hen (q.v.), I guess its date to be just before Joyce's letter to Budgen, 20 August 1939 (*Letters*, I, 406). See 382.11–12

moved to Glendalough, keeps to the isolation of perfect chastity, and does not drink of the cup. Instead he invents the bathtub; into this chalice he puts exorcized, sanctified water and gets into it. In this recension, it is the female who is murdered, i.e., condemned to perpetual chastity; the male uses her for the eminently practical purpose of making himself clean, furthering his spirituality, returning to the virgin womb of Mary. Joyce seems to say that Ireland's holy men wash and brush up their own souls, isolate themselves from the physical and spiritual needs of Cathleen Ni Houlihan. George Moore's (q.v.) novel, *The Lake*, is the prime source of this passage—see *Letters*, II, 154.

609.24–613.14

2. The colloquy between St Patrick and Archdruid Berkeley before King Leary (q.q.v.) is something I don't understand—by all means see *First Draft* where the passage is given in its plainest form, which seems to say that color is determined by the nature of the light in which it occurs. In the uncertain light of dusk, Shem failed in "The Mime" to guess Issy's color, heliotrope; in the uncertain light of dawn (whose colors are the reverse of sunset's) Shem-Patrick guesses right or at any rate, achieves a "practical solution." Patrick, the stranger, wins a prize that must be Ireland. Note that Saints Kevin and Patrick find practical solution to woman-as-water and woman-as-seven-colors. Note too, both legends were formerly told in reverse. Now they are told as received (in their daylight mode?): St Kevin did not yield to tempting woman; St Patrick did overcome the Archdruid. It is possible (I don't make it out) that King Leary links with St Laurence ("Larry") O'Toole because they both let the stranger—i.e., Patrick, the Anglo-Normans, into Ireland.

?613.15–628.16

3. In the triptych's central window is pictured perhaps St Laurence O'Toole (q.v.), perhaps his death, perhaps his grave in France. I know nothing about Dublin's patron saint, save that he persuaded Dublin to surrender to the Anglo-Normans. Perhaps the scarcely illuminated, the adumbrated S. L. O'Toole lies in the background while the foreground contains HCE and Anna Livia, older patrons of Dublin—hill and river. I have no trouble imagining that Joyce thought of himself as Dublin's patron saint, dim in Dublin, buried on the continent, exile in alien soil.

St Kevin repelled temptation in County Wicklow; St Patrick lit the pascal fire at Slane, argued with the Archdruid at Tara—both in County Meath; St Laurence, HCE, Anna Livia are of County Dublin.

For anything I know, the “hagiographic triptych” is a stained-glass window in a “real” village church at Howth, Chapelizod or Eu (q.q.v.). I do know that the counties Wicklow, Dublin, Meath are contiguous, and their outlines make a very fair triptych. So the triptych is part of a church (doubtless erected by Masterbuilder Finnegan, q.v.; see also Lund) and part of landscape: the three easternmost counties of the Irish Republic, gradually lit by dawn.

Dawn (q.v.) is invoked and comes to Ireland. Dublin City and all the counties of Ireland then pray the sun to come too—Sleeper Awake! The sun does not come, not while the citizenry stands and waits, or runs in sudden panic to hide in the woods.

“The playwright who wrote the folio of this world . . . wrote it badly . . . gave us light first and the sun two days later . . .” In Book IV the playwright lets there be light or dawn or Anna Livia. Now it is she, when nothing else has worked, who makes a moving and beautiful plea to sun or husband to rise from his bed and return with her to the top of Howth (619.25–624.11), and then to come down with her into the Liffey valley (626.7). She is a dying woman, a river going out to sea. In her extremity she calls. He does not answer yes or no.

Anna Livia’s swan (q.v.) song ends FW (619–628), is, I guess the soul of the poet going upon “a long last reach of glittering stream” out into the sea (q.v.) of death.

After the fashion of “The Dead” and *Ulysses*, the end of FW is elegantly rigged so that it can be read in a number of ways. The ending I like best is out-of-doors and like a fairytale: it is a dramatic monologue, spoken by a woman who climbs up a hill, walks along a river, drowns in the sea, and all the while she speaks to a giant male figure that walks, silent, beside her.

Or else she walks out alone, monologue interior. Or she is in her bed—waking, dreaming, dying—monologue dramatic or interior, while her husband lies beside her—or does not.

“Rise up, man of the hooths, you have slept so long!” Dreadful enough to think he says nothing. Intolerable to think he may not respond at all to her splendid rhetoric as it increases in intensity and distress. But we have seen long ago, in the first section of FW, that Tim Finnegan does not rise up for an old wife. Every reader will have to answer for himself the question: Is rhetoric relevant in the resurrection game?

Molly Bloom can say “yes” and Anna Livia “Finn, again! Take.” But the sun—will he rise? Like *Ulysses*, Book IV leaves the reader static, paralyzed, stuck fast, mired in the mystery of the male will—“will” in its double sense of lust and volition.

On the first page of FW, it is plain—the Viconian cycle has obligingly cycled. We thought it would. On the first page Finnegan falls; and it follows, as the day the night, that Finnegan cannot fall unless he got up out of his bed at the end of Book IV or got up in any gap that may exist between printed letters on FW 628 and printed letters on FW 3. Therefore, if Book IV is the first half-circle of Book I, (or of Book I, section i), Finnegan does rise, and we can receive as true Joyce's dictum: "The Book of the Dead is also the Chapters of the Coming Forth by Day."

WHO IS WHO WHEN EVERYBODY IS SOMEBODY ELSE

E E E HCE	Λ SHAUN	□ SHEM	I ISSY	Δ ALP	OTHER
Tim Finnegan	<p>Males who fight each other at wake</p> <p>Barrel Bucket</p> <p style="text-align: center;"> Candle Tool</p> <p style="text-align: center;">↔</p> <p style="text-align: center;">= Tim's Hod</p> <p>St Thomas à Becket</p>	<p>St Laurence O'Toole</p>	Miss Biddy O'Brien	<p>Mrs Finnegan</p> <p style="text-align: center;">↔ Whiskey</p>	<p>4, 12 also at wake Kate? Man Servant? Miss Biddy = St Bridget Mrs Finnegan is the Hen</p> <p>See Henry II below</p>
Finn MacCool (also called Fingal, White Head, White Hat)	<p>Goll</p> <p style="text-align: center;">↔</p> <p style="text-align: center;">Dermot of the love spots</p> <p>?Oscar</p>	<p>Ossian James Macpherson</p>	Grania young	<p>Granny</p> <p style="text-align: center;">↔</p>	<p>Kate may be Finn's other wives See Dermot MacMurrrough below 12 = Fianna and/or Clan MacMorna</p>
Howth (Head) = Fallen Finnegan's head = White Head or Finn MacCool Exiled feet in the Phoenix Park = HCE or Everyman up and doing	Left bank of Liffey	Right bank of Liffey	Chapelizod and Lucan	River Liffey Anna Liffey	<p>HCE as Finnegan built Dublin City and is Dublin City insofar as a maker is who he makes</p> <p>4 = 4 provinces of Ireland: Ulster, Munster, Leinster, Connaught</p> <p>The ass = Meath, the "missing" 5th province</p>

Humphrey Chimpden Earwicker—also called HCE, Here Comes Everybody, Good Duke Humphrey, Humpty-Dumpty, Persse O'Reilly, Mr Porter (identified with Vico via "wicker")	Shaun the Post John Jaun Yawn Don Giovanni John McCormack	Shem the Penman James Jim Jacob Hosty Homer	Issy Isabel Arrah-na-Pogue	Anna Livia Plurabelle ALP	
Honuphrius	Eugenius	Jeremias	Felicia	Anita	Etc.
Adam Kadmon divine-and-human father-and-builder God-and-or Adam To build is to fall To fall is to be interred in the landscape as Howth Adam exiled is identical with H.C. Earwicker, up and walking about as the feet in the Phoenix Park	Angel Mick St Michael Father Michael Abel (butcher)	↔ Devil ↔ Nick ↔ Satan Races of Man The made and the maker's tools ↔ Cain (baker)	Adam's daughter	↔ young Eve water and earth whiskey Nature Mother Eve	Kate = Lilith? Man Servant = Snake into which Satan enters and becomes Mahan
Noah and all culture heroes who teach making of strong drink or racial inequality	Japheth (Aryan)	Shem Ham Sham (Semites, Negroes)	Rainbow (7 girls)	Mrs Noah Ark as Moon? ↔ wine	Mrs Noah is the Hen

WHO IS WHO WHEN EVERYBODY IS SOMEBODY ELSE

E E E HCE	Λ SHAUN	□ SHEM	I ISSY	Δ ALP	OTHER
Deucalion	← Stones →			Pyrrha	
Bacchus					
St Patrick				↔ whiskey	St Patrick taught the Irish to make whiskey
John Jameson	← JJS →			↔ whiskey	
Arthur Guinness and Sons	← →			↔ beer	
Abraham	← Isaac	Ishmael	Sarah young = Sally	Sarah old	Kate = Hagar Sarah Bridge is where the Liffey meets the tide
Isaac	Esau (butcher)	Jacob (baker) Israel	Rachel and Leah	Rebecca	Jacob = James
Moses and all bringers from bondage like Lincoln, O'Connell, Parnell					
Solomon				↔ Sheba	

Whale	Jonah				
Lot			Daughters	Mrs Lot	
Boaz				Ruth	
			Susanna		4 = Elders
	Jonathan Butt Jones	David Taff Smith			Jonathan is identical with Swift and Jonah
God the Father	God the Son Gabriel	Holy Ghost	Virgin Mary	Mother Mary	Joseph? 12 = Apostles 4 = Evangelists
	Judas	Satan			
			Martha and Mary		
			Magdalen (Maggies)		Maggies = Proust's tea-cake
St Peter		St Paul			As rock of the Church, Peter and Patrick are identical and = HCE
Daedalus (identical with all master- builders, including Finnegan, Adam Kadmon)		Icarus Perdix			Relation to Dublin Dedalus family is dedalian

WHO IS WHO WHEN EVERYBODY IS SOMEBODY ELSE

E ^{EE} E ^{EE} HCE	Λ SHAUN	□ SHEM	I ISSY	Δ ALP	OTHER
Masterbuilder Solness (sun asleep, interred in the night landscape)	younger males		Hilda	Aline	Solness is identical with Shakespeare, Daedalus, Ibsen, James Joyce, Finnegan
Ulysses	Antinous Mercury (see below)	Telemachus	Nausicaa	Penelope	Kate = Calypso Ulysses built Lisbon
Leopold Bloom, ?Simon Dedalus (John Joyce—see Jameson above)	Mulligan Boylan	Stephen Dedalus	Milly Bloom Gerty MacDowell	Molly Bloom Mary Dedalus	
?James Joyce	?Giorgio Joyce Stanislaus Joyce	James Joyce young	Lucia Joyce	Nora Joyce	
St Patrick	Patrick as holy youth of the <i>Tripartite Life</i> Chuff-Mick	Patrick as slave of Irish, persecuted by them— of the <i>Confession</i> Glugg-Nick	St Bridget (Brigid) Lupita Maggies	Concessa	As founder of Irish church, as culture hero (see Noah above) Patrick-as-stranger- persecuted is identical with Parnell The 12 = wolves who tear him up

King Leary	Archdruid Berkeley	Patrick winning Ireland	Ireland as 7 rainbow girls		
	Mutt	← Jute			
	Browne (Bruno)	← Nolan			
	Primas	← Caddy			
	St Kevin	Jeremiah (Jerry, Ass) Dolph			Is Kevin sometimes opposed to Patrick?
Peter Sawyer and all founders of cities					Ulysses founded Lisbon Olaf the White founded Dublin
Olaf the White (i.e., Humphrey the Finn) Brian Boru (Clontarf)		↔ Sitric ↔ Brodhar			
Roderick O'Connor (and all ruined kings like Lear, Parnell, Falstaff)					

WHO IS WHO WHEN EVERYBODY IS SOMEBODY ELSE

E HCE	Δ SHAUN	□ SHEM	I ISSY	Δ ALP	OTHER
Strongbow and all Anglo-Norman invaders ←	Dermot MacMurrough		Eve MacMurrough	?Gormflaith	
Sir Amory Tristram (St Lawrence family of Howth)			Ireland		
Mark of Cornwall	↔ Tristan of Lyonesse Tantris		2 Isoldes		4 = Barons = Elders
King Arthur	↓ ?Mordred Lancelot		Guinevere ↔		?Merlin
Arthur, Duke of Wellington	↓ Napoleon (Lipoleums)		Jennies	Wife	Maybe the Duke's wife is Kate the goddess of battles
Jarl van Hoother (Earl of Howth)	↔ Jiminies ↔ Tristopher and Hillary		?Dummy	Grace O'Malley Prankquean	
Henry II	Pope Adrian IV and Bull Laudibiliter Mookse	Males of Ireland Old Catholics Gripes	Females of Ireland Nuvoletta	?2 Washer-women	Henry II is identical with Henry VIII and Cromwell (see below) (see above, Becket and O'Toole)
Earwig	Ondt	↔ Aesop Gracehoper	Insect girls		Mookse and Ondt are mostly Wyndham Lewis

	Dives ←→ Lazarus			
?Antony Julius Caesar	Burrus (Brutus)	Caseous (Cassius)	Margarine (Cleopatra)	HCE is all Roman emperors See <i>Inferno</i> , XXXIV
Lewis Carroll	↔		Alice in Wonderland (Miranda) and her mirror image Isa Bowman	
	Swift as Dean and Dane	Swift as Draper	2 Esthers	
Henry VIII	↔As lady-killer		↔ Anne Boleyn and other wives as slaughtered cattle	As HCE, looses reformation on Ireland As Shaun, kills females
Cromwell				Looses Puritanism on Ireland
?Papacy			Infant Elizabeth Elizabeth old and young as revolutionary = Betsy Ross, Elizabeth Gunning, Maud Gonne, etc.	Anna Livia and Issy = all the English queens—Annes, Elizabeths, Marys, Victorias, old and young
Russian General	Buckley ↔			See Butt and Taff, Berkeley, Falstaff

WHO IS WHO WHEN EVERYBODY IS SOMEBODY ELSE

E E E HCE	Λ SHAUN	□ SHEM	I ISSY	Δ ALP	OTHER
William I	← → Harold				All King Williams; Cromwell's family name was Williams
William III				Mary	
William Gladstone	Healy (Hound) Irish and English clergy	Parnell (persecuted) Pigott	Ireland Fallen girls Mrs O'Shea		As Chuff (Chief) = Parnell as white- haired boy
Parnell as dying god, Irish Moses, ruined king like Roderick O'Connor, Lear					12 = wolves
William Grace					
Michael Gunn		and his troupe at Gaiety Theatre			= King's Men, Queen's Men, Evergreen Touring Co.
William Shakespeare	Mr W. H.	Hamnet Shakespeare	Susanna Judith Elizabeth	Anne Hathaway ?Dark Lady	= King William (above) = Masterbuilder, Daedalus = HCE as Inn-Theatre- Globe-Keeper

		Bacon	?Elizabeth	Hen	
King Hamlet (ghost)	Claudius	Prince Hamlet	Ophelia	Gertrude	The saga or annals Hamlet died in Dublin
Falstaff	Prince Hal		Anne Page		The Russian General = Falstaff = Socrates
Richard III					And all Shakespeare's English kings
	Othello	Iago	Desdemona		
	Macduff	Macbeth			
		Romeo	Juliet		
		Posthumus	Imogen		
Prospero	Ferdinand	Caliban (may be Man Servant)	Miranda Marina Perdita		"Reconciling babes" of <i>Ulysses</i>
Oscar Wilde	Alfred Douglas Robert Ross Henry Carr, who played Algernon Moncrieff		Shakespeare's young boy-girl girl-boy "heroines" make a trans- vestite theme with Wilde's "boys"	Speranza	Sir William Wilde is sometimes HCE

WHO IS WHO WHEN EVERYBODY IS SOMEBODY ELSE

E _E E HCE	Λ SHAUN	□ SHEM	I ISSY	Δ ALP	OTHER
Adonis (and all hanged gods— Tammuz, Fisher King)	↔		Venus	↔	Kate = Shrew ?HCE = Adonis fertile ?Shaun = Adonis hating Venus
King Lear (and all ruined kings)	young male overthrowers		2 daughters	Cordelia Ho Hang	Not separate from King Leary, Lir
Lir (sea, all sea-gods —Neptune, Poseidon, Triton, Ocean)			Finnuala (swan, sorrow)	↔	And other swan- children of Lir I cannot distinguish Lir and Mananaan MacLir (see Æ)
Zeus (and all sky, thunder-gods)	Hermes Mercury Thoth Hermes Trismegistus	Apollo Ass ?Night Sun	Aphrodite Venus Apollo's cows	Hera Artemis (Hen)	Apollo = sun-god HCE Hen = Artemis For Mercury—see Mulligan
Zeus-as-Swan, etc., or Maker mating with made	Castor and Pollux (Gemini)		Leda and all Zeus' women Maud and Iseult Gonne		Swan not to be distinguished from Shakespeare, Yeats Leda mixes with Nemesis, Pandora, Eve
Cronos Saturn					Twins are variously their castrators

Time	Space Wyndham Lewis	Time ?Stephen Dedalus		Space	Timothy and Time much played on The twins may argue time-space not <i>be</i> it
Dagda	?Angus		Brigid	Dana	Brigid = St Bridget, Biddy O'Brien, Brinabride (Aphrodite, Venice)
Pluto			Proserpine	Demeter	
Hephaestus					
Thor, Thon					
Odin	Balder	↔Loki		Frigga	
Osiris and all dismembered gods	Horus, Kersse the Tailor	Set, Norwegian Captain	Isis	↔Mut	Who is the Ship's Husband?
Amen					
Atom					
Hindu Trinity	Krishna			cow-girls	
Buddha	↔Billy Budd (Butt)	?Claggert Devils that tempted Buddha			Shaun = all saintly youths who don't care for girls

WHO IS WHO WHEN EVERYBODY IS SOMEBODY ELSE

E ^{EH} E ^{EH} HCE	Λ SHAUN	□ SHEM	I ISSY	Δ ALP	OTHER
Mohammed ←					As Mahan or Man Servant = old Mohammed
Fish (especially salmon, is in all <i>Finn</i>)					As Fish, HCE = Christ As salmon = Solomon
Sun	Planet Mercury	?Night Sun	Stars (especially) Venus	Moon	28-29 girls = moon's phases Issy = New Moon see Artemis above
Sea, Mountains			River		

Census III

167.18 means page 167, line 18 of *Finnegans Wake*. An asterisk means I don't know who somebody is. A plus sign means a composite made from the names of two or more people.

A

- A, An, Aleph, Alpha**—may at any time turn out to be Anna Livia (q.v.), whose initials are used acrostically; for their alphabetic and numerical value see ALP, One hundred and eleven (111). A is Sumerian "water"; An is Middle Irish "water." See Mem.
- Aaron**—Moses's (q.v.) brother, first high priest of the Jews. 204.31.
- Abbey** or **Abby**—see Yeats.
- Abdul** the Bulbul Amir—Percy French (q.v.) ballad. Abdul and Ivan Skavinsky Skavar (q.v.) turn each other into hash. 355.10.
- Abdullah**—Mohammed's (q.v.) father. 309.2–3—see Aminah, Gamellaxarsky.
- Abel**—see Cain.
- Abel, Robert**—19th-century cricketer. +584.2—with Cain and Abel (q.v.).
- Abelard** and **Heloise**—Peter Abelard (1079–1142), scholastic. Heloise was his pupil, love, correspondent. +237.34–35—with Abel (see Cain); +453.26—with Issy (q.v.).
- Abelites**—4th-century Christian heretics that lived continent and adopted children. This is Bloom's (q.v.) great pessimistic scheme in *Ulysses* (q.v.) and may have been suggested by the ending of *Little Eyolf* (q.v.). See also Cain and Abel. 446.29.
- Abgott, Monsieur**—German *der Abgott*, idol, ex-god. Shaun so calls Shem. It may be a real name. 188.31.
- Abijah**—nine different Old Testament people. 389.3.
- Abraham** and **Sarah** (originally **Abram** and **Sarai**)—Old Testament patriarch and his wife-sister who, at advanced age, gave birth to Isaac (q.v.) or "laughter." In FW Abraham appears only as father or potential father of multitude, hence as HCE (q.v.). Sara is divided between sorrow and laughter, barrenness and fruitfulness, slave and wife, old and young. She is often linked to Sally (q.v.), herself part of a sharply divided personality. She is also linked with Sarah Bridge (now Island Bridge) where the Liffey (q.v.) meets the salt tide of Dublin Bay—*sara* is Sanscrit "salt." See Hagar, Ishmael. 5.29; +11.17, 34 (bis)—with Sally (q.v.); 14.3; +19.29—with Sally (q.v.); 22.20; ?+26.16, 19–20—with Abraham Lincoln (q.v.); 74.6,7; +76.27,29—with Sally (q.v.); +78.15 (Abram may mean "high")—with Abraham Lincoln (q.v.); 97.16; +104.20–21—with Aldborough (q.v.); +105.3—with Grania (q.v.); 106.28; 127.26; +144.34—with Sally (q.v.); +167.25–26—with Tripier (q.v.); +198.11—with Sally (q.v.); ?+200.19—with Sally (q.v.); +204.15—with Sally (q.v.); +210.30—with Saar, Sarah Curran (q.q.v.); ?+229.28–29—with Sally (q.v.); 254.12 (Sarah Bridge); +291.6—with Sally (q.v.); +293.27—with Isaac, Isaac Newton, +n.2—with Sally (q.v.—see also Olaf); +294.24—with Abraham B. King (q.v.); +307.left margin—with A. B. King (q.v.); 333.20,

- 33; +334.3—with Sally (q.v.); 336.15 (“abarm”—a corruption of “auburn”); 346.5; +359.18—with Sally (q.v.); +364.30–31—with Sally, Ham (q.q.v.); 403.11, 12; 418.17 (marhaba = anagram of Abraham); 432.22; +446.1,6—with Sally (q.v.); 481.18, 24; 531.10; 546.17 (in 18th century “abram” = “nude”); 552.1 (rotten borough); ?559.34; 567.3; 570.19,29,36; 571.8, +23–24—with Saar (q.v.); ?599.12; 600.5; ?601.33; 624.14.
- Acacius**—4th-century bishop of Caesarea who taught that the Father and Son were alike in will alone. The acacia is sacred to Freemasons. 160.12.
- Acan** (“troubler”)—“took the accursed thing” in appropriating the spoil of Jericho. 158.3.
- ***Achburn**, Soulpetre (see Peter), and Ashreborn, Messrs.—maybe includes Ford Madox Ford’s (q.v.) Good Soldier. 59.17–18; ?369.7–8.
- Achilles**—Greek hero, character of Homer’s and Shakespeare’s (q.q.v.). 154.18—with Pius XI; 248.11 (Achill = Irish island).
- ***Achin**—see Deacon, Bacon. +257.21—with Chin (q.v.).
- ***Ada Bett** . . . Zulma, etc.—the twenty-eight or twenty-nine (q.v.). The girls’ initial letters run from A to Z (which is 26), plus Phoebe and Thelma, and “mee” or Issy who is speaking their names. Some are elsewhere identified—see Celia, Delia, Ena, Gilda, Hilda, Ita, Jess, Katty Lanner, Louise, Polly Peachum, Queenie, Ruth, Saucy, Beatrice, Una, Wanda, Xenia, Eve, Phoebe. 147.11–15.
- Adah** (dawn) and Zillah (shadow)—the two wives of Lamech (Genesis 4). 102.3.
- Adam** and Eve—FW does not retell the Fall of our First Parents in the Garden of Eden (Genesis i–iii), even though the Fall is implicit in and anterior to all the falls of phallus or tower or city or politician in FW; and the Resurrection is implicit in and posterior to all rises. What FW does is retell analogous or pendant or non-canonical stories that are variations on the matter of Genesis—e.g., the story of Adam Kadmon (q.v.), or the apocryphal *Life of Adam and Eve* (see Synopsis I, viii).
- Adam is Hebrew “man,” or may be derived from “ground” or “to make.” For a while, Adam was every human being (see Everyman, Here Comes Everybody), and after Adam gave birth to Eve, he was every human male. Buffalo Workbook #2 says, “Pa and Ma are A-dam,” implying there is a female animal in Man’s very name and nature. The same sort of quibbling gives us “Everyman.” These pleasant absurdities of kinship are made much of in FW—see Mary, Heva, Havvah, Ish, Rib.
- Eve is Hebrew “life” or “mother of all living.” Thus she is tied to the Anna Liffey (q.v.) for *Lifé* is the earliest form of the river Liffey; *usquebaugh* (Irish “whiskey”) means “water of life”—see Whiskey, Phoenix. Some derive “Eve” from the Aramaic word for “serpent.”
- Adam and Eve were parents of Cain and Abel and Seth (q.q.v.) and other children as well. In some legends, Eve was mother of Cain by Satan (q.v.); in other legends, Cain and Abel were Satan’s sons.
- A Franciscan church on Merchant’s Quay in Dublin is called Adam and Eve’s after the tavern (see Inn) on that spot where, in penal times, Mass was secretly said—see *Ulysses*, 688, see FW 3.1—where the river of life and memory runs back into the Irish past. See also Ask, Man, Mani, Pandora, Eveline, Eve MacMurrough, Lilith, Atom, Amsterdam. 3.1 (church); 4.24; +5.11,29–30—with Ivy; +7.5 (a tum)—with Tim (q.v.); 19.25, 30; +21.6–9 (Adam . . . *madameen* . . . *everybully* . . . *ribberrobber* . . . *everybuddy* . . . *everybidly* . . . *everybilly*)—with Billy (q.v.); 24.14 (*Usqueadbaugham* or Adam combined with Eve and whiskey, q.v.); +28.32—with James Adam (q.v.); +30.14—with HCE (q.v.); 31.12; 34.22; +38.30—with Anna Livia (q.v.), .31 (see Crookedribs); 39.24; 54.21–22 (see Taverner); 61.6; 62.34 (see Eveline); 65.5 (see F . . . A . . .); 69.10–11 (see Ave); 70.5; 76.2–3; 77.26; 83.22; 86.4; 89.1; 96.28 (a dim); +104.1—with Anna Livia (q.v.), 2; 106.29; 113.4; 117.19; 124.34; 130.3; ?133.22; 173.30–31; 176.4; 182.26; 183.8; 197.12; +205.29—with Hen (q.v.), 31; 210.30 (see Mobbely); 212.36 (bis—see Hidamo); 215.4 (bis); 220.15; +222.32—with Eveline (q.v.); +224.7—with Atem (q.v.); 226.13; 228.31 (heave a heavy); 235.3–4; +242.28—see Avenlith; +246.28—with

- Adam Loftus (q.v.); 251.28; +254.25—see Odam Costollo; ?261.14; 266.27; 267.18–19 (Emhe = Irish “Eve”); 271.25 (Heva—see Ave); 278.n. 7; +285.left margin—with Guinevere, Guinness, Queen’s Men (q.q.v.) and the Evergreen Touring Company—see W. W. Kelly; 285.27; +288.15—with Eve MacMurrrough (q.v.); 291.3, +24—with Dermot (q.v.); 293.31; 296.6; 298.22; 303.13, 18 (Upanishadem . . . puppadums); 306.left margin; 313.12; 314.25; +318.15—with Atem (q.v.); 321.16; 324.7; +333.25—with Atom (q.v.); 341.33 (damas); 346.16 (daddam); 348.33–34 (rib); +353.29—with Atem (q.v.); +354.25—see Holly; 366.16; 377.16 (Ivy Eve . . . Alum—for the Hill of Allen, see Finn); 379.15 (second Eve or Mary, q.v.); +381.19—with Eugene Aram (q.v.); 387.35—with my man Godfrey (q.v.); 389.20 (bis); 393.24; 395.1 (adim); 396.4,9, +21 (add them . . . Edem . . . noavy)—with Noah (q.v.); 410.35; +420.35—with Adam Findlater (q.v.); 436.7; 445.13 (see Ave); 455.3, +.17—with Atom (q.v.); +459.27—with Atem (q.v.); +482.18—with Evan Vaughan (q.v.); 485.32—with Joseph (q.v.); 488.24 (see Ave, plays on “Hallow Eve,” original title of “Clay”); +490.25—with Jinnies, Betsy Ross (q.q.v.); 494.15, 26; 496.20–21 (4 times); 505.13 (Odd’s end . . . Evovae); +506.10—with Atem (q.v.); 513.23 (bis), .24; 517.3–4 (a dumm); 530.28–29; 532.6 (see Amsterdam); 538.25; 541.5 (a dome); 547.5 (see Ave); +549.33—with Adam Loftus (q.v.); 551.22—see Jesus; 552.25 (4 times); +558.10—with Adam Findlater (q.v.); +559.2—with Robert Adam (q.v.); 565.9—see Amsterdam; 568.3,4; 595.6; 596.24; 601.23 (church); 615.6; 617.23–24; +619.3—with Adam Findlater, Finn (q.q.v.); +626.3—with Eve MacMurrrough (q.v.).
- Adam, James and Sons**—Dublin auctioneers and estate agents. +28.32—with Adam (q.v.).
- Adam Kadmon**—Primordial Man of the Kabbalists who himself is identical with God. Adam Kadmon is the lowest form of ‘Making’ (*asiyah*), a microcosm reflecting life of all the worlds. Adam Kadmon’s fall (or failure of right making) resulted from premature consortation with Woman. (See Gershom G. Scholem, *On the Kabbalah and its Sym-*
- bolism*, New York, 1965, pp. 104–115). See also Shekinah.
- FW is based on the proposition that God and Adam (divine father and human father) are interchangeable concepts that express the masterbuilder (q.v.) of the universe. See Adam.
- Adam, Robert** (1728–92)—English architect, designer. +559.2—with Adam (q.v.).
- *Adamantaya** Liubkovskva—Adam’s (q.v.) daughter? Mr Skrabanek says: Russian *lyubov* (love), *lyubok* (kitsch) + Moskva. 498.15.
- Adamnan, St** (624–708)—Irish, St Columba’s (q.v.) biographer. +267.18—with Adam (q.v.).
- Adams, Henry** (1838–1918)—American historian, author of *The Education of Henry Adams*, in which he calls himself “the ex-private secretary.” Swift (q.v.) was also ex-private secretary to Sir William Temple (q.v.). 40.16.
- *Addmundson, Aestmand**, 325.22.
- Adelaide**—words by John Oxenford, music by Beethoven (q.v.). 450.17.
- *Adgigasta**, 81.5.
- Adolphos, Phil**—“Off to Philadelphia in the Morning”—see Paddy Leary, Philadelphia. 93.33.
- Adonis**—youth loved by Venus (q.v.), slain by a boar, restored to life, worshipped as a fertility god. In Shakespeare’s (q.v.) “Venus and Adonis,” he is a cross between Tony Lumpkin and the Hippolytus of Euripides. Thus he is a good role for Shaun (q.v.) in his loutish-to-women phase. See Tammuz. +160.18—with Jonah, Jones (q.q.v.); +434.27—with Jonah, Jones (q.q.v.); 494.11.
- Adrian IV, Pope** (1154–59)—born Nicholas Breakspear (q.v.), the only English pope. To Henry II (q.v.) he gave a gold ring with an emerald in it and a Bull (q.v.), *Laudabiliter* (“Laudably and profitably doth your Majesty contemplate . . . to proclaim the truths of the Christian religion to a rude and ignorant people . . .”), saying it was a good idea for Henry to take Ireland. It was a transaction from which one would fain avert the eye (cf. the happy ecclesiastical climb of Dublin’s patron saint, St Laurence O’Toole, q.v.); but the young men of Ireland wail about the Bull in “Oxen of the Sun” (*Ulysses*, 391–95), and the story is told again, with

- a difference, in "The Mookse and the Gripes" (q.v.), FW 152-59. The *Skeleton Key* points out that the Mookse is Adrian. He is also Wyndham Lewis (q.v.). 152.31, 33; 153.20; 155.31.
- Adversary**—see Satan, Enemy, Mick and Nick.
- Adzehead**—St Patrick (q.v.) was so called by the Irish, probably because of the shape of his tonsure. The Druids had prophesied: "Adzehead will come and build cities." Patrick did come and build Armagh. It is a good name for a maker and is given Shem (q.v.). 169.11; 486.28.
- AE**—see George Russell.
- Aegisthus**—murdered by Orestes (q.v.). 343.34.
- Aegyptus**—Egyptian king, twin of Danaus. 49 of his sons were killed by their wives, the Danaides (q.v.). 263.6.
- Aemilia**—mother of the high-born twins in *The Comedy of Errors*. 410.23.
- Aeneas**—hero of Virgil's (q.v.) *Aeneid*. 185.27; +240.33—with Alice (q.v.).
- Aengus**—Irish god of love, son of Dagda (q.v.). 90.34 (Irish *meirdreach* = whore); +104.6—with Augustus (q.v.); 248.4 (see Dagda); 346.34; 377.1.
- Aeolus**—god of the winds in the "Odyssey," a section of *Ulysses*. I do not find his name in FW, but many Wyndham Lewis (q.v.) references to wind, windbag, etc., seem to me to include him, and, as in "Aeolus," there is play on "news" and "nous" (q.v.).
- Aesculapius**—Greek god of medicine. 540.33.
- Aesop** (fl. 570 B.C.)—Greek fable-writer. Vico (q.v.) takes him for the collective voice of slave, girding at master. Aesop is often linked with Esau (q.v.), the dispossessed, and it is Esau-Shaun (q.v.) who tells the fables, "The Mookse and the Gripes," "The Ondt and the Gracehoper" (q.q.v.). See also Lion and Mouse, Hare and Tortoise. 29.13 (see Eset); +46.31—with Esau (q.v.); +289.5—with Esau, ?Cain (q.q.v.); 307.left margin; +414.17—with Esau (q.v.); 422.22; 491.6; ?508.12; ?558.3.
- Aetius**—Roman general who, with Theodoric, defeated Attila (q.v.) near Chalons in 451. 266.25.
- Afer**—son of Hercules (q.v.), for whom Africa was named. 387.2.
- ***Agapemonides**—Greek "child of love," Mr O Hehir says. 7.16-17.
- Agatha**, St—patron of Catania in Sicily, whose miracle-working veil links her to the nun-nymph of the "Circe" chapter of *Ulysses*. Sister Agatha of the Tranquilla convent is, as Joyce's Schema shows, Calypso (q.v.; see also Jacqueline Pascal, see also my article on "Calypso" in *James Joyce's Ulysses*, Hart and Hayman, eds. (University of California Press, 1974). 430.35 (the female saints in this passage have feasts in February—see Sts Bridget, Scholastica); 569.14.
- ***Aghatharept**—may be St Agatha (q.v.). 250.27.
- Agithetta** and **Tranquilla**—see St Agatha.
- Agnes**—Paris milliner, patronized by Nora Joyce (q.v.). 548.22.
- Agni**—Hindu god of fire. 80.24; 497.5; 594.2.
- ***Agonistes**—maybe Samson (q.v.). 333.20 (agnony stays).
- ***Agrah**, Jane—a *ghrádh* (love), an Irish endearment. 358.32.
- Agricola**—German painter or scientist or protestant reformer, a lot of German musicians, a Dutch scholar, a Roman general. 173.16-17.
- Agrippa**, Heinrich Cornelius of Nettesheim (1486-1535)—writer on occult sciences. 84.16; 94.13; +154.6—with Gripes (q.v.).
- Aguliar**, Padre—see Johnny MacDougal, whose symbol is the eagle. 184.35.
- Ahab**—biblical king, captain in Melville's (q.v.) *Moby Dick*. I am not sure Ahab is intended in the following. 283.26; +492.22 (Afamado *Hairductor* Achmed Borumborad)—with Patrick Joyce (q.v.).
- ***A'hara**—see Joseph O'Mara, O'Hara. 49.3.
- Ahriman**—see Ormazd.
- Aida**—black, title, heroine of Verdi's (q.v.) opera. 59.4; +204.10—with Leda (q.v.); 241.23; +418.17—with Sosie (q.v.).
- Ailbe** or **Ailbe**, St—he, Ciaran, Declan (q.q.v.), and Ibar were the four (q.v.) Christian bishops of Ireland before St Patrick (q.v.) came. At first they opposed Patrick, but were reconciled. 484.23.
- Aimee**—see MacPherson, Aimee.
- Ainsoph** or **En Soph**—in Kabbalist doctrine, the god who is boundless, beyond thought or being. To make himself comprehensible, he created the universe by means of the ten Sephiroth (29.13) or intelligences. 261.23.

- Airy Anne**—see Bluebeard.
- Ajax**—Homeric, Shakespearean (q.q.v.) character, a brawny not brainy Greek, enemy of Ulysses (q.v.), went crazy and killed himself. See Harington. 53.16; +156.26—with Elijah (q.v.); 306.left margin; 338.27; +447.1—with Jacqueline Pascal (q.v.); 485.33; 511.36; +547.23—with Jacob (q.v.).
- Akenhead, Mary**—in 1815 founded the Irish Sisters of Charity in Dublin. 7.10; 262.note 6.
- Alacoque, St Marguerite Marie** (1647–90)—French nun who established the cult of the Sacred Heart. +214.23—with Martha and Mary (q.v.).
- Aladdin** and his wonderful lamp—*Arabian Nights* story, English pantomime. 108.27 (echoes Wyndham Lewis' remark about *Ulysses* having been manufactured by Joyce and Freud, q.v., in Aladdin's magic cavern); 407.27; 560.19.
- Alaric** (c. 370–410)—Goth, first Teuton to conquer Rome. +336.12—with Attila (q.v.).
- ***Alastor** or Alastair—*alastor* is Hebrew "avenger," also the hero of Shelley's (q.v.) poem. 32.26; 354.3.
- Albern**—see Nyanza.
- Albert I**, "The Bear" (q.v.) (1100–70)—Margrave of Brandenburg. 539.30–31.
- Albert**—Victoria's (q.v.) Prince Consort—see Nyanza.
- Albert Victor**, Duke of Clarence and Avondale (q.v.)—called "Collars and Cuffs," he was heir apparent to Edward VII, and for a time was stationed in Dublin. He was betrothed to Princess May of Teck (+208.34–35—with May Murray; see Mary Joyce); when he died she married the Duke of York (209.4), and they later reigned as George V and Queen Mary. 209.6–7; 214.29; 322.36; 614.10.
- ***Albion**, Swed—see Auburn. Albion? Albany? 137.7.
- Alcibiades** (450–404 B.C.)—Athenian general, politician, friend of Socrates (q.v.), character in *Timon of Athens* (q.v.). 306.left margin.
- Alcman** (fl. 630 B.C.)—founder of Doric lyric poetry, inventor of the love song. His choral ode, "Maiden Song," presents two choirs of girls who describe "playfully the charms of their two leaders . . ." Is this device ancestor to the chorus girls of "The Mime"? +141.25 (aleconnorman)—with O'Connell (q.v.)—occurs in a quotation from *Peer Gynt*, (q.v.); +478.10—with Anna Livia (q.v.).
- Alcott**, Louisa May (1832–88)—American author of *Little Women*, whose heroine had trouble with gloves at a ball. 434.5–6.
- Alday**, Paul (1764–1835)—founded a Dublin music school. +155.36—with Hildebrand (q.v.).
- Aldborough House**—see *Ulysses*, 218. +104.20—with Abraham (q.v.).
- Aldrich**—Lord Mayor (q.v.) of Dublin (q.v.). 548.35.
- Aleman**, Mateo (1547–1609?)—Spanish author of a picaresque novel, *Guzman de Alfarache*. He emigrated to Mexico. +141.25—with O'Connell (q.v.); ?331.17.
- ***Alexander**—whether an eminent Russian or Alexander the Great, I don't know. +240.27—with Anaks (q.v.); +310.15—with Oleg (q.v.); 339.25; 439.34.
- ***Alexi**, 180.36.
- ***Alexis**, Nestor—see Nestor. 73.25.
- Alfred the Great**—king of the West Saxons (871–901). The second reference is about his having tended cakes for a poor woman while he planned how to defeat the Danes; he let the cakes burn and was scolded. The third reference is to the White Horse (q.v.) of Wanstead, cut in a chalk hill to celebrate Alfred's victory over the Danes. 19.9; 392.32; 600.28.
- Algy**, Autest—see Swinburne. 434.35.
- Ali Baba and the Forty Thieves**—oriental story, English pantomime (see Gunn). *Punch* (July 2, 1887) calls the Parliamentary Parnellites (q.v.) "The Forty Thieves." 176.2 (canceled after the first edition); +176.12–13—with Tim Healy (q.v.); Teague is a common name for an Irishman, like Paddy); 243.24; 481.20; +622.23–24—with Fox (q.v.).
- Alice** (*Alice's Adventures in Wonderland* [1865] and *Through the Looking Glass* [1872])—dream fantasies by Lewis Carroll (q.v.). On the stage Alice was played by Isa Bowman (q.v.). Note also the curious use of Alice in *Ulysses*, 524.
- In FW, Alice is a principal role of Issy's (q.v.): girl-child rejected as a sexual object, used sentimentally by a father-figure. Issy's is a split personality (see Two, Sally, Rachel, and Leah), and the

split is sometimes into Wonder (q.v.) and her faint reflection in glass or mirror. Alice links to Issy by way of *Isa* Bowman, Belle Alliance (q.v.), and by endless plays with the syllables "is," "lis," "las," "lass," "alas," "lassy," "los," "loose," "lus"—or just about anything you can do with "l-s" or "a-l-s." I find it impossible always to distinguish Alice from Lise, Lizzy (q.q.v.), or from the "loose," "luc" that signify Lucia Joyce (q.v.) (Lucia was the real-life, sexually rejected schizophrenic girl who must have given her father the idea of a split young heroine for FW. (Or was Lucia Nature imitating her father's Art?) Like Alice, Lucia was used by a male artist to gratify his sentiments, decorate his making. It must be a common fate for the daughter of any Daedalus (q.v.), and in FW it is mostly impossible to disentangle the names Lucia and Alice from *Daedalus* and *Lewis Carroll*. (Try your hand at disentangling 29.3 "deadlop (aloose)" or 57.25: "clerical-ease.")

That Joyce understood the use of Lucia or Alice to be abuse of a child is shown by his identifying Lewis Carroll, professed lover of children, with Wyndham Lewis (q.v.), professed hater of children and author, like Herod (q.v.), of *The Childermass*. In *Time and the Western Man*, Lewis excoriated Joyce—also Charlie Chaplin, Picasso, Proust, Gertrude Stein, and Anita Loos (q.q.v.)—for using, in their art, masks of the false child.

The real Alice was Alice Liddell, daughter of the Greek-dictionary-maker. "Alice" is derived from the Greek *aletheia*, "truth," but I don't (at hasty glance) find that Alice-Truth is played with in FW. Instead, we have at 159.4-5 "stone . . . pietrous . . . And Nuvoletta (q.v.), a lass." This derives "Alice" from Latin "sorrow" and Greek *las* or "stone" (q.v.). The passage occurs in "The Mookse and the Gripes" (q.v.), which is known to contain much Greek, is part of a character study of Wyndham Lewis, and is about talking animals who are watched—as in the "Alice" books—by a little girl. See Humpty Dumpty, Mad Hatter, White Knight, +4.28 (liddle)—with Anna Livia (q.v.; in acrostic); +7.33 (belles' alliance)—with Belle

Alliance, Sally (q.q.v.); ?+21.20-21 (grace o'malice)—with Grace O'Malley (q.v.); +29.3 (*deadlop aloose!*)—with Dedalus, Lucia, Luse (q.q.v.; and why not also Lewis Carroll [294.7 "loose carollaries"] and Wyndham Lewis [471.21-22 "wind hound loose"], and probably the associated plays on *las*, Greek "stone," are here, too—see 159.5 below; portmanteau words, these); +30.22 (bandanna loose)—with Anna Livia (q.v.) and, save for Dedalus, with pretty well everybody in 29.3 above; +32.3 (bail . . . seeks alicence)—with Belle Alliance, Sally (q.q.v.); 48.4 (liddled); +57.15 (wonderstruck)—see Miranda, +.25 (*clerical ease*)—with Lewis Carroll, Wyndham Lewis (q.q.v.; W. Lewis quoted, partly named at 56.29), +.25,26,28,29 (*clerical ease . . . dogsomely . . . Alys . . . looser*)—with Dodgson, Dedalus, Lucia (q.q.v.), +27-28 (mild dewed . . . Alys)—with Mildew Lisa (q.v.; therefore with Isolde, Elizabeth, and ?*lys* or Lily, q.q.v.), +.29 (limper looser)—with Limberlost, Lost, Lucia (q.q.v.); 59.5-13 (glass . . . wanderful)—see Rachel and Leah; +111.6 (Cheepalizzy's)—with Hen, HCE, Issy, Lizzy, Chapelizod (q.q.v.); +115.22 ('alices)—with Lucia (q.v.; see also Jung, Father Michael); +144.12 belle alliance, q.v.); +155.25 (a lucciols)—with Lucia, Lily (q.q.v.); +157.24 (Nuvoletta)—with Nuvoletta, Lucia (q.q.v.); +159.4-5 (a stone . . . pietrous . . . a lass)—Greek *las*, "stone" (see Lorelei, Nuvoletta)—with Einstein, Gertrude Stein, (?Alice Toklas), Anita Loos, Lewis Carroll, Wyndham Lewis (q.q.v.; W. L. coupled Einstein, G. Stein, A. Loos with Joyce and accused them of making a cult of the child), .7 (myriads of drifting minds)—this echo of Coleridge upon Shakespeare (q.q.v.) becomes "mirrorminded" (576.24); +179.17, 21,26 (diddies . . . dedal . . . a loose past . . . uslessly)—with Dedalus (who also combines with Ulysses, q.v.), W. Lewis, Lewis Carroll, A. Loos, Anna Livia (in acrostic), and with Proust (another who W. Lewis said was in love with the child and a lost past) (q.q.v.); +181.3 (*Culossal, Loose*)—with all the "l-s" people and Lewis Waller (q.v.); +200.31 (a lizzy a lossie)—with Issy, Elizabeth, Lucia (q.q.v.);

203.8 (Alesse); ?+204.10 (leada, *laida*, *all*) (Liddell?)—with Leda, *Aida* (q.q.v.); 207.26 (liddel); 208.5 (Liddle)—see Anna Livia; +226.5 (awound her)—or Wonder (see Miranda), +6 (Hey, lass)—Hellas suggests Greek and so *las*, stone (see 159.5 above)—with Lewis Carroll, Wyndham Lewis (.5–6—wind around . . . lass/wind . . . *lovelinoise* = 56.29 “windy Nous”), Lucia (q.q.v.; see also Isa Bowman), +.29 (a little, a lessle, a lissle)—with Issy, Essie, Lissy (q.q.v.); +237.8–9 (dumbelles . . . alisten)—see Belle Alliance; +240.33 (alios)—with Aeneas, q.v.—the identification is made because of 240–41 “portemanteau . . . potatowards” or portmanteau words; 241.2 (lossassinated)—plus any l-s; +242.34 (be the alliance)—with Belle Alliance (q.v.); 255.23 (a licence); +256.33 (nibulissa)—with Nuvoletta, Issy, Lissy, Ulysses (q.q.v.; and, if Joyce plays on Greek *lissa*, “raging madness, fury,” also Lucia, q.v.); +270.8–9 (limberlimbed lassihood)—with Limerlost (q.v.), +.20 (Wonderlawn’s lost)—with Miranda, Perdita and Swan (q.q.v.); or Shakespeare, q.v., in *Wonderlawn’s*, +.20–21 (Wonderlawn’s . . . Alis, alas . . . glass . . . Liddell lokker)—Alice Liddell and her two fictional selves; “she broke the glass” suggests “stone” or *las* is played on (see 159.5 above); if “alis, alas” plays on Greek *lissa* or “raging madness,” Lucia is certainly intended—plus W. Lewis, Lewis Carroll, A. Loos, etc.; +272.10 (sally of the allies)—with Sally (q.v.); and song “Sally in our Alley”; 276.n.7 (A liss in hunterland)—Greek *lissa*? (see above 256.33); +280.34 (one dear)—see Miranda; +281.2 (wonder)—see Miranda; +291.7,9 (wonder . . . mirrorable)—see Miranda; +293.11ff. (lapis . . . Mearingstone . . . *alass!* Aiaiaiai)—I have no notion of this passage but it leads to clear Alice references on 294 (for *las*, stone, see 159.5 above); +294.7,8 (loose carollaries . . . Ellis threw his cookingclass)—with Lewis Carroll, Wyndham Lewis, ?Alexander Ellis (q.q.v.), +.16,17 (alas . . . Bigdud dadder)—with Dedalus (q.v.); +295.15–16 (wonderful . . . Twonderful)—see Miranda, .24 (lala! As), +.26–27 (*indeed* . . . accomplasses . . . *allus*)—with Dedalus (q.v.; there are

a lot of Lucia, q.v., references on the page and she may unite with Alice and Dedalus); 297.27–28 (*allusquilateral* . . . lass); ?+298.1 (Paa *lickam laa lickam*)—with ALP (see Anna Livia); +299.14 (palce)—with Anna Livia (q.v.; compare 618.23); 315.5 (liddle); 321.31 (spring alice)—?Alice Springs in Australia; 327.7,13 (wonder . . . *periglus glatsch*); +328.29 (tha lassy! tha lassy)—with Elizabeth I (q.v.); +333.1, 10 (wonder of *wenchalows* . . . allied); +351.30–31 (belle . . . alliance, q.v.); 359.32–33, 35 (Alys! Alysaloel . . . allies); +366.3 (on a looser inloss)—with Anna Livia, Lucia (q.q.v.); +374.3 (wonderland’s *wanderlad’l!*)—i.e., Liddell (see Miranda), with +.3 (wonderland’s *wanderlad’l!*)—with Swan, Leda (q.q.v.); 379.15–16 (*nodsloddledome* . . . *noiselisslesoughts* . . . wonder); 407.27 (*alass*); 421.4,9 (Dalicious . . . all Licence); ?+432.21–22 (siddle . . . lissle all); +440.18 (Mary Liddlelambe)—with Mary Lamb (q.v.); 448.25 (liddle giddles)—?Little Gidding; +491.23–24 (sallies to the allies)—with Sally (q.v.); +526.32, 34, 35 (salices . . . *bridelittle* . . . Secilas through their laughing classes)—with Sally, Sts Bridget (Bride), Cecilia (q.q.v.); +528.17–18, 19 (Alicious, *twinstreams* . . . through alluring glass [Grose, q.v., says a looking-glass is a chamber pot] or *alas* in *jumboland*)—see Alice the elephant; 533.8 (*alass*); 617.31 (*allieged*); 618.19, 22, 23 (*looking* . . . *mirror* . . . *Wanterlond Road* . . . *alce*); 622–23 (*all* . . . *loosed* in her reflexes . . . *aleashing*).

Alice—elephant in a song. Jumbo said he loved her, she didn’t believe him. 105.17; +528.18.

***Alice** Jane, 214.24–25.

Alina—by spoonerism becomes *gallina*, Latin “hen” (q.v.). Perhaps also a references to Aline, the Masterbuilder’s (q.v.) cold wife, or to Aliena (see Celia). 242.31; 320.24; 608.18.

Alitta—Babylonian mother goddess. 528.4.

***Allaboy**, minor and Major. 152.13; 159.21.

Allad—druid and seer in *Fingal* (q.v.). 231.29.

Allat—mother goddess, female counterpart of Allah in the pre-Islamic pantheon. 111.11; 309.8; 346.33; 457.35.

- Alldaybrandy**—see Alday, Hildebrand.
- *Allen, Hillary**—probably not the American biographer but the Hill of Allen where the Fenians hung about (see Finn). ?532.10; 618.23.
- Alley Croker**—air to which T. Moore's (q.v.) "Through Erin's Isle" is sung. 391.15–16.
- Allgood, Sara** (1883–1950)—Irish actress who gave a reading of "Anna Livia Plurabelle" (q.v.; see *Letters*, III, 261). 21.30.
- Allport, Floyd H.**—author of *Social Psychology* (Cambridge, 1924). I have not read Allport, and don't know Joyce means him here. This entry is to remind that, save for Vico (q.v.), the sociologist and FW has not been looked to. 560.31.
- Ally Sloper**—grotesque, disreputable figure in a late-19th-century comic paper. Also a brand of pickles and a sauce. 178.6; 248.10; 288.n. 4; 291.26; 319.18.
- *Almayer**—maybe Conrad's *Almayer's Folly* (1895). 371.26 (with Maynooth).
- *Alopsius Niklas**—Greek *alopez*, "fox" (q.v.). Nick (q.v.) is usually Shem (q.v.) but here must include Nicholas Breakspear (q.v.); see also Adrian IV, Mookse. 155.31.
- Aloyse, Mère**—French Mother Goose (q.v.). See Marie Louise, Ravel, ?Alice.
- Aloysius**—James Augustine Aloysius Joyce (q.v.); see also A.A.
- Alp, Pla, Lap, Pal**—as distinct words or syllables beginning words (or within words or as acrostics in successive words), these are the initials of Anna Livia Plurabelle (q.v.); see also One hundred and eleven (111).
- Alph, Alpha, Aleph**—see Anna Livia. The sacred river (see riverrun). Mr Senn points out that FW opens with a quotation from Coleridge's "Kubla Khan." Anna Livia, though sometimes Delta (q.v.), is often Alpha.
- Alphand, Jean** (1817–91)—helped Haussmann (q.v.) remake Paris. 129.17; 205.35 (all paven and).
- Alphos**—see Three Musketeers. 64.23.
- Alsop**—brand of British ale. The spelling "Allsap" may be an anagram of Pallas (see Athena). 264.3; 377.33–34.
- *Altmuehler**—*Altmuehl*, German river. 213.2–3.
- Altoid's**—"Those curiously strong peppermints"; an English confection. +210.9—with Delta (q.v.).
- *Altrues**, 191.14.
- Alwayswelly**, olderman K. K.—see W. W. Kelly, ?Willy. 365.30.
- *Alzette**—river in Luxembourg. 578.36.
- Amalthea**—Zeus's (q.v.) foster-mother. 338.20.
- *A'mara, Mrs, and Mrs O'Morum**—love and death like Mildew Lisa (q.v.)? 460.17,18.
- *Amaryllis**—flower, often a mistress in pastoral poems. 180.10; 184.20; +268.left margin—with Anna Livia (q.v.); 609.12.
- Amazia**—see Amazon.
- Amazon**—South American river. As river Liffey, Anna Livia (q.v.) has attendants, the Nile (q.v.) and the Amazon, who are also Shakespeare's queens, Cleopatra and Hippolyta (q.v.). "Amazon" is usually derived from "without breast" or from the Circassian word for "moon" (q.v.), *maza*. 104.1—with Anna Livia (q.v.); 364.13; 494.35; 548.2; 627.28.
- Amber Witch**—German novel by Wilhelm Meinhold (1843). I have read an excerpt (trans. Lady Duff Gordon) and have the idea that the Amber Witch is the heroine, Rea Schweidler. 546.35.
- Ambree, Mary**—ballad heroine who fought in male disguise. 11.12; 127.35, 36.
- Ambrose, St** (340–407)—Church father, bishop of Milan. 605.30–31.
- Ambrose Lightship**, off New York, and Lizard lighthouse in Cornwall are (or were) the last and first lights seen in an Atlantic crossing. +324.4—see Izod, Elizabeth, Betsy Ross.
- Ambrosius Aurelianus**—semimythical champion of the romanized Britons who fought against Hengist (q.v.). 85.32.
- Amen or Ammon or Ammun**, etc. ("the hidden one")—according to Budge (q.v.), he began as chief god of Thebes, was later identified with Ra (q.v.), later assumed all the attributes of the old gods of Egypt. 6.11; ?345.1–2; 411.11; 570.13.
- Amenhotep or Akhenaton**—Amenhotep IV fostered monotheism, worship of the visible sun-disk, Atem (q.v.). 237.26–27 (Amanti . . . Notep).
- *Amenius**—may combine Arminius and Comenius (q.v.) 155.34.

- Amenti**—Egyptian region of the dead. 62.26; 237.26; 613.18.
- Aminah**—Mohammed's (q.v.) mother (see Abdullah). 309.14 (Himana).
- *Amni** the fay—Anna Livia (q.v.). Niam? 18.11.
- Amoret**—in Spenser's *Faerie Queene* (q.q.v.) and in the *Amoretti* she is Elizabeth Boyle. 350.5.
- Amoricas**, Amory—see Tristan. 148.31; 395.35.
- Amos**—prophet, book of the Old Testament. 550.34.
- Ampère**, André Marie (1775–1836)—French physicist whose name is given to an electrical unit. 123.15 [(microamp) first]; 137.24; 549.16; 614.3.
- Amphion**—son of Zeus (q.v.), who rebuilt the walls of Thebes by playing on his lyre. 222.7.
- Amsterdam**—HCE (q.v.) calls himself Amsterdam because one of his principal roles is William (III) of Orange (q.v.), because he is protestant, because its citizens write Amsterdam as "A'dam" (q.v.). 117.24; 138.24; 319.16–17; 352.24; 532.6.
- Amundsen**, Roald—Norwegian who discovered the South Pole in 1911. +325.22—with Edmund, AE (q.q.v.).
- *Amy**—these are collected under A. Macpherson, but I am not sure they all refer to her.
- Ana**, Anu—earth goddess of the Tuatha Dé Danaan, identical, Standish O'Grady says, with Dana (q.v.), called in Cormack's glossary *mater deorum hibernensium*. In Gaelic *ana* means "riches," in Greek *ana* means, among other things, "back again, anew." 94.16; +287.21—with Livia; 311.12; 553.2.
- Anacharsis**—one of the Seven Sages. +113.7—with Anaks (q.v.).
- Anacletus II** (d. 1138)—antipope, who in 1132 (q.v.) was struggling with Innocent II (q.v.). 13.30.
- Anacletus the Jew**—maybe the 3d bishop of Rome, 77–88. 155.34.
- Anacreon**—Greek poet, 6th-century B.C. "Anacreon in Heaven" is an old drinking song from which "The Star-Spangled Banner" takes its tune. 279.n. 1, l. 32; 559.10 (seapan *nacre* . . . on).
- Anaks**—giant race of Canaan, destroyed by the Israelites (*Joshua*, 10). Also Greek *anax*, "lord." Mr O Hehir says the *Anax* *Andron* is "Lord of Men," who is Agamemnon. +113.7—with Anacharsis (q.v.); 240.27,30; 318.11.
- Ananias**—biblical liar (*Acts*, 5). In several European languages, as Mrs Christiani points out, *ananas* means "pineapple." 170.31.
- Anastasia** ("resurrection")—Anna Livia (q.v.). Who else? See Codd. 104.8; 403.11.
- Anatoli**, Jacob (1199–1256)—made Arabic learning accessible to the West. His great work was a translation of Averroes (q.v.). 504.30.
- Anaxagoras** (b. 500 B.C.)—Greek philosopher. 155.32–33.
- Ancient**—see Iago.
- Ancient Mariner**—poem by Coleridge. In *Ulysses*, Murphy (q.v.) is called the ancient mariner, and Ulysses (q.v.) himself was one. Joyce wrote a poem (Ellmann, 667–68) "A Portrait of the Artist as an Ancient Mariner." 123.23–24; 324.8; 607.1.
- Ancus Martius** (640–616 B.C.)—4th legendary king of Rome, a bridge builder. +467.33—with Martin Cunningham (q.v.).
- *Anders** (Dutch "other"), Enders, Sanders, etc., Miss—sometimes the sender of the letter from Boston, Mass., sometimes with Stella (q.v.). ?+138.16—with H.C. Andersen (q.v.); ?+221.6—with Saunderson (q.v.); 363.36; 369.28; 379.3; +389.10–11—with Margaret Anderson, Elizabeth Anderson (q.q.v.); .+36—with Saunders (q.v.); 412.23; 413.7, 12,14,15; 414.2; 421.10; 458.10; 488.23 (interesting reference to "Hallow Eve," the original name of "Clay"); 534.20—with Saunders (q.v.).
- Andersen**, Hans Christian (1805–75)—Danish poet, fabulist. +138.16—with HCE, ?Anders (q.q.v.).
- *Andersen**, Mevrouw von—see Anders. Maybe she's Margaret Anderson (q.v.). 413.15.
- Anderson**, Elizabeth (1836–1917)—founded the first London medical school for women. +389.10–11—with Margaret Anderson (q.v.).
- Anderson**, John—loved and elderly in Burns's (q.v.) poem. 318.28.
- Anderson**, Margaret (1890–1973) and Jane Heap—American co-editors of the *Little Review*, which published *Ulysses*

- (through "Oxen of the Sun"), 1918–20. They were prosecuted, some of *Ulysses* was burned. Margaret Anderson wrote *My Thirty Years War*; perhaps she and Jane Heap, as warring females, are important in the Maggies and Jinnies (q.q.v.) context. Also Anders (q.v.)? +389.10–11—with Elizabeth Anderson (q.v.); +406.7—with Maggies (q.v.).
- Andreini**, Francesco—Italian actor. His son Giambattista wrote a play, *L'Adamo* (q.v.). 414.13.
- ***Andrew**—see Handy Andy, Androcles. 142.27 (here the apostle—see Twelve); 144.12; +227.14—with Rue (see Sewen); 279.n. 1, l. 31; 471.34; +504.20—with Corcoran (q.v.).
- Androcles**—in a story by Aulus Gellius (q.v.), in Shaw's (q.v.) play, Androcles takes a thorn from a lion's paw and on a subsequent occasion is not eaten by the lion (q.v.). 468.32–33; 471.34.
- ***Andycox**—Antioch and Luke Tarpey (q.v.). See also Cox? 124.36.
- ***Anem**, Miss Oodles of—amen? name? 15.29; 226.35.
- Angel**—derived from the Greek for "messenger," corresponds to Hebrew *mal'akh*; see Malachi, Mulligan, Mercury. Both Michael and Satan (q.q.v.) were archangels, but in FW "angel" is mostly applied to Shaun the Post, himself a messenger. In Poem XI of the *Saltair na Rann*, Satan appears to Eve (q.v.) as an angel or a swan and tempts her to a second disobedience. See also Michael Victory, Michael Arklow, Victor. "Angel" rarely occurs without a Devil (q.v.) nearby and belongs, therefore, to the Mick-Nick (q.v.) theme, but the theme is unwieldy and I have broken it up. ?8.23 (the three, q.v., soldiers are St Michael, St Patrick, David, q.q.v.); 21.25 (see Satan); 26.5–6; 56.26; 68.18; 75.19; 90.13; ?104.13; 141.11; 143.33; 147.2; 154.24; 166.8; 170.12; 181.1; 183.7; 185.10; 191.19; ?211.16; 222.22; 223.2,3; ?224.30,31; 226.22–23; 230.25; 233.33; +235.1—with Messiah; 238.10, 11; 239.29; 251.10; 252.31,32; 257.1; 284.2,3, left margin; 296.16,17; 352.10; 363.35; 367.32 (see St Matthew); ?386.28; 390.14; ?403.6 (or is Joyce playing with "The arch never sleeps"?); 405.7; 416.31; 430.28; 460.20; 472.9,29; 474.15; ?484.36; ?485.29; 505.16; ?512.23 (bis); 516.35; 519.1; 520.22; 526.11 (bis); 562.25; 600.25; +607.8–9—with Esau, Shaun (q.q.v.); 609.19; 628.10.
- Angelina**—heroine of Gilbert and Sullivan's (q.v.) *Trial by Jury*. 233.5.
- Angelo**—whited sepulcher in *Measure for Measure*. +230.3—with Michelangelo (q.v.); 257.1.
- Angiol** or Angiolina—Mrs Von Phul suggests the girl in Svevo's *As a Man Grows Older*. 143.33
- Anglesey**—see Northumberland.
- ***Anglys**, 512.23.
- Angot**—Mr Ellmann points out that in the French opera, *La Fille de Madame Angot*, Madame is a washerwoman. Near Angot Bridge, in Brittany, the Queen of Skeletons does her washing by night in ghostly company. 214.19.
- Anguish**—in some romances, father of Isolde of Ireland (q.v.). See Languish, Hoel. 189.19; 265.20; +528.10—with Languish (q.v.); 603.21.
- Angus**—see Aengus.
- Angus** the Culdee—supposed author of the Irish poems which make up the *Saltair na Rann*, hence, author of the Adam and Eve (q.v.) story (poem XI, maybe poem XII) on which FW I,viii is based. The Culdees, wishing to reform Christianity, believed that if an Irishman travelled abroad, he denied God and St Patrick (q.v.). It is possible that Anna Livia's "culdee sacco" of gifts is given to those who have left, or would leave, Ireland. 201.1.
- Ani**—Egyptian scribe (see Pen) for whom most recensions of *The Book of the Dead* were written. He doubles with Anna Livia (q.v.). 243.4; 493.32; 498.19.
- Anit**—Egyptian goddess, equated with Hathor (q.v.). +332.16—with Anna Livia (q.v.).
- Anita**—see Anna Livia.
- ***Ankers**, 30.7; 329.9.
- ***Anna**, Donna—see Ann Whitefield, Don Giovanni.
- Anna** Livia Plurabelle—heroine of FW, Mrs Earwicker, Eve (q.q.v.), Everywoman, Everygoddess, Everyriver (see Artemis). She is specially Dublin's little winding, brown, polluted river, Anna Liffey, which rises in the Wicklow hills and meets salt Dublin Bay at Island Bridge—see Sarah.
- According to Mr Kelleher, Joyce sent Frank O'Connor a postcard from Paris, asking, "What was the old name of the Liffey?" Mr O'Connor answered, "Ruir-

tech," which means "swift running." The Swift Running took on the name of the place through which it ran—*Magh* (pronounced "moy") *Lifé* or Plain of Life. *Lifé's* meaning is unknown.

Mr O Hehir, on the other hand, thinks it plausible to derive *Lifé* from Irish "leaf" and points out that FW makes much play with Liffey-Leafy (see Leafy). Whether unknown or leafy, all "alive," "live," and "life" refer to Anna Livia and tie her to Eve (q.v.), which means "life" in Hebrew. All mentions of whiskey (q.v.) also refer to the Liffey, for *usquebaugh* means "water of life"—see Phoenix, John Jameson. See also Livia Schmitz, Delta, Signs.

Anna, Mr O Hehir shows to be connected by Joyce with Irish words for "water" (see A, Mem, "river," "fen"). Standish O'Grady (q.v.) says Cormac's Glossary calls Ana (q.v.) mother of the Irish gods, being the same as Dana (q.v.).

Joyce also makes much of "Anna" meaning "grace" (q.v.) in Hebrew, and of Mary Anne (q.v.), Marian, Marion, which ties onto Marion (Molly) Bloom, the Virgin Mary (q.q.v.) and to Joyce's mother, Mary Murray (q.v.). Nor should we forget Anne McCann, and Lucia Anne Joyce (q.q.v.). See also Ani, St Anne, Queen Anne, Anne Hathaway. As for goddesses, Robert Graves says in *The White Goddess* that if you need a single, simple, inclusive name for the Great Goddess, Anna is the best choice.

Plurabelle is an addition to the river names "Anna Liffey." It certainly connects with the plurality of persons that is Eve ("mother of all living")—see also Belle, Isabel, Laura, Laura Belle. It appears to me that the name is won in I,viii when Anna Livia exchanges innocence for fertility.

Anna Livia's full name, undistorted, occurs but once in FW—215.24. She is usually called Anna, Anne, Ann, An, Nann, Nancy, Livia, Livy, Liv, Lif, Liffey, Life, ALP (see One hundred and eleven). The initials ALP appear so often in acrostic (e.g., 4.28–29, "addle liddle phifie"; 613.27–28, "Arrive, likkypuggers in a poke!") that I do not list them below. The lists that do follow are not exhaustive.

The narrative base of "Anna Livia Plurabelle" (I,viii) is Poem XI in the *Saltair na Rann*—see Synopsis.

I Anna Livia Plurabelle

41.23 (appy, leppy and playable); 104.1–2 (Annah the Allmaziful)—see Amazon (the Everliving)—see Eve (the Bringer of Plurabilities); 153.2 (Amnis Limina Permanent); +207.8–9 (Anushka Lutetiavitch Pufflovah)—with Pavlova (q.v., and *Lutetia*, the Roman name of Paris); 215.24 (Anna . . . Livia . . . Plurabelle); 268.28–29 (analectual pygmhop); 297.25 (appia lippia pluvaville); 299.26–27 (analytical plausible); +325.4–5 (Anna Lynchya Pourable)—with Anne Lynch (q.v.); 327.6 (anny living plusquebelle); 512.10 (Annabella, Lovabella, Pullabela), .16 (antelithual paganelles); 548.6 (Appia Lippia Pluviabilla); 568.4–5 (annamation . . . livlianness . . . plurality of bells); 569.12 (Alla tingaling pealabells); 619.16 (Alma Luvia, Pollabela); 627.27–28 (allianuvia pulchrabelled).

II Anna Livia

10.26; 13.30,31; 14.16–17; 63.13–14; 81.17; 86.9; 128.14; 139.19; 153.6–7; 154.4–5; 182.27; 195.4; 196.3,4, 5; 198.10; 199.11, +.34—see Annona; 200.16,36; 207.19; 213.32 (bis); 215.12, 35; 236.17–18; 242.28 (see Avenlith); 265.14; 273.11; 284.15; 287.7; +293.25—with Anne Lynch (q.v.), 28–29, 30; 308.20; 309.23; 333.4–5; 337.8; 340.22; ?348.36; 355.32; +366.3—with Lucia (q.v.); 373.34; +392.32—see Anne Lynch; 404.1; +406.27—with Anne Lynch (q.v.); 451.15; 452.18–19; 463.10,16; 496.27; +506.34—see Anne Lynch; 549.16; 562.7; 569.12; 580.25; 583.21, 22; +586.35–36—with Ham (q.v.); 600.5 (see Inn); 608.14; 614.24.

III Anne, Annie, Anna, etc.

4.28 (see Liddell); +7.25,26,27—with Annie Rooney (q.v.); 9.14; 10.26; +12.6—with St Anne, Mary (q.q.v.); 14.17; 18.11; 19.26, 30; 20.35; 28.31 (see Anastasia); +38.30—with Eve (q.v.; see also Havvah); 49.11; 53.26; +54.4–5—with Poor Old Woman (q.v.); +55.5—with Finn (q.v.; see also Fen); 67.8; 71.36; 72.1; 80.20; 94.16 (see Ana); 101.36; 104.8; 105.9; +106.31—with Ariane (q.v.); +113.18—with Anne Hathaway (q.v.); +117.16—with Anne Boleyn (q.v.); 139.8, 22; 143.10; 179.14; +182.27—with Ann Whitefield (q.v.); 200.32; +203.21—with Manon Lescaut

(q.v.; see also Flanders), +.36—with Arrah-na-Pogue (q.v.); 207.28; +209.6—with Albert Victor (q.v.), 34–35; 220.19; 242.29 (see Avenlith), 36; +243.2,4—see Ani; 244.20,29 (see Nancy Hands); 246.21 (bis); +248.26—with Dean (q.v.), 27; 254.15,26; 257.8–10; +258.14—with Eve (q.v.); +268.left margin—with Amaryllis (q.v.); +275.14—with Ariane (q.v.); 277.12, 18; 280.3, 9; 284.15; 286.19; 293.22; +294.29—with Ann Whitefield (q.v.; also a Spanish river); 298.1; 301.7; 302.1; 308.1–2; +311.12—see Ana; 312.1, +.9—with Ann Whitefield, Tanner, q.q.v.); 318.11, 24–25; +327.12—with Annie Rooney (q.v.); 328.14, 19 (see Sheeres); +331.25—with Nana, Anna Karenina (q.q.v.); 340.25, 29; 342.28; 347.28 (see Anastasia); +350.8—with Hen (q.v.), +.23—with Julia, Juliet (q.q.v.); 361.15; 364.22 (Eblana or Dublin, q.v.); 374.32; 378.2; 382.27 (see Nancy Hands); 403.23 (see Anastasia); +406.27—see Anne Lynch, 28; 419.20; 422.26; 439.8–9; +441.31—with Elizabeth, Elsa (q.q.v.); +451.11—with Solomon (q.v.); 452.34; +454.6–7—with Shaun the Post (q.v.); +463.16—with Nana (q.v.); 475.21; 478.16; 492.8; +493.5,6—see Mary, +.32—with Ani (q.v.); 495.33; 496.4; +498.19—with Ani (q.v.); 500.2; 501.11; +504.33 (*Pommes Anna* is a fine French dish named for a 19th-century courtesan)—with Pomona (q.v.); +512.18—with Maud Gonne (q.v.); 514.6; 516.32; 521.24; 532.21,24; +537.6–7—with Christine Beauchamp, Christ (q.q.v.); +548.10—with Annie Laurie, Laura (q.q.v.), 11; +551.6—with Diana (q.v.); +553.2—with Ana (q.v.); 559.34; +567.15—with Anne of Denmark, Anne Boleyn (q.q.v.); 568.17–18; +571.26—with Mrs O'Shea (q.v.); 572–73 (Anita occurs 9 times); 575.6–7 (see Doyle); 576.8; 578.21; 584.32; 585.22,30; 586.31; 600.10; 603.5; +606.30—with Prankwean (q.v.); 607.11–12; 610.17; 620.34; +623.34—with Anne Hathaway (q.v.); 626.1–2.

IV Livia, Liffey, etc.

3.24; 4.28; 7.1–2, 35; 11.5,32,35; 14.29–30; 17.27,33,36; 18.34; +23.20–21—see Nyanza; 26.8, +.16—with Lafayette (q.v.); 36.26; 41.22; 42.18, 25; 50.14; 54.24; 63.14; 64.17; 81.17; 88.34; +104.1—with Eve (q.v.); 126.13; 138.3;

146.23; 159.12–13 (Mississippi); 172.19; 174.26; 203.6, 30; 204.5, 14; +208.5—with Liddell (q.v.); 213.10; 215.33–34,35; +224.29—with Morgana le Fay (q.v.); 230.25; 245.11, 23–24; 254.11; 260.21, 25; 268.n. 6; +275.12—with Lavinia (q.v.); 287.21; 289.28; 310.5; 315.13; 317.32; 318.4; +328.17 (see Lif); 332.17; 342.25; 361.18, 26; 380.3; 382.13, 27; 420.11, 34; 445.34; 447.23; 451.15; 452.19; 474.32; 493.14; 495.21; 503.4; 512.6; 526.1; +546.35—with Fulvia (q.v.); +547.5—with Fulvia (q.v.), 17,34; 548.1; 553.4; 568.4–5; 576.1, +.36—with Smith, Livia Schmitz (q.v.); 578.6; 583.21; 595.8; 617.1; 619.20,29; 624.22; 628.6.

V Plurabelle

11.25; +27.16—see Pious and Pure; +201.35—see Laura, Laura Bell; 224.10, 25; 264.2; 290.24; 518.33; 610.21.

VI ALP, LAP, PAL, PLA, APL, LPA (see also One Hundred and Eleven) 7.2; 8.30; 17.34; 57.11; 65.8; 66.18,26; +69.10—with the lost Pleiad (q.v.; and *Paradise Lost*); 85.11; 102.23; 105.21; 106.24 (see Apple); 107.9—with Elizabeth (q.v.); 113.20; 119.20; 126.29 (see Apple); 148.22; 177.20; +183.13—with Elizabeth (q.v.); 201.30, 31; +208.20—with Elizabeth (q.v.); 209.9; +235.21—with Polly Peachum (q.v.); 243.29 (“Alpoleary” = Bog Latin for Dublin, q.v.); 256.34; 264.3; 268.n. 6; 287.9; 293.11 (lapis—see Stone); 293.fig.; 294.3; 296.5; 297.11, 17; 298.1; 299.14, 17; 300.20; 314.33 (see Apple); 318.12, 13, 32; 332.3; +334.14—with Bonaparte (q.v.); 340.6; 348.6; 349.22; 362.14; 393.20; 420.18; 441.31; 451.23; 478.10; +483.19—with Rebecca (q.v.); 523.22; 528.18,21; 534.11; 549.12; 553.25–26; 564.22; 577.24; +595.19—with Lamp (q.v.); 597.13; +615.25—with lost Pleiad (q.v.; and *Paradise Lost*); 624.25; 625.27.

*Annammeses—Mr O Hehir suggests Greek *anamnesis*, “recollection.” 452.34.

Anne—see Anna Livia.

Anne, St—mother of the Virgin Mary (q.v.), patron of riches; see Ana, Anna. She can or can't be found in any Anne or Maryanne in FW. +12.6—with Mary (q.v.).

Anne of Denmark (1574–1619)—queen of James I (q.v.). The fury of gales kept her lying abroad. When she came to En-

- gland, she and James had an elaborate progress from Edinburgh to London, for which Ben Jonson (q.v.) devised masques and entertainments, +567.13,15—with Anna Livia, Anne Boleyn (q.q.v.).
- ***Annona**, St—no such Dublin church. In Roman myth, Annona was the female personification of the produce of the year. 44.6; +199.34—with Anna Livia (q.v.).
- ***Ansighosa**, 246.10.
- Ant**—see Ondt. In *The Book of the Dead* Ant is a mythical fish. 418.5–6; +419.6—with Ondt (q.v.).
- Anthea** or **Antheia**—epithet of Aphrodite (q.v.) as goddess of flowers, or Greek *anthos*. 354.22.
- Antheil**, George (1900–1959)—composer, son of a New Jersey shoemaker. He began an opera based on “Cyclops” (q.v.), and set “Nightpiece” to music. +57.13—with Ondt (q.v.; if Antheil unites with Ondt, it is worth noting that Wyndham Lewis, q.v., praised him in *Time and Western Man*. Also with Hill of Allen); +133.27—with Schubert (q.v.); +360.34—with Ondt (q.v.).
- Anthony**, St—first Christian monk, resisted temptation, subject of Flaubert’s novel, patron of swineherds. An “Anthony Pig” (q.v.) is the runt of the litter and is also a sponger. +86.13—with Anthony Bacon (q.v.).
- Anthony**, St, of Padua—S.A.G. (St Anthony Guide) written on an envelope carries a letter safely through the mails. 66.17; +409.7—with Trollope (q.v.); +621.7–8—with Arcturus, Sir Arthur Guinness, King Arthur (q.q.v.).
- Anthony Pig**—see Anthony.
- Antichrist**—false Messiah and wonder-worker who comes to subdue the weak before the second coming of Christ (q.v.), at which he will be destroyed. Epiphanes and Nero (q.q.v.) and various popes have been identified with him, and he is the subject of an old Chester miracle play. Antichrist has an appearance of youth and innocence and “henna yellow hair.” He imitates Christ, performs miracles, including “a bogus ascension from Mount of Olives.”
- In FW III,i, ii, Shaun-Jaun walks the way of the Cross backwards, and apes Christ, save that Shaun preaches not life but abstinence from life. See Thoth, Hermes. ?147.17; 308.n.1; 346.4; ?450.7.
- Antinous**—(1) beautiful Bithynian youth, loved and deified by Hadrian; (2) leader of Penelope’s (q.v.) suitors in the *Odyssey*. In *Ulysses* he is Mulligan and Boylan (q.q.v.). 190.33.
- Antonio**—Shakespeare’s (q.v.) merchant of Venice (q.v.). +105.1—see Myrtle, Venus (q.q.v.); +435.1–2—with Venus (q.v.); +483.17—with Mark Lyons, Mark Antony (q.q.v.).
- Antony**, Mark—triumvir, hero of Shakespeare’s *Antony and Cleopatra*; see also Cleopatra, Augustus, Lepidus, Enobarbus, Charmian, Fulvia. Antony defeated Brutus and Cassius (q.v.) at Philippi, was betrayed by Cleopatra at Actium. In FW both Antony and Julius Caesar (q.v.) are connected with Parnell (q.v.). ?81.8 (see Hermes); +152.21—with Romeo, Anthony Rowley (q.q.v.); +167.1.3, +4 —with Brutus and Cassius (q.v.); +271.6 (see Malthus, Mercury); +483.17—with Mark Lyons, Antonio (q.q.v.); 546.33 (Earelend—as Mrs Yoder points out); 568.9.
- Aphrodite**—Greek goddess of love and beauty, born of the foam. See Venus, Brinabride. 203.27–28; 299.left margin; 354.22 (see Anthea).
- Apis** (Latin, Greek form of Egyptian Hep, Hapi)—sacred Egyptian bull (q.v.), embodiment of Ptah (q.v.). A new Apis is born after the death of the old. 26.3,9; 262.n.4; 416.1; 443.10; 478.23; 480.18; 597.16.
- Apnorval**—see Norval.
- Apollo**—Greek god of the sun (q.v.) and poetry, twin of Delia (q.v.), brother of Mercury (q.v.). I think it will be found that there is a great deal of Apollo in FW. The god is usually Shem (q.v.; see Ather-ton, 73), but the sun is the father, HCE (q.v.). 167.12; 431.36—with Pollux (q.v.).
- Apollyon**—foul fiend (see Devil) who assaulted Christian in the Valley of Humiliation. During the Napoleonic wars, he was associated with Napoleon. +273.27—with Napoleon (q.v.).
- Apophis** (also Apep, Apepi)—Egyptian snake (q.v.) god, god of darkness, tries daily to stop the boat of the sun (q.v.); see Ra. +67.22—with Pope Pius (q.v.); 427.7 (bis); 494.15 (see Uachet).
- Apostles**—see Twelve.
- ***Appelredt’s**, 406.9.
- ***Apple**—see Eve. I give a few apples below. They belong to the larger subjects

- of fruit (q.v.) and temptation in FW—a subject on which almost everything remains to be understood. ALP (see Anna Livia) occurs in every apple. I have the rough idea that insofar as Issy (q.v.) is separate from her mother, she is Temptation. See also Peaches, Charlotte Apple. It was an apple that began the Trojan war. 69.21; 106.24; 124.18; 126.17; 167.15; 175.19; 210.30; 237.5; +246.29—see Cain and Abel; 261.5; 271.24, n. 5; 287.16; 330.31; 430.31; 436.7; 452.7; 466.5; 532.21; +607.15—see Chapelized.
- Apple**, Charlotte—an ad in the back of P. G. Wodehouse's *Money for Nothing* (London, 1928), lists:
- Young Romance, by Charlotte Apple
While the two old people sat in the front room, Merry expected to have a dull evening by herself in the back room—but there came a knock at the door! And it made all the difference to the lonely girl. This novel is a truly whimsical work of art.
- See Apple, Lottie, Lot. Apple Charlotte is a dessert. 237.19 (with Dublin's Charlemont Mall or Charleville Mall); 51.34–35; 59.12; 60.4–5; +62.34—with Lotta Crabtree (q.v.); 101.3; +113.16—with Charlotte Brook (q.v.); 191.18; +208.30, 33—with Lao-tse (q.v.); 238.2; +242.25–26—with Lao-tse (q.v.); 352.6; 434.15 (with Dublin's Charlotte Quay); +504.28—with Charles Darwin (q.v.); 561.15; ?587.28
- Appleton**—geological layer. 323.30.
- Apsaras**—water and cloud nymphs who dance before Indra (q.v.) and rule over gambling. 60.20.
- Aquilar**, Padre—see Johnny MacDougal who, as St John (q.v.) the evangelist, has as his symbol the eagle. Mr Senn points out that Aquinas (q.v.) was called "Eagle of Divines"—see also Milton. 184.35
- Aquinas**, St Thomas (1227–74)—scholastic. See Thomas? +93.9—with Ass (q.v.); 113.36 (tunnibelly—see *Ulysses*, 48); 145.10; 240.8; 245.12; 296.20; 299.8; 417.8; 510.18; 514.17.
- Arabin**—Lord Mayor (q.v.) of Dublin (q.v.); see also Jerry Godolphin. 553.35.
- Araby**—*Dubliners* (q.v.) story, Joyce's re-making of Bunyan's Vanity Fair. 98.13; 115.3; 135.15; +187.11—with Arrahna-Pogue (q.v.); +234.31—with Arrahna-Pogue (q.v.); 275.n. 2; 286.6.
- Aram**—in the Bible, Shem's (q.v.) son. Perhaps also Eugene Aram (1704–59), who discovered that the Celtic languages were Indo-European and murdered his wife's lover. 228.15; 256.6 (bis); 262.n. 4; 344.31; 381.19; 396.15; 490.3–4.
- Aramis**—pen-name of the writer who, in the *Sporting Times* ("The Pink 'Un") of April 1, 1922, said *Ulysses* would make a Hottentot sick. See FW, 185.9, 12; 193.2. See Three Musketeers. +64.23—with Private Carr (q.v.); ?228.15.
- ***Arans**, Kings of, Duke of—the Arans are three islands in Galway Bay about which Synge (q.v.) wrote. The movie *Man of Aran* is mentioned a couple of times in FW. 87.25; +595.22—with Iron Duke (see Wellington).
- ***Araxes**—couple of rivers, Greek mountain. 296.4.
- ***Arber**, Sir—see Tree and Stone? Compare 420.36? 347.9? 504.15–16.
- Archangel**—see Angel, Mick and Nick.
- Archdruid**—St Patrick's (q.v.) antagonist at Slane and Tara; see Lucat. In FW he is Bishop Berkeley (q.v.). 611.5; 612.35.
- ***Archer**—?Apollo (q.v.). 5.8, 254.11; 283.19.
- Archer**, Charles—villain of LeFanu's (q.v.) *House by the Churchyard*. Through most of the novel, Archer is known as Dangerfield (q.v.); with deadly intent, he stuns Sturk (q.v.), who later is, so to speak, "resurrected." The crime is done in Butcher's Wood in the Phoenix (q.v.) Park. 80.9.
- Archer**, Colores—the rainbow; see Seven. 63.13.
- Archer**, William (1856–1924)—dramatic critic, translator of Ibsen (q.v.), kind, acquaintance of Joyce. Another William Archer was a naturalist and librarian, renowned for his admirable dictionary catalogue of the National Library in Dublin. ?283.19; 440.3–4.
- ***Archibald**—Rowan? MacLeish? (q.v.) 65.3.
- Archimedes** (287–212 B.C.)—Greek mathematician who worked out the theory of the lever. 230.34.
- Arcoforty**—see Strongbow; see also Noah, who was in the Ark forty days and nights, with whom God made a covenant whose sign was the rainbow (q.v.). Strongbow's peace, the peace of the Normans in Ireland, was the delusive

- peace of the sword. Ulysses (q.v.) was a strong-bowed man. See also Mem.
- Arcobaleine**—see Balenoarch. 175.16.
- Arcoiris**—the rainbow; see Iris, Seven.
- Arcturus** (Greek *arktos*, "bear," *ouris* "ward," "guard")—a giant fixed star which, in the following references, is personified, or partly so. See Bear. +594.2—with King Arthur (q.v.); +621.8—with Man Servant, King Arthur, Sir Arthur Guinness (q.q.v.); note, it is also S.A.G. or St Anthony (q.v.) Guide.
- Ardilaun**—see Guinness.
- Arditi**, Luigi—19th-century veteran conductor at Dublin's Theatre Royal. 44.22.
- Ardrey**—*ardri* or high king in ancient Ireland. 261.left margin.
- Areopagus**—the Hill of Ares (q.v.) in Athens. Spenser so named the group that gathered round Sidney (q.v.) at Leinster House. Maybe also a Miltonic (q.v.) work. 5.33; 206.1.
- Ares**—Greek god of war; see Mars. 5.33; 88.17; 122.7; 269.17; 421.23; 424.10.
- Argan**—Molière's (q.v.) imaginary invalid. 234.33.
- Argyle**, Duke—subject of a jocular remark, "God bless the Duke of Argyle," made when one rubs oneself against a post. The implication, as Mr Atherton has explained to me, is that the rubber has lice. 71.18–19.
- ***Ar home**, Edith Wharton (q.v.)? 34.10–11.
- Ariane** and Barbe Bleu—French for Bluebeard (q.v.) and his last wife.
- Ariel**—sprite in Shakespeare's (q.v.) *Tempest*. +57.22—with AE (q.v.); ?77.7; +99.10—with AE (q.v.); 288.8; +449.30—with AE (q.v.); 471.24.
- Arion** of Methymna—Vico (q.v.) says he was the poet who discovered the dithyramb, the chorus, and satyrs singing verses in praise of Bacchus (q.v.). *Ari* is Hebrew "lion" (q.v.). FW I,iv, is called "The Lion." 75.2.
- Aristobulus**—see Hyrcan. 219.14.
- Aristophanes** (448–380 B.C.)—Greek comic playwright. His frog chorus is at 4.2, and, as Mr Graham shows, much is done with *The Birds*, 449–50. +110.17—with Harry, Aristotle (q.q.v.); 414.28 (airy processes; *The Wasps* is at 414.29.)
- Aristotle** (378–322 B.C.)—Greek philosopher. +110.17—with Harry, Aristophanes (q.q.v.); 306.left margin; 417.16.
- Arius**—heretic; see Athanasius. ?75.2 (see Arion, lion); 266.left margin (are you); 440.7; 530.18.
- ***Arklow**, Michael—Father Michael (q.v.). I do not know why he is called after Arklow, a coastal town in Wicklow whose lighthouse was built by Siemens (q.v.). It is tempting to guess that Arklow comprehends Michael the Archangel (a role of Shaun's, q.v.) and Shem, who is steadily described as "low." See Michael Victory. I list all Arklows here, though only 203.18 is sure. 203.18; 245.8; ?264.n. 2; ?290.24; 549.18.
- ***Arkwright**—maybe Sir Richard (1732–92), inventor of the spinning jenny. 560.9.
- Arley**—Edward Lear's (q.v.) "ancient uncle," as Mr Hodgart was first to point out. Arley is an anagram of Leary (q.v.) and mixes with King Lear (q.v.), called "Nuncle" by his fool. On FW, 257, Arley becomes Barley (Burleigh), Farley (q.q.v.), which names contain the letters of "Lear" and "Leary." So Vladimir Dixon must be right, there is an aspect of FW "which is Uncle Lear." 257.10,17,24.
- Arminius** (18 B.C.–A.D. 21—German chief who defeated Varus (q.v.) at Teutoburger Forest. Also Jacobus Arminius (1560–1609), Dutch Theologian. 8.28; +155.34—with Comenius (q.v.); 296.8.
- ***Armitage**—a bookseller of this name was last king of Dalkey (q.v.). 379.34.
- Armory**—see Tristan.
- ***Armstrong**—maybe the British gunmaker. 275.18; 331.24–25.
- Armsworth**—see Harmsworth.
- ***Arnolff's**, 443.22.
- Arnott**—Dublin drapers and Dublin street. 580.1.
- Arp**, Hans—20th-century painter. 66.28 (bis); 497.3; 508.33.
- Arrah-na-Pogue**—or Nora of the Kiss, title and heroine (low-class heroine) of Boucicault's (q.v.) play. Foster sister of the high-born hero, she gets him out of jail by means of a message, hidden in her mouth, which she gives him with a kiss. (Compare Molly giving Bloom, q.v., seedcake from her mouth.) Arrah marries Sean the Post (q.v.). I think Joyce associates Arrah with his Nora Barnacle (q.v.)—see, however, O Hehir, 360. Twice Arrah is identified with "Araby"—see *Dubliners*. ?7.25; ?22.25;

+37.22, 23—with Nora, Brown and Nolan (q.q.v.); 68.12; 95.7, +22—with Elizabeth (q.v.); +203.36—with Anna Livia (q.v.); +234.31—with Araby (q.v.); ?+296.20—with Aquinas (q.v.); ?297.4; 376.19,21; ?378.6; 384.34; 385.3,4, 22, 32; 388.23,25–26; 391.3; 395.24; 404.4; 460.2; 492.12; 568.36; 588.29; 600.32,33.

Arsa—Arabian goddess. 98.7.

***Art**, Arth, Arthur—are translated from the Gaelic by Mr O Hehir as “stone” and “bear” (q.q.v.). Joyce brings the two together at 176.8, “Bearstone,” and, more elaborately, at 621.20–21: “arthou! Come! Give me your great bearspaw (echo of 110.1–3) padder . . .” Thus we have another repetition of “Thou art (arthou) Peter.” Arthur or “art thou” is also “stone.”

I had been hard put to understand Joyce’s gloss of FW 3.4–14 (*Letters*, I, 248) where he indicates the presence of Arthur Guinness (q.v.). Now it is possible to say that “Arthur” is present in “thuartpeatrick”—Arthur and Peter both mean “stone” and are united. See also 230.26,32: “stone! Arty . . . patriss”; 361.3: “Arthur . . . sen peatrick’s.” The legitimacy of King Arthur and St Peter were founded on stones.

Arth is Welsh “bear,” *artos* is bear in old Celtic—see Arcturus, King Arthur.

***Artahut**, Poulchinella—see Punch. Buddha (q.v.) called himself “the Arahut.” 43.23.

Artalone and Highfee—Ardilaun and Iveagh—see Guinness. Mr Kelleher says, Art the Lone (or the Solitary) was an Irish hero, son of Conn (q.v.). +15.30—with Parthalon (q.v.); 418.1,2.

Artaxerxes—three ancient Persian kings, all warlike. See Flavin, Taff. 337.35–36.

Artemis—the use of this goddess neatly shows the limited good of trying to unravel FW by means of names or verbal themes (see Parnell). Artemis is rarely named; but disguised as the Hen, Biddy Doran (q.q.v.); see also Leda, and disguised as the Moon, Artemis is all over the place. Like Hermes (q.v.) she is indicated mostly by her attributes, the forms of her cult, etc.

Artemis was originally a fertility goddess, worshipped in orgiastic totem cults; then, she was chastened into queen and huntress, chaste and fair. This chastening perhaps parallels the chastening of Brigid (q.v.) into St

Bridget. Artemis was called Delia (q.v.) because she was born on Delos, born Apollo’s (q.v.) twin—hence the Hen’s conviction that she has to do with letters and poetry. Born under a date palm (112.26) she was, in different times and places, healer and destroyer, was peaceful and orgiastic. She was “The Lady of Rivers” (110.1—see Anna Livia) and goddess of the Moon (q.v.); she took her share of first fruits (12.19); she collected “spoils” of vegetables and animals (11.18,19; 209.28; 273.12); she was goddess of the chase and all wild animals (112.16; 113.3); she was a virgin (110.25); she was a mother, and patron of generation, patron of rearing all young animals and humans, patron of the field (112.13–18; 244.8–11); she was a bear goddess (110.2–3); she was a lion goddess (112.22); she was worshipped as a fir tree (113.6; 235.17), as a nut tree (113.3; 273.n.3; 360.15–16; 623.32–33 (this includes Nut, q.v., and the hazelnuts of knowledge, eaten by the salmon from which Finn, q.v., got his wise thumb); as a date palm (20.3–4; 112.26; ?117.6; 136.2; 235.17; ?235.left margin; 318.16–17; 347.7; and, as Delia, she was worshipped on the Acropolis as a guinea hen (236.9–10—*parelhoen* is Dutch “guinea hen”); 479.5; 482.19). See Delia, Diana, Hecate, Selene, Elizabeth I, Lamp, Harriet Weaver, 112.29 (see Arth).

Arth—see Art.

Arth Mockmorrow Koughenough—see Kavenaugh.

Artho—king of Ireland in the Ossian (q.v.) poem, “Temora.” See also Art? +254.36—with Buddha (q.v.).

Arths, Mistress of—Artemis (q.v.). See also Art. 112.29.

***Arthur**—these are Arthurs, Arts, Arths (q.q.v.) that I cannot assign to King Arthur, Wellington, Guinness, Buddha, Fay Arthur, etc. And there are a good many other instances of the syllable “art” or “arth” that I leave in their own fine artful disorder. 44.12; +52.17—with Thor (q.v.); 65.16; 76.8; 88.28; 171.27; 229.7; 246.7; 315.1; 353.34 (?Artain, school in *Ulysses*); 415.18; 488.3; ?+495.34—with Anna Livia (q.v.); 514.6; 593.11; +608.7 (Uncle Arth)—with Lear (q.v.); 618.30–31.

Arthur, Fay—music-hall performer. In a first edition of *Ulysses* (once owned by Sylvia Beach, q.v., and now in the Mor-

- gan Library) was a page of "Circe" on which Joyce added some sentences about the "non-political concupiscent" caused by Fay Arthur's revelation of her white articles of underclothing while she was in the articles—see Janet Flanner, *Paris Was Yesterday* (New York, 1972, p. 129). +20.33—with Morgan Le Fay (q.v.); +59.7.9 (Arthar . . . featre)—with Buddha (q.v.); +224.25—with Morgana Le Fay, Anna Livia (q.q.v.); +361.2–3 (fairs . . . Arthur)—with King Arthur (q.v.); +621.20—with King Arthur (q.v.).
- Arthur, King**—creator of the Round Table, subject of Malory's, of Tennyson's (q.q.v.), and of the *Matter of Britain*. Arthur conquered Ireland and the world. His career resembles Finn's (q.v.) in several ways, and in FW the Arthur-Guinevere-Lancelot (q.q.v.) triangle is linked to those of Finn-Grania-Dermot (q.q.v.) and Mark-Tristan-Isolde (q.q.v.). As a broken king, Arthur pervades the end of Roderick O'Connor (q.v.). See also Modred, Merlin, Morgana, Gawain, Percival, Galahad, Bedevere. The "real" Arthur perhaps was *Dux bellorum* or *Comes Britanniae*. *Dux* ties him to Arthur, Duke of Wellington (q.v.); *Comes* reminds us that Arthur, like Finn, comes again. See Arthur, Art. Mr O Hehir points out that medieval commentators on Genesis derived Adam's (q.v.) name from four stars: Arthox, Dux, Artholem, Minsymbrie (or Mesembrios). The last is named at 494.13. 9.5—with Wellington (q.v.); 28.1; +73.36, 74.4 (*Arthur-honoured* . . . Wulverulverlord—Timothy means "honour God")—with Tim Finnegan, Finn, Oliver, Cromwell (q.q.v.); +91.13—with Markarthy (q.v.); ?+93.1—with Festy King (q.v.), +.7—with Wellington (q.v.); +136.32—with Tree and Stone (q.v.); see also Art); +252.18,20—with Wellington (q.v.); +285.left margin—with Arthur Guinness, Guinevere, Eve, King's Men, Queen's Men (q.q.v.), also with the Evergreen Touring Company (see W. W. Kelly), perhaps also with Maude Gonne, Michael Gunn (q.q.v.), and, since Arthur = stone (see Art) and an evergreen is usually a tree, also with Tree and Stone (q.v.); +335.30—with Wellington (q.v.); +353.18 (erseroyal)—with Persse O'Reilly (q.v.), .31,+34 (*Konguerrig* . . . *artheynes*)—with Athena (q.v.); +358.20—with Persse O'Reilly (q.v.), .29; 359.15–6; +361.3,5—with Fay Arthur, Guinness (q.q.v.), +.3–4—with Sts Peter, Patrick (q.q.v.); see also Art); 375.8; +378.6, +.13–14—with Art MacMurrough (see Kavanaugh); +380.22—see Kavanaugh; 387.32; 389.25 (see Eleven Thirty Two); +420.36—with Cromwell, Wellington (q.q.v.); 445.20; +452.9—with Dennis Florence MacCarthy (q.v.),10; 498.23; +510.29–30—with Wellington (q.v.); 517.11; +594.2—with Arcturus (q.v.); 618.30–31; +621.8—with Arcturus, Guinness, Fay Arthur (q.q.v.); and St Anthony, q.v., Guide), +.20–21 (arthou padder)—with Sts Peter, Patrick (q.q.v.); see also Art, Fay Arthur).
- Arthur's Seat**—hill overlooking Edinburgh, said (falsely) to be named for King Arthur (q.v.). 577.28 (Mr Mink says all Edinburgh's hills are here).
- ***Artsa**—read backwards is *astra* (see Star). 29.13.
- ***Arvanda**, 37.22.
- Asa**—see Odin.
- Aschenbrödel**—German "Cinderella" (q.v.). 445.6.
- ***Ashburner**—Shaw (q.v.)? See Achburn? 369.7–8.
- ***Ashe**—a confused entry. +97.26 (anagram of Shea, as in O'Shea, q.v.); 311.24 (see Whitehead); 321.34; +328.4—with Joash (q.v.); see also Joe, Kersse, Gideon.
- Ashley, Brett**—heroine of Hemingway's (q.v.) *The Sun Also Rises*. 542.34 (Jake Barnes may be at .30).
- Ashtoreth**—see Astarte. 601.8.
- Asitas**—disciple of Buddha (q.v.). 60.16.
- Ask and Embla** (Ashe and Elm)—Adam and Eve (q.v.) of Norse myth. *Aske* is "ashes." Many "ask," "ash," "elm" may refer to Ask and Embla, but they are hard to pin down. See Tree and Stone, Yggdrasill. *Aske* may include Robert Aske (d. 1537), who led The Pilgrimage of Grace (q.v.). 4.15; 503.23.
- Askapot**—according to Mrs Christiani, the Danish Cinderella. 494.34.
- Askold**—semilegendary Scandinavian or Varangian (see 310.15) who, with Dir, seized Kiev. They were followers of Ruric (q.v.) and were succeeded by Oleg (q.v.). 310.16.
- ***Ass**—a "dwyergray" (see Dwyer Gray) animal who usually accompanies the Four (q.v.) old men and is the special property of Johnny MacDougal (q.v.).

When the old men are the Four Provinces of Ireland (q.v.)—Ulster, Munster, Leinster, Connaught—the Ass is Midhi or Meath (q.v.), which is “the missing fifth” of Ireland. According to Frank Budgen, Joyce said the Ass was the Isle of Man (q.v.), a piece of Irish sod, dispossessed of its Irish place. (I have not yet found the Ass-Man connection.) According to the anatomical geometry of Paracelsus (q.v.), west (Johnny MacDougal is west) is the human bottom, which would identify ass and arse, bottom and Bottom (q.v.).

Belonging to Four Masters (q.v.), the Ass may be Patrick (q.v.), whose name, when he was a slave in Ireland, was Cothraige, which was falsely etymologized as “servant of four masters.” It is tempting to go on to tie the ass-servant with Ham and the Man Servant (q.q.v.), but I do not know the connection. See Dragon Man, Moke, Mike, Cuddy, Ned, Jerry, Jerry Godolphin.

Joyce’s Ass speaks as do the asses of Balaam, Apuleius, Lucian, Shakespeare (see Bottom), and Bruno (q.q.v.). If I read aright, the Ass was once human (was Shem, q.v.) and was by some means translated into an ass—see FW 231.9–22. The circumstances of the metamorphosis are unclear, but in certain Sanskrit laws it is said that the man who censures his teachers (Shem does it at 184.33–35, 223–24) is reborn as an ass.

Translated, the Ass speaks and narrates FW, III, i,ii (maybe all III), where, it seems likely, it has a lot to do with Bruno’s *Cabala del Cavallo Pegaseo* and *L’Asino Cillenico del Nolano*—see Bruno, Browne and Nolan. In *Giordano Bruno and the Hermetic Tradition* (New York, 1969, pp. 259–62), Frances Yates says that, in the first of these, Bruno’s ass is “mystical Nothing,” “negative theology,” “Unknowing”; in the second, the ass is identical with Bruno’s “Triumphant Beast” (305.15), who was expelled. Miss Yates says Bruno’s ass is connected not only with Pegasus (see 231.18,21) but also with Mercury (q.v.). Miss Yates also says that *L’Asino* is in the form of a philosophic dialogue, in which the ass takes part. *L’Asino* must, therefore, have much in common with FW, III,i, where Joyce’s Ass takes part in a dialogue (perhaps philosophic) with Hermes Trismegistus (q.v.). Here,

Joyce’s Ass seems to me to be a creature who makes a show of outward ignorance and humility, which could be described as “Unknowing.” It is high time that someone who knows FW should read books *by* Bruno, not just books *about* Bruno. The following list does not exhaust. +5.35—with Merlin (q.v.); 6.21; 8.17, +.21—with Copenhagen (q.v.), 26; ?10.2,11,13—with Copenhagen (q.v.); ?14.35; 20.25,26, 27; 24.22 (see Cotterick); 32.27; 50.25; 57.10; 69.22; ?84.3; 86.18; +93.9—with Aquinas, St “Doubting” Thomas (q.q.v.); 96.1; 98.7; ?104.13; 111.29,30,32 (see Copenhagen); 127.18 (bis),.19; 153–54; +159.30—with Curll (q.v.); +163.15—see Burrus, Bruno, Browne and Nolan; 164.13; 184.35 (see Baldwin); 202.4; 214.33 (see Dwyer Gray, St Patrick); +231.18—with Scylla (q.v.); +234.4—with Quixote, Schott (q.q.v.); +242.1—?with Horatio Nelson (q.v.); see also Neelson; 243.32; 252.13 (bis); 260.18; 285.14, n. 5; +320.8—with Ask (q.v.); 323.6,?8; 325.32–33 (ter); +326.10 (bis)—with Colman (q.v.); +331.16—with Mookse (q.v.); 334.25; 340.10,24; 342.10; 343.22; +347.10—with Tom (q.v.); ?357.31; 364.19 (see Ham); 368.36; +372.4—with Mark of Cornwall (q.v.); see Moke; 373.4 (see Lloyd’s); 377.33; +380.25—with Palisse (q.v.); 383.24 (see Copenhagen); 395.5 (bis); 398.2 (see Dwyer Gray); +399.31,32—with Johnny MacDougal (q.v.); 405.6–7 (bis); 408.26 (see Egari); +423.18—with Midas (q.v.); ?427.11; +432.34—with Mookse (q.v.); 441.25 (see Balaam); 451.36; 459.34; 475.31,35; 476.27; +477.6—with Ned of the Hill (q.v.), .22; 478.8 (see Esellus); 479.9—see Meads, Dragon Man; 480.6; 482.9, +.14—with Quixote, Schott (q.q.v.); ?487.23; 488.26; 489.9 (bis); +495.15—with Palisse, Pallas (q.q.v.); ?512.35; 514.34; 518.33; 520.5,20; 522.19,30; 523.22; 528.32 (bis); +529.23—with John, Jonah (q.q.v.); 537.34,35; 538.32; +555.11—with Palaeologus (q.v.),12,13; 566.31; 567.27; +602.14 (see Dwyer Gray),17, 23 (see Copenhagen); +604.2—with Jerry (q.v.); 607.25 (bis); 609.9 (see Dwyer Gray); ?624.32; 625.27.

***Assoluta**—Italian *assoluta*, “absolute,” *l’assoluto*, “the absolute.” 527.13.

Astarte—Semitic goddess, Ashtoreth (q.v.) of the Bible. Baal (q.v.) was her

- male counterpart. +69.14—with Esther (q.v.); +91.14—with Baal (q.v.); 232.12.
- Astley's**—*Thom's* (q.v.) of 1907 says that in 1815 the Molyneux Asylum for blind females was opened in buildings which had been Astley's Amphitheatre, an 18th-century place of amusement—see 214.14.
- Aston**—one of the Liffey (q.v.) quays. I am not sure it is always meant in the following. ?18.15; ?123.14; ?187.3 (like 448.6 below, this plays on the tundish of *Portrait of the Artist*); 205.13; 447.35; 448.6; 624.27.
- Astraea**—Greek goddess of justice who, overwhelmed by the world's injustice, took her place among the stars as Virgo. 64.23.
- ***Astrid**—various women in Norse history. The reference may also be, Mr O'Flaherty suggests, to an asteroid in Killiney which is between a druid's (q.v.) chair and a druid's altar. 279.n. 1; 564.36.
- Atahualpa**—Macaulay (q.v.) in "Lord Clive" (see Robert Clive) says "Every schoolboy knows who imprisoned Montezuma and who strangled Atahualpa." +339.32—with Attila (q.v.).
- Atalanta**—fast-running Greek girl. 336.27.
- Atē**—Greek goddess of mischief. In FW Joyce hardly ever uses any other form of the verb "to eat." 86.28; 258.6; 301.16; 318.15; 368.20; 376.36; 378.3; 385.16; 397.20; 421.21; 479.32; 480.22; 490.33; 538.20.
- Atem**—see Atom, Tem.
- Athanasius** (293–373)—saint, bishop of Alexandria, reputed author of the Athanasian Creed, opponent of Arius (q.v.). +266.left margin—with The-seus(q.v.).
- Athēna**—Greek goddess of wisdom, for whom Athens is named. Her bird, a stuffed owl, is on Bloom's (q.v.) mantel-piece. 120.20; +138.10—with Themis (q.v.); "ath . . . cleah . . . a themise" also tangles Athēna with Ath Cliath or Ford of Hurdles or Dublin, q.v.); +167.10—with Themis (q.v.); 184.18; 326.16; +353.29—with Atem (q.v.); also the movie *Modern Times?*, +.34—with King Arthur (q.v.); +379.23 (*that henayearn*)—with Hen (q.v.); 519.19; 594.22 (*tablestoane ath*); +602.30—with Touthēna (q.v.).
- ***Athma**, 33.18.
- Atkins**, Fred—perjured witness against Oscar Wilde, blends with Tommy Atkins (q.v.) or other soldiers with whom Wilde was involved. 587.20 (see Watkins); 588.2,6,12,18.
- Atkins**, Tommy—enlisted man in the British army; see Tim Tom, Three, Tom Dick and Harry. Because "Thomas" means "twin," there is an absurdity to "three Tommies." See also Carr. +8.6—with St Patrick (all Irish are Paddies, but Patrick was specially concerned with Three); +58.24—with Tom Mix (q.v.); 125.11 (see 281.left margin); 210.8 (*transition* has "Tommy the Soldier"); 241.25; 251.19–20—see Tim Tom; ?313.26; ?344.35; +350.27—?with Carr (q.v.); 436.11; 526.8; 588.18.
- Atkinson**—Lord Mayor (q.v.) of Dublin (q.v.). +534.33—with Fred Atkins, Tommy Atkins (q.v.).
- Atkinson**—see Elliot and Fry. Also, Mr. Austin Clarke suggests, the subject of Mulligan's (q.v.) song in *Ulysses*, 213.
- Atlas**—in Greek myth supported on his shoulder the pillars that supported the heavens. 49.26; 132.3; 324.3; 368.30.
- Atom** (Greek *atomos*, "uncut," "invisible")—by use of the ablaut (see Tim Tom) Joyce brings the atom into one of the most persistent themes of FW. At 13–14 the initial letters of the Annal entries are M O A T, an anagram of "atom" which is split and disordered (with loss of some matter) by the S of "Silence" or plurality. The *Book of the Dead* is named at 13.30–31, suggesting that the god Atem (q.v.) is included. See also +333.25—with Atem and Adam (q.v.) from whose split side Eve was born; 353.22; 367.30.
- Atossa**—daughter of Cyrus (q.v.), mother of Xerxes (q.v.). 485.10.
- Atreox**—see Atreus.
- Atreus**—father of Agamemnon, founder of a doomed house. See Orestes. 55.3.
- Atterbom**, Ebba—translated *Portrait of the Artist* into Swedish (1921), signed the International Protest (1927) against Roth's (q.v.) pirating of *Ulysses*; see Gorman, 310. 103.2,3,4.
- Attila** (d.453)—king of the Huns, harried Rome, battled his brother. 70.31; 251.1 (bis); 266.25; +336.12—with Alaric (q.v.); +339.32—with Atahualpa (q.v.); 378.9.
- Attis**—Phrygian god, connected with the cult of the Great Mother, son of Nana (q.v.). See Tammuz. 297.15; 461.30; 625.27 (sitta).

- ***Attraente**, 105.25.
- Aubrey**, John (1626–97)—his *Brief Lives* contains matter about Bacon and Shakespeare (q.q.v.). *Ulysses*, 386.3ff, depends on Aubrey's "Beaumont and Fletcher" (q.v.); FW 149.5–7 echoes both Aubrey and *Ulysses*. 604.19–20.
- Auburn**, Sweet—Goldsmith's deserted village. In FW it is, like Chapelizod (q.v.), partly a place, partly a name for Issy (q.v.) sometimes, Anna Livia (q.v.) sometimes. When female, the reference is usually to auburn hair. See Red and white, Bridget, Livia Schmitz. 13.26 (see 14.7); 137.7 (see Albion); 174.31; 265.7; 275.5; 280.27; 381.4; +495.18—with Grania (q.v.); 552.22; 617.36.
- Aud**—queen of Olaf the White (q.v.); name of a yacht that carried German guns to Ireland and was sunk in 1916. 484.21.
- Auden**—see Odin. 279. n. 1, l. 26.
- Audeon**, St—a Catholic church, High Street, Dublin. 484.3; 528.6.
- Augustine**—James Augustine Aloysius Joyce (q.q.v.). See St Augustine. ?53.15; 125.22; 231.3; 332.32; ?468.4; 521.33; 532.11.
- Augustine**, St (354–430)—father of the Latin church, bishop of Hippo. See Augustine above. +38.29–30—with Ecclesiastes (q.v.).
- Augustus**, Caius Julius Caesar Octavianus (63 B.C.–A.D. 14)—first Roman emperor, a triumvir along with Mark Antony and Lepidus (q.q.v.). His Greek name was Sebastos. His wife was Livia (q.v.). He is a character, as Octavius, in *Antony and Cleopatra*. 104.6; +271.5—with Hermes, who stole Apollo's (q.v.) cattle; 281.24; 353.3; +467.8—with Don Ottavio (q.v.); 521.33; 532.11.
- ***Auliffe**—perhaps Anna Livia (q.v.) as the first letter of the Hebrew alphabet which runs from aleph to tav. 582.9.
- Aunt**—in FW does not always refer to a female relative. To the Elizabethans, an "aunt" was a light woman. Isolde (q.v.) was Tristan's aunt.
- ***Auravoles**—in context, a missaying of "Anna Livia" (q.v.). Golden bird? Anna Livia's beautiful hair? 627.32.
- Aurelian** (212–74)—Roman emperor. 478.14.
- Aurelius**—see Marcus Aurelius.
- ***Aurell**, Piers—see Persse O'Reilly. 496.15.
- Aurora** (Greek Eos)—Roman goddess of dawn. Many "dawn," "gold," "east" may name her. See Tithonus. 244.33; ?+357.6—with Aubrey Beardsley, Oberon (q.q.v.); 596.1 (Soe? La!—*la* is Irish "day"); ?611.6 (septicoloured *roranyellgreenlindigan*), .30 (hungerangoangoly).
- Ausonius**, Decimus Magnus (310–95)—Roman poet. 267.6.
- Ave**—Latin "hail." "Ave Maria" is sometimes said to reverse "Eve" or "Eva" and to turn the first into the second Eve. See Mary, Eve, Heva.
- Avebury**, John Lubbock, 1st baron—author of *The Pleasures of Life*. He introduced bank holidays into England and one of these—the first Monday in August—was once known as "St Lubbock's Day." He also wrote a book about dreams. 113.34–35; 189.7; 222.28; 292.5.
- ***Aveling**—maybe apple, Eve, Ave (q.q.v.). 613.30.
- ***Avenlith**—somewhere or other I came on the Anna Liffey (q.v.) in a form very near to this: *aven* means "river" or "water" (see *11th Britannica*, "Avon"), and *mem* (q.v.) is Hebrew "water." It is possible to get Lilith, Eve, Ave (q.q.v.) out of the word, plus maybe Avan, who, the Apocryphal books say, was daughter of Adam and Eve (q.v.). 242.28.
- Averroes** or Abul Walid Mohammed Ben Ahmed Ibn Roshd (1126–98)—Moslem philosopher. 488.7, 15.
- Avicenna** or Ibn Sen (980–1037)—Arabian philosopher. Ibsen (q.v.) probably adds on. 488.6, 7, 15.
- ***Avis**—bird. Willobie's Avis fits into context. 250.1.
- Avril**, Jenny—painted by Toulouse-Lautrec (q.v.). +415.11—see Jinnies.
- Awling**, Brian—see Brian O'Linn.
- Ayessha** or Ayesha (pron. Assha)—heroine of Rider Haggard's *She*, who was 2,000 years old and lived in rocky circumstances. +105.20—with Aysha (q.v.); +284.24–5—with Aysha (q.v.).
- Aysha**—as Mr Atherton says, child-wife of Mohammed (q.v.). +105.20—with Ayessha (q.v.); +284.24—with Ayessha, Lily, Anna Livia (q.q.v.).
- ***Azava**, 73.36.
- Azrael**—angel of death in Jewish and Mohammedan beliefs. +258.7—with Israel (q.v.).

B

- Ba**—the Ebers Papyrus (1550 B.C.) gives an augury: a child will live or die, according to whether its first cry is "ni"(415.29) or "ba." 224.28; 225.6; 415.31; 607.18.
- Baal**—Semitic fertility god; see Astarte (q.v.). +13.36—with Balfour (q.v.); 52.19; +91.14—with Astarte (q.v.); 455.6; 593.15.
- Baba-yaga**—witch, hag in Russian folklore. 296.17.
- Babau**—bogie with which nurses in Languedoc terrify unruly children. Babou and Kehane published "Haveth Childers Everywhere" (q.v.) in Paris and New York (1930). See Babbo. 466.1; 757.27.
- Babbo**—colloquial Italian "papa," what Giorgio and Lucia Joyce (q.q.v.) called their father, the name he signed in letters to them. It was Mr Wilder who pointed out to me that Babbo winds in and out with "boa" (q.v.). I guess it also winds with "babau" (q.v.). 19.22; 29.2; 126.12; ?133.25,28; +176.12(Heali Baboon)—with Ali Baba, Healy (q.q.v.); an error that Joyce excised after the first edition of FW); 191.35; +415.8—with Wild Man from Borneo (q.v.); ?417.12; 466.1; +481.19, 20—with Healy, Ali Baba (q.v.).
- Babby**, Bill C.—see Beelzebub, Bill. 230.4.
- Babes in the Wood**—brother and sister abandoned to die in a wood and covered by robins with leaves. Also an English pantomime (see Gunn). Also some 18th-century Irish outlaws. 336.16–17; 504.22; 551.9; 561.3; 619.23–24.
- ***Babwith**, Bichop, 241.36.
- Baby Policeman**—Constable MacFadden of Booterstown (see *Ulysses*, 302). +443.4—with Cain and Abel (q.v.); +624.19—with Bailey (q.v.).
- Bacuc**—oracle of the bottle in *Pantagruel*. Its wisdom was "Trinch." +118.16—with Bacchus (q.v.).
- Bacchae**—maenads or women companions of Bacchus (q.v.); tragedy by Euripides. 247.35.
- Bacchus** or Dionysus—Roman or Greek god of wine, patron of tragedy. Many unlisted "back," "boch," "buck," etc., may refer to him. At the start of III,ii, Jaun (q.v.) has Bacchian attributes and turns the girls on like maenads. Some mythographers say Bacchus was Noah's (q.v.) grandson, Ham's (q.v.) son. *Bacco* is Italian "Bacchus" and may be named in various "tobacco." 3.2 (us . . . back; in the first version, "us back"—see *Letters*, I, 247); 56.27; +83.3—with Bach, John Jameson (q.q.v.); 105.1; +118.16—with Bacbuc (q.v.); 243.21; 247.35; 262.26; 276.13; ?351.24; +363.17—with Bacon (q.v.); +365.6—with Buckley (q.v.); 378.3; 427.13; 435.30; +518.25—with Buckley (q.v.).
- Bach**, Johann Sebastian (1685–1750)—German composer, whose name may occur in almost any "back," etc. I suspect that in III, i,ii, Jaun moves not merely "backwards" on the way of the cross, but Bach-wards in a mock or black Passion. ?61.4; 73.19,21; +83.3—with Bacchus, J.J.S. (see Jameson); 176.34; 213.17 (see Conway); 287.6; 328.10; 346.23; 360.9; 426.34; 508.34; 526.30–31; +533.21—with Johnny MacDougal (q.v.); 597.27 ("Sleepers Awake".26); +603.1—with Bacon (q.v.; *bache* = MHG "bacon"), 6.
- Bacon**, Anthony—Francis Bacon's (q.v.) brother. +86.13–14—with Anthony (q.v.).
- Bacon**, Delia (1811–59)—American author of *The Philosophy of Shakespeare's Plays Unfolded* (1857). Usually accounted the first "Baconian," she went to Stratford to rape the lock of Shakespeare's (q.v.) tomb, where she expected to find written proof that would justify her; she lost her nerve and dared not open the tomb, but kept the faith and went mad. See Hawthorne's (q.v.) "Recollections of a Gifted Woman"; see also Eve, Pandora, Biddy Doran. In FW, Delia (one of the names of Artemis, q.v.) combines with the goddess and with the Hen(q.v.) who scratches up, from the dunghill, the letter from Boston, Mass. See also Guinea-hen.
- Bacon**, Francis, first Baron Verulam, Viscount St Albans (1561–1626)—brother of Anthony Bacon (q.v.), husband of Alice (q.v.) Barnham, though the objects of his sexual interest were young boys. After betraying his patron, Essex(q.v.), Bacon went on to be Lord Chancellor

until he was deprived of the office, because of bribery and corruption, by James I (q.v.). Bacon died in the spring of a chill caught from a hen (q.v.; see also Siseule) he had stuffed with snow, in order to find out if cold could preserve her from decay. The mutual murders of cold hen and cold philosopher tie to the cruelty-to-women theme of FW. Bacon is steadily linked to Swift and St Kevin—enforcers of chastity. See Delia Bacon, Biddy Doran.

As a leading pretender to the authorship of Shakespeare's (q.v.) plays, Bacon may be present in many a Ham-Hamlet-Pig-Pork-Swine-Sow etc.—see Fig. +7.10—with Akenhead (q.v.); +39.17—with Ham, Pakenham (q.q.v.; see also Kehoe); 41.13, +14—with Ham (q.v.; see Hamlet); ?56.27; 57.25; 59.20; 71.12 (see York), .24; +85.18—with Boa (q.v.); +86.27—with St Francis of Assisi, François Villon, François Rabelais (q.q.v.; see Francie); +100.19—with Beaconsfield (see Disraeli), Bailey Beacon (q.q.v.); +114.19—with Japheth (q.v.); +141.8—with Mutt (q.v.; Norwegian *flesk*, "bacon"), 21; 160.17; 161.31 (here Bacon is not named, but Shakespeare, q.v., replaces him in a bacon and egg combination); 172.7; ?179.14; ?199.17; +205.19—see Beggar; 222.36; 257.15,22; 267.12; +311.31; +318.21 (backonham. Yet)—with Ham, Hamlet, Buckingham (q.q.v.; see also Pakenham?—the quotation is from *Richard III*, q.v., and was first noticed by Mr Senn); 320.29; 325.21; 339.4 (echoes 257, see above); +342.23—see Bailey Beacon; 345.30; +358.25—see Bailey Beacon; +363.17—with Bacchus (q.v.—It. *Bacco*); 382.11; 405.33; 406.3, 15; 456.22 (naboc); 508.4; 546.31; 553.10; 603.1–2; 615.31; 618.7.

Badbols—Finn's (q.v.) nurses were Bodhmall, a female druid, and Liathluachra ("the grey of Luachair"). See Skerry. 376.26.

Baddelaries—see Baudelaire.

Badebec—daughter of the King of Utopia, wife (?) of Gargantua (q.v.), mother of Pantagruel. +485.15—with Paddy Reilly (q.v.).

Badman, Mr—of Bunyan's *Life and Death of Mr Badman*. 113.20.

***Baggot** (or Bagot)—Baggot Street, Dub-

lin. Baggotrath was an ancient district near Dublin, named for the Anglo-Norman family of Bagot or Bagod, who built their castle there. 71.12; 220.14 (bis); 345.15,25; 346.33 (bis), .34; 490.8,20; 491.6 (bis); 602.21 (see Masterbuilder); 612.31, ?32.

Baile Atha Cliath (pronounced roughly "Ballyclea")—is Dublin (q.v.). See also Bailey.

***Bailey**—*baile* (q.v.) is Irish "town"; "bailey" is the outer wall (q.v.) of a castle, prison, or court of justice, e.g., London's Old Bailey—see Bill, Bill Bailey, Bailiff. Howth (q.v.) had its Old Bailey and New Bailey—lights. Barnum (q.v.) and Bailey is an American circus. Burnham is the light at Bristol. +71.21; 342.23 (?Billy Shakespeare and Francis Bacon, q.q.v.); +358.25 (see preceding entry); +480.19—with Bill Bailey (q.v.).

***Bailey Beacon**—the Howth (q.v.) light and Bill Bailey, who is here a racehorse (real one?) whose name may combine Billy, Shakespeare (q.q.v.) and Francis Bacon (q.v.). 342.25 (see *Homo Made Ink*); 358.25.

Bailey, Bill—in the song (1902) by Hugh Cannon, he is a brakeman on the B&O whose wife wants him to come home, as, say, Penelope and Anne Hathaway (q.q.v.) do (see *Ulysses*, 759). Bill Bailey is not to be disentangled from the Bailey light—old Bailey light, new Bailey light on Howth (q.v.) (see *Ulysses*, 351); nor from *baile*, Irish "town," and Baile Atha Cliath (Town of the Ford of Hurdles) or Dublin (q.v.). See Bailey, Bill. 6.33–35; ?+39.17—with Bacon, Ham (q.q.v.); 127.6; 317.30; 379.36; 448.19 (the North and South Bulls, q.v.; are shoals in Dublin Harbour); +480.18—with Bailey Circus, see Bailey.

Bailiff, The (called "Old Bailey", q.v.)—in Wyndham Lewis' (q.v.) *The Childermass*, I, (1928) the Bailiff is a judge and a fiend, who is a proponent of all that menaces God's own white man: Time, Bergson (q.q.v.), children, Jews, homosexuals, Communists, rich Bohemians, all who experiment with language. In the Bailiff's mouth (171–76) is put the book's most concentrated parody of *Ulysses* and "Work in Progress". See Belcanto, Pullman. In *The Human Age* (1955), the Bailiff persuades Pullman (Joyce) to go to hell. "Bailiff" is derived

- from Latin *bajulus*, "porter" (q.v.). ?19.19; ?46.9; 121.5; +153.16 (takes in W. Lewis' *The Caliph's Design*); 154.1 (bawl laughed); 159.30—with Dublin (q.v.); 421.12; ?475.34 (bawl of).
- Baille**, Hans—Lord Mayor (q.v.) of Dublin (q.v.). 540.20.
- Baird**—British inventor of TV. 349.9.
- Bairnsfather**, Bruce—English cartoonist of trench life in World War I. According to Mr Atherton, his most famous drawing was captioned: "If you know a better 'ole, go to it." 99.12.
- Balaam**—Biblical prophet whose ass (q.v.) spoke and warned him of the wrath of Yahweh (q.v.). 178.13; +441.25—with John Braham (q.v.); 566.9.
- Balbus** (Latin "stammerer")—Julius Caesar (q.v.) sent him to Gaul on an engineering job, and he had trouble building a wall. 4.30; 37.16; 45.20; 173.27–28; 192.36—with Elizabeth (q.v.); 287.19; 467.16; 518.34; 552.19.
- Balder** (meaning "white god")—Odin's (q.v.) son, god of the summer sun. He was killed when Loki (q.v.) got blind Hodur (q.v.) to throw mistletoe at him. +263.5–6—with Theobald (q.v.); 331.14; 364.1 (rebald).
- Baldwin**—ass (q.v.) in the Reynard (q.v.) cycle. 184.35.
- Balenoarch**—scrambled Italian *arcobaleno*, rainbow; see also 175.16—Italian *baleno*, "lightning flash." +612.27,28—with Noah (q.v.—the Trinity is indicated because the name occurs three times in a Patrick, q.v., and shamrock context).
- Balfe**, Michael (1808–70)—Irish composer, best known for *The Bohemian Girl* and *The Rose of Castille*. His songs are all over FW. 199.29.
- Balfour**, Arthur ("Bloody Balfour" to the Irish)—British statesman, efficient, coercing, cruel Irish secretary. +13.36—with Baal (q.v.); 32.3; 52.19.
- Bali**—Hindu Pluto (q.v.). 19.19.
- Baliol**, John d'—founded in 1263 Balliol College, Oxford. The Oxford colleges may represent the older men in Alice's (q.v.) pattern—see Henry Liddell, Robert Scott, Lewis Carroll. +175.5—with Beliel; +301.10—with Beliel (q.v.).
- Balkis**—Queen of Sheba, who visited Solomon (q.v.), I Kings, 10. ?11.34 (sab-boes); 29.26; +68.21—with Mrs O'Shea, Prankquean (q.q.v.); +188.26—with Mrs O'Shea, Bathsheba (q.q.v.); 198.3; +468.36—with Mrs O'Shea, Bathsheba, ?Banba (q.q.v.); 522.15; 543.14; 577.9.
- Ball**, John—English rebel, subject of Morris' (q.v.) romance, "The Dream of John Ball." Mr Atherton knows a nursery rhyme in which JB "shot them all." Perhaps also, as Mrs Yoder suggests, Sir Robert Ball, whose book, *The Story of the Heavens*, is in Bloom's (q.v.) library (see *Ulysses*, 693). 130.10–11 (repeats Bloom's joke about Spurgeon and St Peter, q.v., *Ulysses*, 107).
- ***Ballantine**, 106.9.
- Bally**, Belly—see Bill.
- Bally**, Charles—Swiss philologist. 523.11.
- Balor**—giant king of the Formorians, whose eye blighted all on which it turned. See O'Bawlar.
- ***Baltersby**, Queen—ship? 387.24 (Bis).
- Ban**, King—Lancelot's (q.v.) father. 72.3.
- Banba**—queen of the Tuatha De Danaan. Her name is used poetically for Ireland. 132.26; 198.5; 294.n.4; 325.24; 330.21; 389.12; +468.36—with Bathsheba (q.v.); 469.6–7; 596.8.
- ***Bancorot**, 266.23.
- Bap**, Bappy—Hindustani "father." +277.18—with Vico, John the Baptist (q.q.v.); 481.19, etc.
- Baptiste**, Nicholas (1761–1835)—French actor who specialized in Noble Fathers. 204.36.
- Barat**, St Madeleine Sophie—according to Father Noon, foundress of the Congregation of the Sacred Heart, which educates girls. 155.26; ?171.14.
- Barbara**, St—patron of armorers, gunsmiths, gunners, thunderstorms. 105.15; +280.left margin—with Barbarossa, Betsy Ross (q.q.v.); 335.27; 348.36; 410.26; 561.32.
- Barbarossa** or Frederick I of Germany (1152–90)—German emperor who sleeps in a cave (like Finn, Arthur, q.q.v.) and will come again at his country's need. He was a determined opponent of Adrian IV (q.v.). The Barbarossa is a kind of grape. 154.23; +280.left margin.
- Bard**—Shakespeare (q.v.), also a name Mulligan (q.v.) gives Stephen Dedalus (q.v.) in "Telemachus" (q.v.). 10.34; 37.17; 48.19; 60.10; 172.28; 251.35 (ter); 277.n.3; 363.5; 373.33; 465.28; 504.16.
- Bare**, mere—see Meyerbeer. 360.7.
- Barebones** (or Barbon), Praise-God

- (1596–1679)—English leather-seller and fifth Monarchy man. +85.8,14,17 —with Billy Bones (q.v.).
- ***Baretherootsch**, Polymop—from context Polyphemus (q.v.). 222.12.
- Barham**, Richard (1788–1854)—English author of *The Ingoldsby* (q.v.) *Legends*. +518.28—with Ham (q.v.).
- ***Barindens**, 600.28.
- Barkers**—London department store. 127.11.
- Barkey**—Lord Mayor (q.v.) of Dublin (q.v.). 552.9.
- Barkis**—"willin," in *David Copperfield* (q.v.). 62.31.
- ***Barley**, Father—see Arley. 257.10.
- Barlow**—Lord Mayor (q.v.) of Dublin (q.v.) 553.20.
- ***Barmabrac's**, St—Mr O Hehir says, barmbrack, an Irish cake, eaten on Halloween, as in "Clay"—see Maria, Maggies. 274.12.
- Barmecides**—noble Persians. A "Barmecide's Feast" is an imaginary banquet. 79.6–7; 387.21.
- ***Barnabas** (son of exhortation)—solicitor whom Lily Kinsella (q.v.) carries on with. 572.34.
- ***Barnaby** (son of prophecy)—maybe St Barnabas' day, which, old style, was the year's longest day. 120.34; 237.15; 584.14.
- Barnacle**, Nora—maiden name of Mrs James Joyce. See Nora Joyce.
- Barnardo**, Thomas John (1845–1905)—founder of orphans' homes in England. He was born in Dublin, and, Mr O'Flaherty says, particular reference is made to a shop belonging to his relatives in Grafton Street. 253.31.
- Barnett**, Samuel Augustus—English cleric, reformer. For the poor of his parish, he provided music, reasonable entertainment, and a book called *Practical Socialism*. 480.2.
- Barney-the-Bark**—G. B. Shaw, who, like Yeats, was awarded the Nobel (q.v.) prize. I list other Barneys here, but they mayn't apply. 200.6; 211.2; 330.34; 354.15; 453.6.
- Barnham**, Alice—the very young girl Francis Bacon (q.v.) married and did not get on with. I think she is included in the Alice (q.v.) in Wonderland references—see 57.20.
- Barnhelm**, Minna von—title heroine of Lessing's comedy, as Mr Senn was first to point out. I don't understand why the following references combine her with the Wild Man from Borneo (q.v.). +130.24; +331.35–36.
- Barnum**, Phineas T. (1810–91)—American circus man. +29.5—with Finn (q.v.); 71.21 (see Bailey); ?+288.17—with HCE the publican (q.v.).
- Barraclough**, Arthur—Dublin tenor (see *Ulysses*, 273, 647). 48.5 (cloud barrage).
- ***Barren**—see Warren. 575.2.
- ***Barrentone**, Zerobubble—maybe Jonah Barrington (q.v.). For Zerubbabel, see Ezra 3:2. Here he seems to be one of the Four (q.v.). 536.32.
- Barrett**—see Barat.
- Barrington**, Sir Jonah (1760–1834)—Irish lawyer, historian. See Barrentone. +536.32—with Jonah, Whalley (q.q.v.).
- Barry**, Coogan—Kevin Barry (q.v.) and J. J. Callanan's poem, "Gougaune Barra." 93.28.
- Barry**, Kevin (1902–20)—just a lad of 18 summers, martyr for old Ireland, murder for the Crown. 93.28 (see Coogan Barry); 555.16—with Kevin (q.v.); 563.26.
- Barry**, Spranger (1719–77)—Dublin-born actor who built the Crow Street Theatre, Garrick's (q.v.) London rival. 134.11 (see Burbage, Garrick, Tom Dick Harry, Three); ?184.21; 569.30.
- ***Bartholomew**—listed under Vanhomrigh (q.v.), though I am not sure they all apply to him. Mr O Hehir says Partholan (q.v.) is sometimes translated into Bartholomew.
- Bartholomew**—one of the twelve (q.v.) apostles. 142.27.
- Bartolo**—old man in love with young Rosina (q.v.) in Rossini's (q.v.) *Barber of Seville*. See *Letters*, II, 202. 247.10; 527.25.
- Barton**, Elizabeth (1506–34)—prophesied against Henry VIII (q.v.); executed. She was called the "Holy Maid of Kent." 390.31; ?562.3.
- ***Baruch** (Hebrew "blessed")—secretary to Jeremiah (q.v.)?, reputed author of *The Apocalypse of Baruch*, 2d or 3d century. +24.34—with Brian Boru (q.v.); +284.n.4—with Brian Boru (q.v.).
- ***Basil**—maybe just Greek *basileus*, "king." 105.9–10; 374.31; 577.15.
- Basil the Blessed**, St (d. 1552)—of the Russian church, he robbed from the rich and gave to the poor. He doubles with Brasil, the fabulous island. 316.28.
- ***Basilico's** ointment—*basilico* is Italian

- "sweet basil"; the Greeks called the wren (q.v.) *basilikos*, "little king," because of Aesop's (q.v.) fable about the wren that flew higher than the eagle. 25.9.
- Bastien** and **Bastienne**—title, characters of Mozart's comic opera. 254.14.
- ***Bates**, Master—maybe the captain in *Gulliver* (q.v.). The context is beautifully fitted by Harry Bates (1850–99), English sculptor whose *Pandora* (q.v.) is in the Tate. See Wit-upon-Crutches. 209.8.
- Bathsheba**—wife of Uriah the Hittite, taken in adultery by David (q.v.); 2 Sam.ii). See Peele. +188.26—with Sheba, Mrs O'Shea (q.q.v.); +468.36—with Sheba, Mrs O'Shea, ?Banba (q.q.v.).
- ***Batiste**—a material, a type-name for a French Canadian. 54.15.
- Batt**, **Bett**, **Bitt**, **Bott**—see **Butt**.
- Batta**—stuttering king of Cyrene. 44.20; 98.29; 177.29.
- Battersby** Sisters—Battersby Bros., Dublin auctioneers. 386.24; 515.30–31.
- Baudelaire**, Charles (1821–67)—French poet. Joyce's Rabelais (q.v.) list contains *badelaire* ("sword"), *partisane* ("spear")—see Buffalo Workbook 45. Claude Jacquet pointed this out to me. 4.3; 207.11.
- Baudwin**—see **Baldwin**.
- Baughkley**—see **Buckley**, **Berkeley**.
- Bax**, Sir Arnold Trevor (1883–1953)—English composer who set to music Joyce's poem "Watching the Needleboats at San Sabba." 415.13; ?542.29.
- Baxter**—see **Butcher** and **Baker**.
- ***Baywindows** Bros, 141.18–19.
- Bazaine**, François Achille (1811–88)—French marshal who surrendered Metz in 1870, was condemned to die, escaped to Spain. 351.44.
- Beach**, Sylvia (1887–1962)—American owner of the Paris bookshop, Shakespeare (q.v.) and Company, first publisher of *Ulysses*, *Pomes Penyeach*, and *Our Exagmination*. I cannot make her fit with any "beach" in FW, nor do I well understand why she and Joyce fell out. See Sylvia. 113.11; 140.27; +211.36—with Sylvia (q.v.); ?379.4 (with Bugle and Bitch, nickname for *Hound and Horn*); 495.36; ?537.30.
- ***Beacher**, 365.36.
- ***Bear**—and a lot of beer-bar-boar-boer-boor references are to the Man Servant (q.v.), whose name is sometimes Mahan, Behan (q.q.v.). See also Sackerson, Hunks, Art, Arcturus, Bjornson, Ursa, Fitz Urse, Artemis. The bear comes in a number of colors, but "bear" means "brown." Does this tie him to Browne and Nolan (q.v.)? I don't know the answer, but I am sure that animals in FW need to be worked on. In *Mutt and Jute* (q.v.) bear and dragon are identified. It is interesting that evidence of a bear cult was excavated, 1917–23, at Drachenloch in the Swiss Alps—see S. Giedion, *The Eternal Present* (Pantheon Books, 1962), 286ff.
- ***Beardall**, Mister, 587.32.
- Beardsley**, Aubrey (1872–98)—English artist in black and white, best known for his illustrations of other men's books. I do not make out what book Joyce supposes him to have illustrated. +357.2–3—with Oberon (q.v.), +.6—with Aurora (q.v.), .8.
- Beardwood**—friend of Joyce's father. 169.5—see **Blogg**; 467.15 (Woodenbeard).
- ***Beatrice**—girl in *Exiles* (see Richard Rowan), Shakespeare's (q.v.) girl in *Much Ado about Nothing*, Dante's (q.v.) Miss Portinari (see *Purgatorio*, xxxii 97). ?8.8; ?94.30—with Betsy Ross (q.v.); ?147.14; 227.14 (see **Seven**); ?458.33 (see **Biene**).
- ***Beatsoon**—Bateson? 286.24.
- Beatty**, Alfred Chester—in 1931 Sir Frederick Kenyon announced finding New Testament papyrus codices. These were bought by A. C. Beatty and were called the Chester Beatty Biblical Papyri. 19.9.
- Beauchamp**—one of the towers of the Tower of London, named for Earl Thomas Beauchamp, who was imprisoned by Richard II. 77.19.
- Beauchamp**, Christine (pro. "Beecham")—name given the respectable young New England girl studied by Morton Prince in *The Dissociation of a Personality*. She is not often, or distinctly, named in FW, but Sally (q.v.), one of her split personalities, is often named and serves as an opposite to Sarah (q.v.). Miss Beauchamp and her several selves are by no means the basis of the split personality of Joyce's girl heroine, Issy (q.v.)—see also Two, Alice, Lucia, Rachel, Maggies. 11.27 (bis); ?85.8; 111.14; ?162.11; 207.12; +280.21–22—with *Cinderella* (q.v.); +537.6–7.

- ***Beaufort**—noble family, English hunt. 393.22; 396.36; 511.10; 567.25.
- Beaumont**, Francis, and John Fletcher (1584–1616, 1579–1625)—playwrights, of whom Aubrey (q.v.) says: “They lived together on the Banke side . . . both batchelors; lay together; had one Wench in the house between them, which they did so admire; the same cloathes and cloaks etc.; between them.” The Aubrey passage is echoed in *Ulysses*, 386–87, FW 168.8–10, 408.20–21. The naming of Beaumont and Fletcher is very faint and depends entirely on a comparison of the above-cited passages, and on their *Maid’s Tragedy* being at 149.9. Joyce’s *Maid’s Tragedy* is, of course, the death of Nuvoletta (q.v.). For a similar faint quoting and naming, see Brandes. 149.5,7 (blue mundy . . . flech . . . lech).
- Beauty** and the Beast—fairy tale, English pantomime (see Gunn). +487.16–17— with Bewley (q.v.); +541.30–31— with Sleeping Beauty (q.v.); 560.20.
- Beaverbrook**, William, 1st Baron (b. 1879)—British press lord. 72.10.
- Bebel**, Ferdinand August—German socialist. 118.18.
- Becker Brothers**—Dublin tea-sellers, ca. 1903. 608.20.
- Becket**, James and William—see Richard Toole.
- Becket**, Thomas or Thomas à Becket (1118–70)—English saint and martyr, assassinated in Canterbury Cathedral for the convenience of Henry II (q.v.). He rarely appears save in the neighborhood of his contemporary, St Laurence O’Toole (Dublin’s patron saint), who, under the patronage of the English king, rose in the church as Becket fell. Becket is listed under O’Toole (q.v.). See also Bucket, Richard Toole.
- Beckett**, Samuel (b. 1906)—Irish writer, one of the twelve (q.v.), and by far the best, contributors to *Our Exagmination*, helped translate some of “Anna Livia Plurabelle” (q.v.) into French, served as Joyce’s helper with FW. He was the object of Lucia Joyce’s (q.v.) affections, which he did not return, and I guess that Beckett’s rejection of Lucia will be shown some day to be a fairly important part of FW. Maybe Beckett enters into the “Norwegian Captain,” an episode about trying to get a girl a husband. Beckett’s poem “Home Olga” (quoted Ellmann, 714) is named at FW 256.11.
- If Beckett is identified with Bucket and Tool (q.v.), then he is one of the masterbuilder’s ladder-climbing sons (5.3); and it is interesting that in *The Lost Ones* (1972), Beckett writes about men climbing up and down ladders in “a flattened cylinder fifty metres round and eighteen high.”
- 112.5 (Bethicket—may refer to *Exagmination* where Beckett discusses Vico’s, q.v., etymological use of trees).
- Bective**—Irish football team (see *Ulysses*, 448). 451.10.
- Bede**, the Venerable (673–735)—English historian, theologian. 185.31–32; 548.30.
- Bedell**, Bishop of Kilmore and Ardagh (d. 1642)—directed the translation of the Authorized Version into Irish. 549.32.
- Bedevere**—knight of the Round Table (see King Arthur). 266.10.
- Bédier**, J.—reteller of *The Romance of Tristan and Iseult* (q.q.v.), drawn from the best French sources. I have read Bédier in Belloc’s (q.v.) translation (London, 1913), but it was the French version Joyce recommended to Miss Weaver (q.v.; *Letters*, I, 241). I have not found “Bédier” in FW, but if Atherton’s Law holds good, Bédier is named somewhere or other, for Joyce’s debt to him is immense, so immense that it cannot be summarized. Anyone who wants to understand FW must read Bédier along with Vico (q.v.), *Time and Western Man*, the ballad “Finnegan’s Wake,” Genesis, etc. Joyce’s notes on Bédier, set down in *Scribbledehobble*, have been well studied by Mr Hayman (AWN, II,5), but much remains to do.
- Bee**—see Beatrice, Biene.
- Beecher**, Henry Ward (1813–87)—American preacher who provided antislavery forces with guns, known as “Beecher’s Bibles.” 539.2.
- Beelzebub**—“prince of devils” (Matt.12). Milton (q.v.) made him next to Satan (q.v.) in power of evil. 64.11; 230.4; 239.33; 580.14.
- Beery**, Noah—American movie actor. +64.33—see Noah, Guinness.
- ***Beeston**—maybe Christopher Beeston (d. 1638), manager of London’s Phoenix (q.v.) Theatre. 150.12.
- Beethoven**, Ludwig van (1770–1827)—German composer. 360.8.
- Beetle**—see Earwig.
- Beeton**—Mr Morse says, a town eaten up by Los Angeles. 154.24.

- Beeton**, Mrs (1836–65)—England's Fanny Farmer. 333.34; +437.24—with Elizabeth I (q.v.).
- Begg**, James—fishmonger of Kingstown (see Dun Leary). 7.7.
- ***Beggar** and **Pegger** (see **Pegger Festy**, **Festy King**)—appear to be antagonists, mendicant, vs. Welsh stone-thrower. They follow a pattern: personal encounter, **Beggar's** plea, **Pegger's** attack on **Beggar**. The pattern may owe something to Baudelaire's (q.v.) fable (mentioned in W. Lewis' *Tarr*) of beggar and poet who beat each other to a pulp. See also **Magrath**, **Cad**, **Dives** and **Lazarus**, **Mookse** and **Gripes**, **Jacob** and **Esau**, **Bowlbeggar**, etc. +15.30—with **Biggar**, **Jupiter** (q.q.v.); compare 70.34); 26.36 (see 72.27, 536–37); 58.16; +70.34–35—with **Jupiter** (q.v.); see above 15.30); +72.27—with **Pigott** (q.v.); note that here **Pegger** is identified with **Bullock**, **Bullocky**, **Gladstone**, **Mookse**, q.q.v.); 79.31; +82.5, 29—see **Bull Beggar**, **Bowlbeggar Bill-the-Bustonly**, **Bill**; 145.22 (beggar of boots is **Stephan Dedalus**, q.v., who wears borrowed boots in *Ulysses*; see **Wyndham Lewis**, *Blasting and Bombardiering*, quoted in **Ellmann**, 507–8, which describes another pair of borrowed brogues); 149.7,15; +161.3 (Ger. "beggarman")—with **Butter**, **Bur-rus**, **Brutus** (q.q.v.); 163.13 (**Beggar's Bush** is part of **Dublin**, a barracks is there, **Boylan** (q.v.) lives there, *Ulysses* 427); 168.5; 186.20; +205.19—with **Bacon** (q.v.); 239.6; 257.19 (see 163.13 above); ?262.n.7 (5 times); ?269.23; 302.6; +311.31—with **Bacon** (q.v.); 332.26; 377.11; +388.15—with **Becket** (q.v.); ?484.9; +497.20—with **Butler** (q.v.); +510.19—with **Becket** (q.v.); +537.1—with **Pigott** (q.v.); +542.35—with **Bowlbeggar Bill-the-Bustonly** (q.v.); 579.12; 584.6, +7—with **Bullocky**, **Bull Beggar**, **Bowlbeggar Bill-the-Bustonly** (q.q.v.), .35; 588.2 (see 163.13 above).
- ***Begge**—there is a **Dublin** wine merchant of this name. **Beggar?** **Begg?** **Bögg?** (q.q.v.). 58.16–17; 262.n.7.
- Behan**, **Beham**—one of the names of the **Man Servant** (q.v.). I think its first signification is Hebrew *behemah*, "beast." See **Behemoth**, **Bear**, **Ham**, **Belchum**. **O Hehir**, however, derives the name from Gaelic *beachan*, diminutive of *beach*, "bee."
- Behemoth**—intensive plural of Hebrew *behemah*, "beast" (see *Job* 40:15, where perhaps the hippo is meant). See **Behan**. 7.14 (echoes *Job* 40:15–24); +244.36—with **Behan** (see also **Mahan**), maybe also with **Jakob Boehme** (q.v.).
- Bel**—Babylonian earth-god. 405.13.
- Belcanto** (or **Bello**)—**Wyndham Lewis** (q.v.), in *The Childermass*, uses this name to signify **Joyce** when he quarrels with a "rival clown," **Clodoveo**. **Joyce** also figures as **The Bailiff**, **Pullman**, and the **Phoenix** (q.q.v.). **Bello** (q.v.) is a bully in "Circe" (q.v.). 381.18; 412.7 (**Pound**, q.v., may come in because of *The Cantos*).
- Belcher**, **Jem**—pugilist for whom a handkerchief was named. 37.29.
- ***Belchum**—**Belgium**, on whose bloody soil **Waterloo** was fought. I think "me **Belchum**" is the **Man Servant** (q.v.), who is often called **Mehan** or **Behan** or **Beham** (q.q.v.). 9 (*passim*); ?199.10; ?255.13; 376.4; 488.35; 498.36; ?507.5; ?529.22.
- Belial**—one of **Milton's** (q.v.) fallen angels. See **Devil**. +175.5; 301.10—both with **Baliol** (q.v.).
- Belinda**—**Biddy Doran** (q.v.) is once so called, after the heroine of "The Rape of the Lock". See **Berenice**, **Livia Schmitz**, **Delia Bacon**. 111.5.
- Belisha**, **Leslie Hore**—**British** home-secretary who introduced a pedestrian crossing-sign (very phallic, I'm told) called "Belisha Beacon." 267.12.
- Bell**—**Lord Mayor** (q.v.) of **Dublin** (q.v.). 552.23.
- Bell**, **Alexander Graham** (1847–1922)—**American** inventor of the telephone. 122.7.
- Bell**, **Currer**, **Ellis**, **Acton**—pen names of the **Brontës** (q.v.), who dominate this paragraph. 7.33.
- Bell**, **D. C.** and **A. M.**—see **Boawwill**.
- Bell**, **Laura** (b.1829)—**bailiff's** daughter from **Co. Antrim** who became a **Dublin** lady of pleasure and "Queen of **London Whoredom**" in the 1850s, and, thereafter, a **London** preacher against sin. +201.35—with **Laura**, **Lorelei**, **Plurabelle** (q.q.v.); ?+203.30—with **Laura** (q.v.); +205.9,12—with **Laura Keowns** (q.v.); +215.24—with **Plurabelle** (see **Anna Livia**); +224.25,28—with **Laura**, **Plurabelle** (q.q.v.).
- Belle**, **Bell**, **Bel**, **Bella**—as in **Anna Livia Plurabelle** (q.v.), a syllable which serves

- to unite her with her daughter *Isabel* or *Issy* (q.v.). One of *Issy's* principal roles is *Isolde la Belle* (see *Isolde* of Ireland). *Vico's* (q.v.) *Pious and Pure* (q.v.) *Wars* also come in and so does Latin *abella*, "apple" (q.v.). See also *Belle Alliance*, *Laura Bell*.
- Belle Alliance, La**—village on the field of Waterloo. The reference is to the two (q.v.) warring girls (see *Jinnies*, *Betsy Ross*) and is a form used to combine them with *Anna Livia Plurabelle* and *Isabel* or *Issy* (q.v.); and it is used to combine *Anna Livia* and *Issy* with *Alice* (q.v.). See also *Belle*.
- ***Bellezza**, *Betty*—see *Elizabeth*. *bellezza* = Italian "beauty." As *Miss Jacquet* points out, *Joyce's* Basque word list (*Buffalo Workbook #45*) contains a note indicating that *eliza belza* means "black church." 211.13–14; 328.36.
- Bellina**, *Una*—as *Mr Wilder* suggests, *Anne Boleyn* (q.v.); see also *Hal*, *Kilbride*. I think *Bellina* may cross with *Bellona* (q.v.). *Una* (q.v.), *Mr O Hehir* points out, is Irish "famine." 576.6.
- Bellingham**, *Sir Edward*—in 1665 was the first to have title of *Lord Mayor* (q.v.) of *Dublin* (q.v.). Also *Mrs Bellingham* in "Circe" (q.v.)? 6.22.
- Bellini**, *Vincenzo* (1801–35)—Italian operatic composer. *Bellini* and *Tosti* were pioneers in radio-telegraphy. *Bellini* is present on 360 because his *Norma* is a priestess of the moon who cuts the sacred mistletoe in order to destroy *Rome* and a man who wronged her. +309.31—with *Tosti* (q.v.); +360.7 (*Bill Heeny*)—with *Peaches* (q.v.).
- Bello**—bullies *Bloom* (q.v.) when he is a pig in "Circe" (q.v.). See also *Belcanto*. +368.10,15—with *Belloc*, *Bullock*, *Bullocky* (q.v.).
- Belloc**, *Hilaire* (1870–1953)—French-born English writer. Without knowing a thing about it, I bet he made a nasty remark about *Ulysses*. See *Bédier*. +368.10,15—with *Bello*, *Bullock*, *Bullocky* (q.v.).
- Bellona**—Roman goddess of war. 78.31; 494.6; +576.6—with *Anne Boleyn* (q.v.).
- Belly** the First—see *William I*. 26.28.
- Belshazzar**—last king of *Babylon*, whose doom was foretold by the writing on the wall, which *Daniel* (q.v.) interpreted. 146.13; 494.20.
- Belus** or *Belos*—built *Babylon*—see *Baal*. +594.23—with *Helios* (q.v.).
- Belvedere** College—*Jesuit* day school in *Dublin* that *Joyce* attended (1893–98) and wrote about. The reference may glance at *Mary*, Countess of *Belvedere*, accused in 1743 of adultery with her husband's brother—see "Wandering Rocks", see *Stone*; also *Connmee; Letters*, II, 193.n. 205.5.
- ***Ben**, *Benjamin*—see *Disraeli*, *Franklin*, *Jonson*, *Guinness*, *Edar*. 38.2; 299.n.1; 302.88; 457.29.
- Benedict** or *Benedick*—the following references may take in: 1) the saint, founder of the *Benedictines*—see *Scholastica*; 2) *Sir Julius Benedict* (1804–85) who composed *The Lily of Killarney* (see *Lily*); the bachelor of *Much Ado*—see *Beatrice*, *Hero*. 248.30; 431.18; +469.23—with *Bennu* (q.v.); 596.17; 613.15.
- Benedict X**—*Pope* (1058–59), called *Mincius*, meaning lout or dolt. *Hildebrand* (q.v.) degraded him to the rank of simple priest. 432.4.
- ***Benkletter**, the *Daughters*—*Mrs Christiani* suggests Norwegian *Benklaeder*, "panties." See *Dalem*. 60.10.
- Bennu**—what the *Egyptians* called the phoenix (q.v.). I think there are more of them. 20.1 (ban of), 287.16 (*Bene! Now!*); ?294.26; 295.17 (*Bene! I!*); ?302.28; ?+394.30—with *Isolde* (q.v.); 450.11, ?17; +469.23—with *Benedict* (q.v.); 473.17 (because of "Eftsoon," .18, I think the Phoenix, like the *Albatross*, is being shot); 606.13,14 (*Nuotabene . . . Benns under!*); +623.25 (*heathery benn . . . you!*)—with *Ben Edar* (see *Edar*). *Edar*).
- Bentley**, *Richard* (1662–1742)—English classical scholar, one of the leaders on the modern side and slain in *Swift's* (q.v.) *Battle of the Books*. 88.23 (see *Here Comes Everybody*).
- Benvolio**—character in *Romeo and Juliet* (q.v.). +450.11—with *Bennu* (q.v.).
- ***Beppy**—in Italian, short for *Joseph* (q.v.). The people of *Basle* are called the *Beppi*. +415.36—with *Pepi* (q.v.).
- Béranger**, *Pierre Jean de* (1780–1857)—French songwriter, revolutionary, author of *Le Sénateur*. According to *Mr Atherton*, the passage echoes *Lanson's* remark that *Béranger* had the philosophy and sensibility of a café concert. 372.12.
- ***Berbeck**, *Blanco*, 64.31.
- Berchert**, *St*—at *Tullyease* of *St Berchert*

- is a limestone boulder round which pilgrims make "rounds" in a sun-wise direction. +430.2—with St Bridget (q.v.).
- Berenice**, Mayde—wife of Ptolemy III, who dedicated her hair as a votive offering for her husband's safety in war. The hair was stolen and became the constellation Coma Berenices. Joyce makes a Berenice allusion in connection with his stealing Livia Schmitz's (q.v.) hair for Anna Livia (q.v.). See Belinda? 243.26.
- Bergerac**, Cyrano de (1619–25)—gallant French soldier and playwright, himself the subject of a play by Rostand that we all read in high school. 338.24.
- ***Bergins**—maybe Dan Bergin's Public House in *Ulysses* (218); maybe Alfie Bergan, friend of Joyce's father, character in *Ulysses*; maybe Osborne Joseph Bergin (1873–1950) of Cork, authority on Irish linguistics. 12.26, 27; ?64.23 (see Three); 206.9.
- Bergson**, Henri (1859–1941)—French philosopher, much savaged by Wyndham Lewis (q.v.) in *Time and Western Man*. (The savaging is irrational and anti-Semitic.) Lewis said Joyce was of the "time" (q.v.) school of Bergson-Einstein-Stein-Proust (q.q.v.). +149.20 (Bitchson).
- Bering**, Vitius Jonassen (1681–1741)—Danish navigator who discovered America from the east. The Bering Strait is named for him. +602.30—with Bear (q.v.); 628.9.
- Berkeley**, George (1685–1752)—Anglican bishop of Cloyne, in Ireland; philosopher who, according to *Ulysses* (49), "took the veil of the temple out of his shovel hat: veil of space with coloured emblems hatched on its field." In FW, Berkeley is the sage or Archdruid (q.v.) who argues (to what end?) with St Patrick (q.v.); 609–12), while wearing clothes of emblematic colors.
- The Druid with whom Patrick warred (see Lucat) tried to murder Patrick. Since Berkeley is linked with William Burke and with Buckley (q.q.v.), who shoots the Russian General, we must assume that Joyce thinks of Bishop Berkeley as a potential murderer of something or other—maybe the material universe, as Mr Kenner suggests. Berkeley is Shaun (q.v.), Patrick is Shem (q.v.). John Berkeley was a 17th-century viceroy. Shaun (q.v.) usually plays Berkeley (q.v.), probably because Shaun
- also plays Wyndham Lewis (q.v.), who wrote in *Paleface*: "Against the mysticism of the mathematician, I find myself with Bishop Berkeley . . . I am on the side of common sense, as against abstraction as was Berkeley." 260.11 (there is a Berkeley Street in Dublin, but, as of now, no Alley); 287.19; +312.29—see Three, William Burke, Buckley (q.q.v.); 330.17; +335.13—with Buckley, Burghley (q.q.v.); +338.2–3—with Buckley, Burghley (q.q.v.); +391.31—with Buckley (q.v.); +423.32—with Buckley (q.v.); +435.11—with Bishop Bulkeley (q.v.); 569.7–8; +610.1,12—with William Burke, Buckley (q.q.v.); +611.2—with William Burke, Buckley (q.q.v.), +4—with Bullocky (q.v.), +.5—with ?Kelly (q.v.), +.27—with William Burke (q.v.); +612.32—see William Burke, Three, .35 (see Archdruid).
- Berlitz**—Berlioz method of teaching foreign language. Joyce and his brother Stanislaus Joyce (q.v.) taught at the Berlitz school in Trieste. 182.7; 467.25.
- Bern**, Berchtold von—founder of Bern, Switzerland. See Bear. 525.36.
- Bernadette**, St (1844–79)—French religious whose visions led to the founding of the shrine at Lourdes. 430.35.
- Bernhardt**, Sarah (née Rosine Bernard) (1844–1923)—French actress, Madame Damala. 102.18,19 (*Dame . . . la . . . balmheartzyheat*).
- ***Berrboel**, 437.8.
- Bertha**—heroine of *Exiles*. See Nora Joyce, Gretta Greene. 330.28; 514.24; 525.36.
- Besant**, Annie (1847–1933)—Fabian, feminist, theosophist, disciple of Madame Blavatsky (q.v.). 234.5; 432.32.
- Bess**—see Elizabeth.
- Bess**, Brown—flintlock once used in the British army. See Betsy Ross? 187.26.
- Bessemer**, Sir Henry (1813–98)—English inventor of a steel process. 359.4.
- Best**, Mr—assistant librarian, present in the "Scylla and Charybdis" (q.v.) section of *Ulysses*, where Stephen Dedalus (q.v.) puns on his name as he does in FW. 76.33; 121.32; 256.16; 414.35–36.
- ***Bester**—maybe Bestre, an innkeeper in Wyndham Lewis' (q.v.) "Some Innkeepers and Bestre" (1909), which attacks novelists' use of inns to keep narrative going—e.g., *Tom Jones*. 53.28; 96.34; 247.7; 361.25; 414.35; 517.20; 540.29.

Bet, Betty, Betsy—see Elizabeth.

Beth—see Elizabeth.

Bethel, Jakob van der—see Jacob. 607.8.

Bethgelert—see Gelert.

***Betreffender**, Herr (German “before-mentioned”)—probably refers to Michael Joyce, English writer whose story *Vielleicht ein Traum* appeared in the *Frankfurter Zeitung*, 19 July 1931, and was attributed to James Joyce, who was pretty mad about it. See *Letters*, III, 224–32. 69.32.

***Betterlies**, 293.n.1.

***Bevradge**, 289.23.

***Bewey**, 277.n.4.

Bewley—Dublin baker. +487.16—with Beauty and the Beast (q.v.).

Bezouts, Étienne—18th-century French mathematician. 301.28.

Bianconi, Charles—in the 19th century he provided Ireland with a transportation system and was known to Dubliners as Brian Connolly. 240.18; 321.9.

Bias of Priene—one of the seven sages of Greece. 365.10.

Bickerstaff, Isaac—pretend author of Swift’s (q.v.) *Predictions for the Year 1708*. Hewson, a cobbler (see “educated feet” 178.23–24), came to London, called himself Partridge (q.v.), turned astrologer (178.27) and almanack-maker and was much favored by William III (q.v.) because of vile denunciations of popery (344.6–7). Swift assumed the persona of a rival almanack-maker and predicted Partridge’s death—“murdered a man by way of prophecy,” as Hosty (q.v.) does in “The Ballad of Perse O’Reilly” (q.v.). 178.23; +366.19—with Butt and Taff (q.v.); +413.29—with Biggar (q.v.).

***Biddles**—imaginary playfellow of the infant Issy, perhaps another part of her personality, perhaps a doll. Bidy? 561.36; 562.2,3.

Biddy—see Bidy O’Brien, Bidy Doran.

Bidimetoloves—see Herrick’s (q.v.) poem “Bid me to live and I will live thy protestant to be” (quoted *Ulysses*, 645) The FW sentence is about Protestants sinfully seduced by Catholics, who believe in absolution. 4.9.

Biene—see Floh.

Big Fellow—Michael Collins (q.v.) was so called by his countrymen.

Biggar, Joseph—trusted parliamentary aide of Parnell’s (q.v.), a “character” of whom many stories were told. I assume

some unknown story accounts for Biggar’s connection with Beggar and the Man Servant (q.q.v.). Biggar was hunchbacked and misshapen. +15.30—with Jupiter (q.v.); +70.34–35—with Jupiter, Beggar (q.q.v.); 141.22, 27; ?444.14.

Bigod—earls of Norfolk. Perhaps Sir Francis (1508–37), who was hanged for his part in the Pilgrimage of Grace. 111.3; 285.28–29; 286.4; 366.12.

Bill, Billy—Dublin’s (q.v.) ancient and present name is Baile Atha Cliath, which means “town of the ford of hurdles” and is pronounced approximately “bally clay.” Of this name Joyce makes much. Most Bail, Bailey, Belly, Bully, Bally, Bolly, Billy, Bull, Ball, etc., references are to or memorialize Dublin, as the repeated HCE (q.v.) in acrostic memorializes the city’s builder. Vico (q.v.) and Joyce are alike convinced that a city, any city, is the finest flower of the male artificer.

Many of the “Bill” references below are to specific persons named William (q.v.), as indicated. I think they memorialize William Shakespeare.

6.22,33,35; ?8–13,15; 9.24; 10.21; ?13.12; 14.18; 15.18; +17.9—with Abel (q.v.); 18.33,34; 19.19; 21.7,9; ?22.25; 23.3,17; ?24.6; +26.28—with William I (q.v.); ?30.36; 31.27,32,36; 32.3; 35.7,30; +37.35—with Little Billee (q.v.); 39.34; ?40.28; 42.13; 43.22; 45.st. 4 (ter); 46.10; 47.st. 1; ?52.16,19; ?53.12; +53.36—with William III (q.v.); 54.22; 56.6; 70.15,21–22; 72.11,26; 73.8,23; +75.27—with William III (q.v.); 33; 79.4,31; 80.13; 82.5,29—see Beggar; 83.27,28; 84.2–3,9,15; 85.8 (bellybone is Elizabethan for sweetheart), 13,26; 86.24–25; 87.15,21; 88.10,19,28; ?91.14—with Baal (q.v.); ?95.2–3,26; ?98.31; ?100.7,8; +?102.19,20—with Balkis (q.v.); 104.18; ?105.9—see Balandine; ?106.15; 107.15; +111.21—with Masterbuilder (q.v.); 113.36; 114.27; 115.28; +116.6—with Buckley (q.v.); 117.21–22; 118.7,29; ?119.16; 120.7,14; ?121.36; ?122.7,26; 125.13; +127.6—with Bill Bailey (q.v.); ?128.1,22; 130.10,21; ?134.1,18; 136.33; +137.12—with Huck Finn (q.v.), 13; ?141.4,5; 142.2–3; +146.13—with Belshazzar (q.v.); 147.4; ?152.23; ?153.29; 154.1,7,22,34; 157.7; 159.30; +160.19—with Wilde (q.v.), +27—with

- Faust; 162.9; 170.33; ?175.27; 177.23,24,25,27; ?179.4,14,35; 180.24, 227; ?187.2; 188.7; 190.5,28; ?192.36; 197.7; ?198.4; 205.27; 206.4; 209.13; 210.7, ?+16—with Bully Hayes (q.v.), 19; 211.19,34; 215.18; 219.16, ?31; ?221.18; 225.10; +229.15—with Polyphemus (q.v.); ?231.19,21; 232.15; +233.25—with Nan (q.v.); 234.32; 235.23; 236.14,21; 237.14; +238.4—see Isabel, Eve, 32, +33—with Beelzebub; 242.21; +248.21—with Swan, Swine (q.q.v.); 253.21; +255.13—with John Bull (q.v.); ?262.25—26.left margin; 263.4; 264.left margin; ?267.20; 270.n.2; 272.29,30; 273.1,2; 275.10, +14—with Bill Hart (q.v.); 277.n.1; 279.8; 285.25—26; ?287.19,29; ?289.14—see Bully Hayes; +292.25—with Cymbeline, n.1; 295.n.1; 304.13; 305.2,14; 309.13, +31—with Bellini (q.v.), 34; 310.12,29,36; ?+311.18—with O'Connell (q.v.); 313.21,29; 314.13,21; 315.28; 316.21,23; 317.12,14,19, +30—with Bill Bailey (q.v.); 318.6; 320.33,34; 321.15,17; 323.7,16,17; 324.2,25; 326.1,25,34; 328.26; 331.26; 333.18; 334.4; 335.13; 337.16, +18—19—with Masterbuilder (q.v.), 30,35; ?339.8,10,11,19,20; +342.25—with Bailey, Bacon (q.q.v.); 344.27,28; ?346.21,25; 350.13,22; 352.23; 353.13; 356.30; +358.25—with Bailey, Bacon (q.q.v.), 31; 359.1—2; +360.7—with Bellini (q.v.); 365.6; 366.3,6,11; 368.10,15; 373.23, ?33; 375.17; 378.1,15; 381.23; ?384.29; ?386.1; 387.9; 393.12, +18—with Gladstone (q.v.); 403.21—22; 404.13; +405.13—with Bel (q.v.), 27; 406.7,34; 410.10; 414.28; 416.8; ?420.25; 424.2,27,33; 425.16,17; ?429.28; ?+432.21—with Delia (q.v.); 435.1—2,9; +436.27—with Billy Sunday (q.v.); 438.5,8,20,23; 440.25; +445.20,24—with Anne Boleyn (q.v.); 447.17,20; +448.19—with Bill Bailey (q.v.), 33; +450.29—with Lily (q.v.); 453.3; 454.11; 455.6; 456.3; 460.12; 463.32; 464.18,21,27,28; ?465.26; 466.30; 467.1; 472.2; 475.13; 480.13, +18—with Bill Bailey (q.v.); ?483.6; 485.32; ?486.32; 488.35; 490.35; 491.1,10; ?492.24,36; ?494.19, +20—with Belshazzar (q.v.); 495.3; ?498.18, 23,36; 506.8,24; 508.32; 509.33; 510.14; 511.9,34; 512.10; +513.25—with Lily and Issy (q.q.v.); 516.10; ?517.9; 518.1,19—20; 520.24; 522.1,2,15; 523.10,11,12; 525.28; 529.11,18,22; 533.36; 536.10; 537.3,18,20; 540.20; 542.35; 543.1,8,11; 550.4; 557.10,11,12; 559.30,36; 566.4; 567.5,36; 568.14,15,18,23; 579.18; +580.14—with Beelzebub (q.v.); 583.4; 584.28; 587.7; 589.8; +593.27—with Feghin, Baal (q.q.v.); 608.8—9; +611.6—with Berkeley (q.v.); 612.15,32; 618.7,34; 624.19.
- Billee**, Little—Thackeray's (q.v.) hero who just missed being eaten by his shipmates. 37.35.
- ***Billups**, Mr—see Phelps. 537.20.
- ***Bindmerollingeyes**, 11.6—7.
- Bird** or Byrd, William (1540—1623)—English composer whose song, "Woods so Wild," is quoted 556.17—18 (see *Letters*, III, 138). I do not know what "bird" applies to William. See Bird Flannigan, Swan, Hen, Phoenix, Wren, Eagle. The bird song on 383 must be Tristan's (q.v.) because, according to Bédier (q.v.), Tristan could imitate the songs of all birds.
- ***Birkett**, T. A.—see Becket. 77.2.
- Biron**—hero of *Love's Labour's Lost*, who, like Lord Byron (q.v.), became a poet. See Rosaline, Costard, Longaville. +41.16—with H. J. Byron (q.v.); +91.3—with Byron (q.v.); 296.23; +435.10—with Byron, Boylan (q.q.v.); +541.17—with Brian Boru (q.v.); 563.12.
- Bismarck**, Prince (1815—98)—German statesman. +9.32—with Biss (q.v.); 601.36.
- ***Biss**—Issy (q.v.) or the two (q.v.; *bis* means "twice, duplicate," etc.—see Sosie) Issies, for it is my impression they are often found near Tristan (q.v.). Perhaps Biss links to Bess (q.v.). In FW, Is-Iss-Issy-Izzy-Ys, etc., goes through most consonantal changes that are possible to the alphabet—see Alice, Elizabeth, Lise, Miss, Sis, etc., and also Esther. I give a few small examples below. Biss: +9.32—with Bismarck (q.v.); 68.19, +24, 27—with Betsy Ross (q.v.); 242.16; 279.n.1, line 24; +284.23—with Clytie (q.v.); +302.6—with Tristan (q.v.); 363.17; 407.4; 465.10; 467.6; 550.1; 557.4. Ciss (see Sis): 234.14; 240.6; 267.left margin; 436.14; 561.6. Dizzy: +373.27—with Disraeli (q.v.); 471.7. Essie—see Esther. ?Fizz: 451.24; 462.9. Gizzygay: 451.30. Kiss (see Arrah?): +95.22—with Elizabeth (q.v.); 102.28. Lis—see Elizabeth, Alice, Lizzy, Lise. Lissa is Lucy, Lucia Joyce (q.q.v.),

- who was *lyssa*, Greek for "raging madness"). Mis—see Miss, Mishe Mishe? Nessie—see Esther. Rizzies: 454.21. Tizzy: 457.27. Triss—see Tristan. Yiss or yes: 234.26; 398.17.
- Bissavolo**—Italian *bisavolo*, "great-grandfather." See Biss? 68.19.
- Bitchson**—see Bergson. 149.20.
- Bjornson**, Bjornstjerne (1832–1910)—Norwegian writer, whose name means "Bearstar Bearson." See Arcturus? Bear. 471.30 (see Borne); +529.16—with Man Servant (q.v.).
- Blackhall**—Lord Mayor (q.v.) of Dublin (q.v.). 549.5.
- Blackham**, McCarthy—English cricketer. +584.2—with Ham (q.v.).
- ***Black Man**—Mr Hart found (Mr Hodgart, Mrs Christiani, added to Mr Hart) that FW repeats in several languages the sentence (and variations on it): "How are you today, my black (dark) man?" Sometimes, as at 35.15–16 (see O Hehir), it is "my fair (q.v.) man." I guess the black man to be Ham, Hamlet (*Ulysses* calls him the "Black Prince," q.v.), Satan, or Nox (q.q.v.)—Grose (q.v.) says "Darkmans" means "the night" (see *Ulysses*, 48). If the man is a "dark man" he may be a blind man, as at *Ulysses*, 179. P. W. Joyce says that to the Irish a "black man" is a matchmaker. 16.4 (blond); 35.15–16; 54.10; 93.6; 95.5; 125.22; 160.31; 186.32; 247.14; 322.16 (here Bloom, q.v., or the horse Throwaway, q.v.); 409.14; 466.29; 511.21.
- Black Pool** or Dark Pool is the meaning of Dubh-linn or Dublin (q.v.).
- Black Prince**, Edward the (1330–76)—son of Edward III, father of Richard II. Stephen Dedalus (q.v.) calls Hamlet (q.v.) "the Black Prince" (*Ulysses*, 206). 387.20.
- Blackstone**, Sir William (1723–80)—English jurist. See Whitestone. 5.17.
- Bladud**—legendary king of Britain. Lear's (q.v.) father, builder of Bath. 553.7–8.
- Blaine**, Amory—hero of Scott Fitzgerald's *This Side of Paradise* (1920). He has a girl named Isabelle (q.v.), but it is Rosalind (q.v.) to whom he mutters these erotic nothings: "I love you, Amory, with all my heart."/"Always, will you?"/"All my life"—"Oh Amory." See Tristan. 743.10; 148.31.
- Blair**, Robert (1699–1746)—Scottish poet, author of "The Grave." 256.11.
- ***Blaire**, Loftonant-Cornel—Mr Graham suggests the "Bab Ballads" character. 607.29.
- Blake**, William (1757–1827)—English poet and painter. It is possible that he is named in "black" in instances I have not listed. See Dragon Man, Zoas. 219.24; 220.13; 409.23; 563.13,15 (4 times).
- ***Blanchards**, 609.16.
- ***Blanche de Blanche**—sometimes Isolde of the White Hands (q.v.), but bringing in Isolde of Ireland (q.v.), who, according to Bédier (q.v.), was sentenced by Mark (q.v.) to be thrown to the lepers (see Red and White); sometimes the reference is to the Washerwomen (q.v.), French *blanchisseuses*. It may be "white" that ties the girls to Finn (q.v.), which means "white" or "fair"—see Whitehead. 66.14; 145.1; +164.27–28—with Whitehead (q.v.); 184.19 (see Meinfelde) 210.24; 237.22; 248.32–33; 253.33; ?279.n.1, line 30; 333.21; ?494.27; 527.20–21; ?544.36; 571.15.
- Blavatsky**, Madame Helena Petrovna, née Hahn, (1831–91)—Russian founder of Theosophy, author of *Isis* (q.v.) *Unveiled*, adventuress and charlatan. See AE, Daniel Dunlop, Sinnett, Judge, Besant. Especially see Koot Hoomi, or K.H. as he is called in Madame's writing and in *Ulysses*, 183.
- As Mr Atherton points out, H.P.B.'s maiden name identifies her with the Hen (q.v.)—see also Hahn-Hahn—who finds the letter from Boston, Mass. The letter is a nothing, but to the idiot female it seems an important statement about the condition of man. She projects a study of the letter (I,v), but her work is completed and mocked by Shem (q.v.), her male collaborator. H.P.B. took the masculine "wisdom" of the East, degraded and dissipated it (see *11th Britannica*, "Blavatsky"), and purveyed it as a collaboration between herself and a Tibetan, Koot Hoomi; she said he was substantial but communicated "the Mahatma Letters" to her by psychic means. It is possible that in FW Khan (KH-Han) is Koot Hoomi's signature. Below I list only those instances of "hahn" or "hen" that occur in contexts Theosophical or Oriental. +24.35—with K.H., Genghis Khan, Guinness, Guinea-hen (q.q.v.); +32.2—with K.H., King Kong (q.q.v.); ?38.33; 66.23; 110.21,22; +123.16—with Ulysses, Hen, Anne, K.H. (q.q.v.); +128.32—with Hen

- (q.v.); 205.29–30,36; 207.17 (*Then, then*); ?210.32 (Helen our hen?); +234.19 (Ahem)—with Hen (q.v.); +415.32—with K.H. (q.v.); +482.16—with Hen, Hin, Shem (q.q.v.); +492.9,17—with Hen (q.v.); 497.34—with Hanzas Khan, K.H. (q.q.v.); +608.24—with Hen (q.v.; see also Alina).
- *Blayncy's, D.**—Dublin? 99.34.
- Blazes**—see Boylan.
- *Blinkenscope's**, 290.12–13.
- *Blogg**, Capt, the Hon. and Rev. Mr Bbyrdwood de Trop—Mr Atherton says “blogg” is English slang for “vulgarian.” See also 511.21, which maybe indicates Irish bogs and military latrines. 169.5.
- *Blong's**, 406.2.
- Blood-axe**, Eric—son of Harald Fair Hair (q.v.). 323.4.
- Bloom**, Leopold Paula—Ulysses (q.v.), hero of *Ulysses*, where he is called “Everyman, Noman” (q.q.v.) and is, therefore, identical with HCE (q.v.). See also Leopold, Lion, Flower, Eccles, Fox, Boom, Molly Bloom, Milly Bloom, Rudy Bloom, Boylan, Hunter, Chance. ?+8–10 (*passim*)—with Napoleon (q.v.); +24.34—with Onan, Napoleon (q.q.v.; see also Lonan); ?53.1; 55.28; 78.27; +133.21—with Napoleon (q.v.); 149.5 (*blue mundy*—Bloom's Day, I suppose, though Blue Monday means a day of hangover in some European languages); 199.15 (or is it Molly?); 241.4; +246.16—with Napoleon, Lady of Lyons, ?Lion (q.q.v.); 263.n.2; 286.20; 346.26; ?348.18; ?388.25; 389.27 (with Dublin); 420.22 (bis; perhaps with B.L. Guinness, q.v.); +456.16—with Finn MacCool (q.v.—Finn was born on Slieve Bloom); 467.11,13 (see Codinhand); 485.34; ?498.16; ?510.1; +560.20—with Bluebeard (q.v.); 564.22,+23—with Mark of Cornwall (q.v.); 613.23; 620.2.
- Bloom**, Milly (Millicent)—15-year-old daughter of Leopold and Molly Bloom (q.q.v.), offstage character in *Ulysses*. She may share some of her mother's references. ?54.12; 123.15; ?220.2; ?+221.11—with Mildew Lisa (q.v.); 249.36; 600.23.
- Bloom**, Molly (Marion), née Tweedy—in *Ulysses* (q.v.), wife of Leopold Bloom (q.v.), mother of Rudy and Milly Bloom (q.q.v.), mistress of Blazes Boylan (q.v.). In *Ulysses*, Molly is Penelope, Ge, Tellus (q.q.v.), and also, teasingly, the Virgin Mary (q.v.). Mary was the name of Joyce's mother—see Murray. By sound, Marion is Mary-Maryann-Anne (q.v.) and thus identical with Anne Hathaway (q.v.) and Anna Livia. I have tried to disentangle Marion Bloom from the Marys and Annes of FW, and I cannot do it, and conclude Joyce didn't want it done. What follows is, therefore, a mere sampling of Molly. +12.6—with Anna Livia (q.v.); +20.31,33,35—with Anna Livia (q.v.); +43.18—with Harriet Weaver, Penelope (q.q.v.); echoes Joyce's poem to Molly: “I cling like a child to the clouds that are your petticoats”; ?92.3–4; +93.35—with Charles O'Malley (q.v.); +102.28–29—with Anna Livia; +106.17—with Mary, William III, Anne Hathaway, Anna Livia (q.q.v.), +.34—with Grace O'Malley (q.v.); 113.16; 134.24 (maybe Milly); +177.2—with Mary, Anna Livia (q.q.v.); +182.27—with Mary, Anna Livia (q.q.v.); 223.31 (Molly is Earth); 245.7; 249.36, +257.6—Mary, Maid Marian, Anna Livia (q.q.v.); +260.17—with Mary (q.v.); +274.left margin—with Mary, Anna Livia (q.q.v.); +276.n.2—with Mary, Maid Marian, Anna Livia (q.q.v.); +313.1—with Harriet Weaver, Penelope (q.q.v.); +328.20–21—with Mary (q.v.); +352.8—with Mary, Maid Marian, Magdalene, Anna Livia (q.q.v.); 360.28; +366.35—with Mary, Miriam, Anna Livia (q.q.v.); 385.25; +450.25—with Mary (q.v.); 466.33; +493.6—with Mary, Maya (q.q.v.); ?+495.28—with Mary (q.v.); +521.35—with Moll Roon (see *Songs*, 182); ?535.34; +538.1–2—with Mary, Marie-Theresa, Tiresias, Anna Livia (q.q.v.); 587.27; +600.23,33—with Dolly Vardon (q.v.); +625.1—with Mary, Anna Livia, Marianne (symbol of France) (q.q.v.).
- Bloom**, Rudy—son of Leopold and Molly Bloom (q.q.v.). 386.2.
- *Blount**, Captain Chaplain. 39.8.
- Blow**, James (d. 1759)—he and Patrick O'Neill of Belfast introduced letterpress printing into Ireland, 1696. 251.31; 534.18.
- *Blowick**—maybe Father John Blowick, Maynooth professor who helped found the “China Mission” (106.19) in 1916. 135.14; 243.19.
- Blownowse**, Mistral—see Mistral. The mistral is a cold, violent wind off the Mediterranean. The reference is to

- Wyndham Lewis (q.v.), who appears in many a "wind" and "nous." 241.4; 453.17.
- Blowhart**—see Bill Hart. 275.14.
- Blücher**, Gebhard Leberecht von (1742–1819)—Prussian marshal who came to Wellington's (q.v.) aid at Waterloo. Bluchers are shoes. 9.22; 133.21–22; 338.9; ?351.34; 587.16.
- Bluebeard**—wife-killer in a story of Perrault's, in an opera by Dukas and Maeterlinck (q.v.), in an English pantomime. In French he and his last wife are Barbe Bleu and Ariane (q.v.), who doubles always with Anna Livia (q.v.). The Larousse dictionary says Ariane = Ariadne. 9.14; 106.31; 169.4 (see Ragnar); +207.8—with Pavlova (q.v.); 254.15; 275.14; 332.22; 501.29; +560.20—with L. Bloom (q.v.); 617.21.
- Bluetooth**, Harald—10th-century Danish king. 323.4; 387.8; 403.12.
- *Blusterboss**, 273.23.
- Boa** and other kinds of snakes are listed under Snake (q.v.). See also Babbo.
- Boanerges** or Sons of Thunder—the name Jesus (q.v.) gave to the apostles James and John (q.v.; Mark, 3:17). See Tuoni. +22.32—with Jarl van Hooter (q.v.); 142.27–28; 184.6 (see Tumulty); 314.28.
- Boar**—see Pig.
- *Boaro**—perhaps Forum Boarium, Roman cattle market. 136.14.
- *Boawwill**—partly *Bell's Standard Elocutionist*, ed. D.C. and A.M. Bell (n.d.), which was in Joyce's library. The distortion of the name may have to do with some rule laid down for elocuting. 72.16.
- Boaz**—elderly man who found young Ruth (q.v.) in tears amid the alien corn and married her. 257.21.
- *Bob**, Bigamy—thingamabob? 48.3.
- Bobby**—English policeman; see Peel.
- Bobrikoff**, General—Russian governor of Finland (see Finn), shot 16 June, 1904 by a young Finn, Eugene Schauman (see *Ulysses*, 133). See Eugenius, Buckley. +338.32 (bobbycop)—with Bobby (q.v. and an American cop).
- Boccaccio**, Giovanni (1313–75)—Italian author of the *Decameron*. 561.24.
- Bode**, Wilhelm—director of the Kaiser Friedrich Museum in Berlin, who in 1910 was involved in a controversy over a wax figure. *Bode* is OE "messenger." Would that make Belchum (q.v.) Shaun the Post (q.v.)? 9.10.
- Bodkin**, Michael ("Sonny")—Nora Joyce's (q.v.) beau when she was young in Galway, who became Michael Furey (q.v.) in "The Dead." A bodkin is a dagger (as in bare), and *bod* (pron. bud) is, as Mr O Hehir says, Irish "penis"—see Budd? Butt? I think that Father Michael (q.v.) contains, as it were, Michael Bodkin. See Furies. See Sunny Jim? +6.13 (Maccool—I take this keen to echo Nora-Gretta,q.q.v., wailing for her lost love)—with Finn MacCool, Finnegan, Father Michael (q.q.v.); 79.20; +188.34—with Father Michael (q.v.); 249.18; 268.15; 377.27; +424.14,15—with Furies, Shaun(q.q.v.); 446.5 (see Hymen); 500.2; 567.14,16 (fury . . . Michalsmas); 578.16; 603.16; +617.11 (make called)—with Finn MacCool (q.v.).
- Bodley**, Sir Thomas (1545–1613)—enlarged the library at Oxford that bears his name. 354.35.
- Boehme** or Behmon, Jakob (1575–1624)—German mystical writer. +244.36—with Behemoth (q.v.).
- Boerne**, Karl Ludwig—German political satirist. 263.19.
- Bogaleen**, Miles na—see Copaleen. 343.11–12.
- Bögg**—is Zurich, during the festival of *Sechseläuten* (or *Sachsilüte*), at six p.m., bells peal and the Bögg—a cotton snowman, representing winter—is burned at the stake. (See Fritz Senn, "Some Zurich Allusions," *Analyst*, XIX.) In FW the Bogg is not to be distinguished from the Boyg (q.v.), the Bogeyman, Bug (Earwig q.v.), Bog (latrine, Russian "God," marshy ground; "Bog-land" is a canting term for rainy Ireland, "the privy of the gods"). Bog-Bögg is also frequently expressed as bag-beg-big-bagger-beggar-bigger, etc.
- The Bögg references that follow are a sampling. ?14.1; ?15.6–7; 42.15; +58.16,17—with Begge, Masterbuilder (q.q.v.); 145.34; 186.20,21; 203.26; ?207.17; 220.14; ?225.21; 246.8; ?287.6; 304.9; 339.6; ?340.3; 346.34; 416.19; 421.6; 425.22; 485.6; 560.14–15; +626.6—with Boyg (q.v.).
- *Boghas**—bogus? 75.2.
- *Bogy Bobow**—Babbo (q.v.)? HCE (q.v.) is intended. 576.27.
- Bohemian Girl**—Arlene, heroine of Balfe's (q.v.) opera; see Lily of Killarney, Thad-

- deus. She is a high-born girl, stolen by gypsies, who dreams she dwells in marble halls (see "Clay"—see *Dubliners*) and is restored to high place and faithful lover. 32.35; 170.10; 246.18.
- Boileau and Boyd**—Dublin chemists. May include the French writer, Nicolas Boileau. 527.13.
- Boissy d'Anglas** (1756–1828)—French Revolutionary statesman. Chapman wrote plays about Bussy D'Ambois. +485.6,12,13,29—with Lord Alfred Douglas (q.v.).
- Boland**—Dublin baker. 406.10.
- Boldman's**—see Bowman.
- Boleyn** (or Bullen), Anne (1507–36)—second queen of Henry VIII (q.v.), mother of Elizabeth I (q.v.), character in Shakespeare's (q.v.) *Henry VIII*. +117.16—with Anna Livia (q.v.); 313.29; 333.18; 445.24; +567.13,15—with Anne of Denmark (q.v.); +575.6–7—with Ann Doyle (q.v.), 11; +576.6—with Bellona (q.v.; see also Bellina, Una); ?595.11.
- Bolivar**, Simon (1733–1830)—hero of South American independence, monetary unit. +453.13—with Gulliver (q.v.).
- Bolton**—Lord Mayor (q.v.) of Dublin (q.v.). 548.5.
- *Bombslinger**—Mr Knuth points out that *boomslang* is Dutch "tree-snake." 506.18.
- Bonaparte**—see Napoleon.
- Bonaventura**, St (1221–74)—Franciscan theologian. 207.26.
- Bond**, Oliver—United Irishman of 1798, condemned to death, but died beforehand of apoplexy. 211.3.
- Bones**, Billy—pirate in Stevenson's (q.v.) *Treasure Island*. See Billy, John Silver. To the Elizabethans, a "bellybone" was a bonny lass. +84.33—with Napoleon (q.v.); +85.8—with Barebones (q.v.).
- *Bonhamme**, Paddy—Jacques Bonhomme is any French peasant, Paddy any Irishman, Ham a black servant. See Patrick, Ham. *Boni Homines* were certain 13th-century religious orders. 351.16; 459.24–25.
- Boniface**—generic name for innkeepers. Some of the following refer to Irish licensing laws which permitted "bona fide" travelers to have alcohol when the local citizens could not. HCE (q.v.) is the innkeeper. +46.20—with Oscar Wilde (q.v.); 315.9; 321.5; 337.6; +371.22—with Wilde (q.v.); 380.3; 577.11.
- Boom**, L.—Leopold Bloom (q.v.), so called in *Ulysses*, 632.
- Boore**—see Moore and Burgess. 62.30.
- *Boorman's**—just poor man's? 257.9.
- Boosey and Hawkes**—English music publishers. 448.36.
- Booslaeugh**, Wassaily—see Buslaev. 5.5–6.
- *Bootenfly**, Mester—butterfly? +291.n.4—with Esther (q.v.).
- Bootersbay**, Sisters—see Battersby.
- *Boote's**—maybe Bootes, a constellation, maybe a chain of English drugstores. Boote's is the Boot Inn at Pickardstown, north of Dublin. 262.21.
- Booth**, John Wilkes (1839–65)—actor who killed Lincoln (q.v.) at the theater. See Jack, John? 26.10; 32.24,36 (note Semper, line 29); 35.10; 188.7; 257.19; ?351.28.
- Booth**, William (1829–1912)—founded the Salvation Army. He doubles with St Patrick (q.v.)—booths = succoth = Succat (q.v.). 188.7; 552.15.
- *Bootherbrowth**—*Butterbrot*, bread and butter. 121.33.
- Booths**—see Sucat.
- Boozer's Gloom**—racehorse of the 1930s, Mr Atherton says. 342.5.
- Bo-Peep**—of nursery rhyme and pantomime (see Gunn). 227.12; +248.17, 18,19—with Pepette (q.v.); 435.25; 508.27; +624.9—with Pepette (q.v.).
- Bordereau**, the Misses—of Henry James's (q.v.) "The Aspern Papers." *Bordereau* is French "memorandum" or "note," and a *bordereau* figured prominently in the Dreyfus (q.v.) case. 107.24.
- Boreas**, +269.18—with Boris and Gleb.
- Borel**, Petrus (1809–59)—minor French romantic whose pen name, Messrs Aubert and Bernal say, was "Le Lycanthrope." 71.26,32.
- Borgia**—infamous Italian family. The second reference is to one of the two Borgia popes—Calixtus III, Alexander VI. 130.12; 152.27 (plus the Borghese Gardens); +161.36—with Caesar (q.v.; Mr Senn adds that Caesar Borgia's motto was *aut Caesar aut nullas*); 538.11 (*scatab orgias*).
- Boris and Gleb**—popular Russian Orthodox saints and martyrs. +269.18—with Boreas (q.v.).

- Borkman**, John Gabriel—title, hero of Ibsen's (q.v.) play. 85.13; ?578.10-11.
- Borne** of bjoerne—Mrs Christiani translates this as "children of bears," and as meaning Bjornson (q.v.), and, when said aloud, coming out Brynjolf Bjarme, a pen name of the young Ibsen (q.v.). If the Ibsen identification is right, and Ibsen is tied to "bear," (q.v.) which is tied to Man Servant (q.v.) then we try to think why the Man Servant speaks several quotations from Ibsen—e.g., 141.24, 530.23-24, 471.30.
- Borneo**, Wild Man from—see Oscar Wilde.
- ***Borough**, 538.8.
- Borrow**, George (1803-81)—English writer, authority on gypsies, who called him "Romany Rye." 210.7; 472.22; 600.30.
- Borry**—see Spranger Barry. 569.30.
- Borsalino**—brand of Italian hat. 32.36; 288.18; 337.33; 471.12-13; 483.11; 520.9.
- Borumborad**—see Patrick Joyce.
- ***Borumoter**, Big Bil Brine—see Brian Boru, Bill? 331.26-27.
- Borwick's** baking powder is sold in British grocery stores. 550.18.
- Bosch**, Hieronymus (1460-1518)—Dutch painter whose works ought to remind people of "Circe" (q.v.). 351.24; 594.23.
- Bosquet** (1810-61)—French marshal who said the charge of the Light Brigade was magnificent, but was it war? 523.25.
- Bosse**, Harriet—see Strindberg.
- ***Bossford**, 583.12.
- Boswell**, James (1740-95)—Scottish biographer of Samuel Johnson (q.v.). 40.7.
- Botha**, Louis "Oom" (1863-1919)—Transvaal leader, Boer general. 200.14; 479.31.
- ***Bott**—see Butt? 68.26.
- Botticelli**, Sandro (1444-1510)—Florentine painter. 435.7.
- Bottom**, Nick "Bully"—weaver who acts Pyramus (q.v.) in *A Midsummer Night's Dream*, and who is translated into an ass (q.v.) and loved by Titania (q.v.). The Ass's description of his dream (403-5) is modeled on and echoes Bottom's description of his dream (IV,i,203 ff). Bottom may or mayn't tie to Butt, Tom (q.v.). +48.18—with Butt (q.v.); 69.3; ?78.31-32; 93.18; 98.7; ?110.26; +163.17,19—with Nicholas of Cusa (q.v.); ?248.12; +342.31—with Butt (q.v.); 343.25; 381.33-34; 405.6 (but . . . am but); 445.13-14; 503.21 (see Dean, Dane); 561.4; ?565.23,26; +594.12 (see Butt, Dean, Dane).
- Bottomley**, Horatio—English journalist who blackmailed various English politicians and went to jail. 313.26; 534.10,18.
- Boucicault**, Dion (1822-90)—Irish actor, playwright. FW makes great use of his plays—see *The Colleen Bawn*, *Arrah-na-Pogue*—and mentions others—*Daddy O'Dowd*, *The Octoroon*, *The Corsican Brothers* (q.q.v.). 95.8; 385.3; +391.23—with Dion Cassius (q.v.); 555.24-25; 569.35.
- Boudeville**—Frenchman hired by the Free State to put the Dublin street-cleaning department in order—see 138.12. 294.18.
- Boulangier**, George (1837-91)—French general with whom Irish revolutionists conspired. The reference may be to the song of Boulangisme, "*En Revenant de la Revue*." 190.29.
- Bound**, Oliver—see Bond.
- ***Bourne**, 31.33; 190.21; 268.16; +321.8—with Browne and Nolan (see also Gladstone); 365.5; 366.14; 379.35; +415.8—with Wild Man from Borneo (q.v.).
- Bouvard** and Pécuchet—title characters of Flaubert's novel, to which *Ulysses* was compared by Wyndham Lewis (q.v.). The book does not remind me of *Ulysses*. +302.9-10—with Pictet (q.v.).
- Bowler**, Thomas (1754-1825)—expurgated Shakespeare, Gibbon (q.q.v.), and the Old Testament. 179.28; 517.8-9.
- ***Bowen**, 371.23, 391.14.
- ***Bowers**, 379.35.
- Bowie**, James—invented a knife and died at the Alamo. 345.7.
- Bowlbeggar** Bill-the-Bustonly—as Mr Mink says, a legless criminal of Stoneybatter who used his powerful arms to propel himself in an iron bowl and to strangle and rob passersby. He may be included in all Bull Beggar (q.v.) references. See also Beggar. 82.29; +135.13—with William III (q.v.).
- Bowling**, Tom—ideal sailor in *Roderick Random* (q.v.), subject of song by Dibdin. 584.7.
- Bowman**, Isa—as Mr Atherton points out,

- the child actress who first played Alice (q.v.). She was a great child-friend of Lewis Carroll's, and in FW is identified with both Alice and Issy (q.q.v.). See Isa. 226.4-7; 238.3; 361.22.
- Box and Cox**—farce by J. M. Morton; *Cox and Box* is an operetta by F. Burnand and A. Sullivan (see Gilbert). See Cox, Coxon. 105.5; 308.left margin; 347.29; 409.35; 517.17-18.
- Boy Blue**—nursery rhyme character. +226.32—with Lord Alfred Douglas (q.v.; see also Seven); 556.10.
- ***Boy** with the Billyclub, 197.7.
- Boyana**—Mr Skrabanek says a bard in the *Lay of Igor* (q.v.). 198.5.
- Boyce**—Lord Mayor (q.v.) of Dublin (q.v.). +4.5—see Whoyteboyce; +342.22—see Whoyteboyce; +536.22—with William Boyce, Lord Alfred Douglas (q.q.v.).
- Boyce, William** (1710-79)—English composer of ecclesiastical music who began his career as a chorister at St Paul's. +536.22—with Boyce (above), Lord Alfred Douglas (q.v.).
- Boycott, Captain Charles** (1832-97)—agent for the estates of the Earl of Erne in Mayo. A "boycott" of the estates gave a word to the language. +9.8—with Cotton, Creasy (q.q.v.); 60.30; 95.33-34; 185.4; 496.3.
- ***Boyd**, 180.7, 609.4.
- Boyg, The**—vague, sinister, troll-like monster in Norwegian folklore and in *Peer Gynt* (q.v.). 313.13.
- Boylan, Hugh** "Blazes"—Molly Bloom's (q.v.) lover in *Ulysses*. See Antinous. A lot of "blazes" may refer to him. 12.12.; 37.11-12; 200.4; +435.10—with Byron, Biron (q.q.v.); +454.15-16,22—with Harry Hughes (q.v.).
- ***Boyle**—Robert? Almost any "boil" can name him. See Orrery. Mr Atherton says there is a Boyle who is a much-anthologized Irish poet. 34.11; 44.8; 343.3 (see Three); +617.14—with Conan Doyle (q.v.).
- Brabazon**—Dublin street, perhaps named for a deputy viceroy (q.v.) in the 16th century. 138.12.
- Bracegirdle, Mrs Anne** (1674-1748)—English actress. 59.1; 134.9-10; 245.20.
- Brache, Tycho**—see Brahe.
- ***Braddon**—Irish *brádan* or salmon (q.v.). 59.35; 573.33.
- Bradlaugh, Charles** (1833-91)—English freethinker. 252.34.
- ***Bradogue, Melissa**—the Bradoge is one of Dublin's rivers. Melissa was a nymph who invented bee-keeping. 212.9.
- Brady, Joe**—leader of the Invincibles, who killed the viceroy in the Phoenix (q.v.) Park. Joyce is also playing with the Greek word for "slow." 35.20.
- ***Brady, Mike**—maybe "M. Brady, Clothier," listed in Thom's (q.v.), 1907. 381.12.
- Brae, Dolly**—Orange song. 246.26.
- Bragsshaw**—see G. B. Shaw.
- Bragspear**—see Adrian IV.
- ***Braham the Bear**—see Man Servant? Bear? 284.n.4.
- Braham, John** (1774-1856)—English tenor, composed "The Death of Nelson" (q.v.). 200.4; 422.26; +441.25—with Balaam (q.v.).
- Brahe, Tycho** (1546-1601)—Danish astronomer. Tycho is one of the Hyades. 59.15; 260.10-11.
- Brahma**—supreme god of Hinduism, creator. +81.7—with Brahms (q.v.); 106.29.
- Brahms, Johannes** (1833-97)—German composer. +81.7—with Brahma (q.v.); 200.4.
- ***Brakeforth, Mr**—see Brer Fox (q.v.). 575.11.
- Bramble, Matthew**—in Smollett's *Humphrey Clinker* (q.q.v.). 507.13.
- Bran**—Finn MacCool's (q.v.) dog-and-niece. 232.28; 376.29 (Mr Knuth observes bran does cure beri-beri).
- Bran**—Irish and Welsh god, son of Lyr or Lir (q.v.). In the Irish *Voyage of Bran*, he meets his brother, Mananaan (q.v.) in mid-ocean. In the Welsh *Mabinogi of Branwen*, Bran is king of Britain; his severed head is brought to life by a magic cauldron. 486.31.
- Brand**—I am sure some "brand" names Ibsen's (q.v.) hero. I don't know which. See also Cain. 186.14; 311.31; 471.10; 484.13,34; 566.24; 617.16.
- Brand, The Hon. D. F.**—English cricketer. See Brand above. 583.29.
- Brandes, Georg**—Danish critic, friend of Ibsen (q.v.). As Mr Schutte has shown, Brandes' book on Shakespeare (q.v.) is the principal source of "Scylla and Charybdis" (q.v.). On FW 80.12ff, Joyce is dimly quoting a passage from *Ulysses*

- (193) in which Brandes' name occurs. For a like dim quoting of *Ulysses* see Beaumont and Fletcher above. 80.14; ?462.2-3.
- ***Brassenaarse**, Dr—Brasenose College, Oxford, which has a knocker (301.9) on its gate in the shape of a swollen nose. Joyce sent a picture of it to Stanislaus, saying: "Herewith W. Pater's photograph." (*Letters*, III, 201). I think that on 301 Oxford Colleges are eminent Victorians—see Baliol. 301.2.
- Brassey**, Thomas (1805-70)—English builder of railroads and bridges. +357.7—with Hudibras (q.v.).
- ***Brasslattin**—name for Luke Tarpey (q.v.), who is sometimes the Brazen Age. To the Elizabethans, "latten" was a mixed metal of yellow color. 519.16.
- Brassolis**—girl whose brother Cairbar kills her lover in Macpherson's *Fingal* (q.q.v.). She then kills herself. 228.12.
- ***Braten's**, Kitzy—Mr Senn suggests Swiss-German *Gitzibraten*, "roast goat's meat." 406.9.
- ***Bratslavoff**, Brothers—*brat* is Slavic "brother." 219.14.
- Brauchbar**, Edmund (1872-1952)—wealthy Zurich silk merchant to whom Joyce taught English during World War I. 481.18,24.
- Brawn**—one with Haun, Jaun, Shaun (q.q.v.). See also Justius, Browne and Nolan. 187.24.
- ***Breakfast**, Will—partly Leopold Bloom (q.v.), who at the end of *Ulysses* tells his wife he will breakfast in bed next morning. See Will, Brer Fox. 575.29-30.
- Breakspear**—see Adrian IV.
- Breedabrooda**—Bridget (q.v.), according to Mr O Hehir. Rhoda Rhoda (q.v.)? 78.17.
- ***Breen**—several characters in *Ulysses*. 463.35.
- Brendan** (Brandon, etc.), St—in an Irish tale, he voyaged into the Atlantic. St Brandon's Island was long believed real and the earthly paradise. 213.35; +246.6-7—with Thor (q.v.); also with the Brandenburg Concerto); ?265.13; 327.2; 442.14; 488.25.
- Brennan** on the Moor—outlaw hero of Irish ballad, betrayed by a woman, hung. 211.27-28; 276.21.
- ***Brennan's**—includes the Brenner Pass. 81.14.
- Breton**—I found a note in Buffalo work-book #6 which may indicate that a Dr Brereton of Galway invented freewheeling and was a spiritualist. 437.6.
- Brewer**—as in *Dictionary of Phrase and Fable*, which is one of the source-books of FW. There are many instances of "brewer" in FW, indicating also Guinness and HCE (q.q.v.) as Innkeeper. 95.26.
- ***Brewster**—see Brewer above; see also Maltster. 29.4-5.
- ***Brewster**, Blanchette, 537.24.
- ***Brewster**, Brigid—see Biddy Doran? 39.36.
- ***Brewster**, Josephine, 71.7-8—with Joe Miller (q.v.).
- Brian Boru** (Brian "of the tribute")—Irish hero-king. Known as "the terror of the Danes," he defeated them at Clontarf (q.v.) in 1014. He was slain right after the battle by Brodhar (q.v.). See Mahan, Bruin, Bear. ?15.33; 16.26 (first hesitancy); +17.12—with Brian O'Linn, Briand (q.q.v.); 22.32; +24.34—with Baruch (q.v.); 73.7; ?110.2; 133.28; 211.6-7; +284.n.4—with Baruch (q.v.); 288.26; 316.9; 331.26-27 (see Bill); +337.15—with Browne and Nolan (q.v.); 338.28 (Moore's "Remember the Glories of Brian the Brave"); +339.14—with Oriana, Oberon (q.q.v.); +340.20—with Bruin (q.v.; note Mahan at 17); 351.5; 376.8-9; 385.14-15; ?388.27; +391.14—with Browne and Nolan (q.v.); 485.18-19; 625.18-19.
- Brian O'Linn**—Irish ballad hero, first to wear clothes, make them of simple materials like sheepskin, shells, etc. FW contains many "firsts"—e.g., Noah (q.v.). +6.23—with Priam (q.v.); +17.12—with Brian Boru, Briand (q.q.v.); 60.11; 70.7; 148.36 (see Mark Lyons, Lion); 275.1; +328.2—with Bruin (q.v.); 373.16.
- Briand**, Aristide (1862-1932)—French statesman. +17.12—with Brian Boru, Brian O'Linn (q.q.v.).
- ***Brices**, St—on his day in 1002, Ethelred massacred "all the Danish people who were in Britain," and caused a lot of trouble. 390.1.
- ***Brichashert**, 352.5.
- Bride**—see Bridget, Biddy O'Brien, Brinabride.
- Bride**, Julia—title heroine of a Henry James (q.v.) story. Julia has been too often engaged. A former fiancé, cruel,

- hypocritical, condescending, sets out to wreck her present engagement to a young man, Basil French (q.v.), of whom she is "proud." See Shakespeare's Julia (q.q.v.); see also St Bridget. +465.2—with St Bridget, Julia Morkan, Julia Elizabeth (q.q.v.).
- Bright, Honour**—Dublin prostitute, found murdered in the Wicklow Hills. Perhaps she doubles with the Virgin Mary (q.v.) and is given "The Lock" (Dublin jail for prostitutes) instead of the stable in Bethlehem. +211.33—with Mary (q.v.).
- Bright, John** (1811–89)—radical English politician who told the Irish they had a "boundless sympathy for criminals and murderers." 542.19.
- Bridget** (Brigid, Bride, Breed), St—female patron of Ireland, as Patrick (q.v.) is the male. She is known as the Mary (q.v.) of the Gael, and is said to be the pagan goddess, Brigid (q.v.) Christianized (compare the chastening of Artemis, q.v.). St Bridget made her cell (the first in Ireland) at *Kil-dara*, "church of the oaks." FW must be full of her legends. Such legends as I have come on were mostly unattractive and implausible. St Bridget is not to be separated from Brigid, Biddy O'Brien, Biddy Doran (q.q.v.). She is listed under Biddy O'Brien.
- Brigid**—to the Tuatha de Danaan she was goddess of poetry, fertility. Lady Gregory (q.v.) says: "She was a woman of poetry and poets worshipped her . . . a woman of healing . . . of smith's work . . . she made the first whistle . . . one side of her face was ugly, but the other side was comely. And the meaning of her name was Breo-saighit, a fiery arrow." Chastened, Christianized, she became St Bridget, and in FW it is unprofitable to try to distinguish her from St Bridget, Biddy O'Brien, Biddy Doran (q.q.v.). Two-faced Brigid links, no doubt, to Issy (q.v.), a girl of split personalities—see also Two.
- Brillat-Savarin, Anthelme** (1755–1826)—French gastronomist. 59.30.
- Brimstoker**—see Bram Stoker.
- Brinabride**—composed of sea-born Venus (q.v.); Venice (q.v.), bride of the sea; and Miss Biddy O'Brien (q.v.). Brinabride references are under the last of these.
- Bristol** and Balrothery, queen of—Victoria (q.v.). *Ulysses* (251): "... the house said to have been admired by the late queen when visiting the Irish capital . . . in 1849 . . ." 405.27.
- ***Bro Cahills**, 423.36.
- Brock**—badger in the Reynard (q.v.) cycle. 272.25 (see Sterling).
- Brodhar** or Brodar—Danish sorcerer who killed Brian Boru (q.v.). 22.2; 70.26–27; 481.33.
- Brody**—Lord Mayor (q.v.) of Dublin (q.v.), or Daniel Brody (b.1883), who took over Rhein Verlag (publishers) in Zurich in 1926. He published the German translation of *Ulysses*. 152.20.
- Broglie**, Louis Victor (b. 1892)—French physicist, Nobel Prize winner. 284.4.
- Brohan**, Augustine Susanna (1807–87)—French actress who, with her daughters, Joséphine and Emilie, won prizes for comedy. +251.33–34—with Browne and Nolan (q.v.).
- Brontë**—the family is all over FW 7.20–8.8. Brontë (thunder) is at 7.22,28; Anne is at 7.25,26—with Anna Livia (q.v.); Heathcliff (with Ben Edar,q.v.) at 7.28; Isabella Linton is perhaps at 7.29; 7.30–31 suggests the end of *Wuthering Heights*; 7.32, "sisterin"; Bell (q.v.) at 7.33; *Villette* (which takes place in Belgium) is at 8.3; Patrick is at 8.6; Cathy Earnshaw may be included with Kate (q.v.) at 8.8. The Duke of Wellington (q.v.) was Charlotte's hero and a character in her youthful fiction. The little Brontës played at war with their tin soldiers. Nelson (q.v.) was Duke of Bronte in Sicily. Bronton, "Thunderer," is an epithet of Zeus (q.v.), occurring at 3.15 (in 100letterword); 7.22.
- Brook**, Charlotte (d. 1793)—authoress who published in 1789 ("with somewhat effusive apologies for leaving her pianoforte and needlepoint") *Reliques of Irish Poetry* (111.22–23; see Bishop Percy). The "reliques" are poems in the Irish character with translations in English verse, including poems about Cuchulain, Deirdre, Finn (q.q.v.). Joyce's ladylike Hen (q.v.), who finds a buried letter from the past, owes much to Charlotte Brook. +113.16—with Charlotte Apple (q.v.); 123.32; 124.7(*fb rok*), 9 (Break); ?159.17.
- ***Brookbear**—see Brauchbar. 481.24.
- Brook, G. V.**—Dublin-born actor who died a hero when the S.S. *London* foundered in the Bay of Biscay, 1866. Wearing

- red velvet pants, he manned the pumps and sank with an excellent line. 210.23.
- Brooks, Maurice**—see Sterling.
- ***Brophy, Rev. B. B.**—see *Ulysses* (540): "Brophy the lame gardener." 266.n.2.
- ***Brosna, Briery**—Irish river, Brosna. 212.7.
- Broughton, Rhoda** (1840-1920)—English novelist, author of *Red as a Rose is She*. 569.33.
- Brovik, Ragnar**—as Mr Tysdahl says, the young man who Solness (q.v.) fears will come knocking on his door. See Ragnar. 19.4; 424.22 (in 100 letterword).
- ***Brown, 286.1; 424.36.**
- Brown Bomber**—Mr Atherton thinks not Joe Louis, but a horse in a comic column by J. B. Morton (Beachcomber). 341.28.
- Brown, George** (1650-1730)—invented a way of teaching children simple arithmetic. 286.1.
- Brown, John** (1800-1859)—b. Torrington, Conn., took Harper's Ferry, was hanged as a traitor, but his soul goes marching on. +364.8—with Shaun (q.v.; see also Tree).
- Brown Thomas**—silk mercers of Grafton Street, Dublin, whose dummy Bloom (q.v.) mutely craved to adore (*Ulysses*, 166). +221.34—with Silken Thomas (q.v.).
- Browne—Thom's** (q.v.), 1907: "1535 George Browne, archbishop of Dublin, embraces the reformation." 537.6.
- Browne, Mother**—Grose (q.v.) says "the monosyllable." And the song "Knees Up, Mother Brown." 144.31.
- ***Browne and Nolan**—Shem and Shaun, Shaun and Shem (q.v.). Their names derive from Bruno (q.v.) of Nola. According to Samuel Beckett (q.v.), "Browne and Nolan [was] the name of a very remarkable Dublin Bookseller and Stationer." +24.34—with Brian Boru, Bruin, Lonan (q.q.v.); +37.23—with ?Nora Joyce, Moran (q.q.v.); 38.26,28; 42.8; 50.5,18-19,23; 93.1; 97.4,5,6 (see Bear); 113.28; 128.25 (see Bruin); 152.11; 158.11 (brune . . . an eaulande); 159.22; +163.15 (burro num)—with Ass, Burrus (q.q.v.; see also Mercury, Nicholas of Cusa), 24 (Bruno wrote *De gli eroica furori*); +177.20—with David (q.v.); 187.24, 25, 26 (see Brown Bess), +28—with Philip Nolan (q.v.); 211.32; +251.33-34—with Brohan, Rohan (q.q.v.; see also Ohlan); 268.8-9; 271.20,21; +300.29—with Philip Nolan (q.v.) and *The Waste Land*; 284.n.4 (compare 24.34); 303.n.3; +321.8—with Gladstone, Bonaparte (q.q.v.); +334.6-7—with Gladstone (q.v.), +9—with Bonaparte (q.v.), +13-14—with Gladstone, Bonaparte (q.q.v.; see also Lewis Nolan); 336.33, +35—with St Bruno (q.v.); 341.25-26 (see Thomas), 28 (see Brown Bomber); +351.1—with Knowell, Browning (q.q.v.); +352.16, +21,22—with Cambronne (q.v.); ?372.15, 29 (Barnaby? Finnegan?); 373.16 (see Lanno, Bear?); 380.31-32; +391.14-15—with Brian Boru, Philip Nolan (q.q.v.); 412.36; 418.32 (see 344.12); 424.36; 442.5; +461.12—see Bruin; +488.4,7,8, +9—see Lion, Bear, 10,11,13,14 (see Noble), 15; 489.13; 490.7-8,15,26, 27 (Anol); 503.34-35; 520.17,18; 522.32,34 (psychoanalised . . . broons . . . psoakonaloose; see Alice, Lucia); 558.18; 567.22-23 (DNB overflows with admirals, generals Brown, Browne); 569.32 (see Two Gentlemen of Verona); +587.36—with Jibbo Nolan (q.v.); +599.23—with Philip Nolan (q.v.).
- Browning, John B.**—American inventor of guns. I guess the reference takes in Robert Browning, the poet, and Browning, the Daddy of Peaches (q.v.), but I don't see just how. 351.1; 467.9.
- Bruce, Edward and Robert**—Scottish national heroes who conducted an expedition to Ireland, 1327. 108.14; 228.10; 596.15.
- Bruin**—bear (q.v.) in the Reynard (q.v.) cycle. See Man Servant, Brian Boru, Mahan. 97.6; +128.25—with Browne and Nolan (q.v.); +328.2—with Brian O'Linn (q.v.); +461.12—with Browne and Nolan (q.v.); +488.14—with Browne and Nolan (q.v.).
- ***Bruisano**—see Brassenaarse. 125.20.
- Brummell, Beau** (1778-1814)—English dandy. 322-23; ?491.21.
- ***Bruni Lanno**—Browne and Nolan (q.v.). Maybe also Leonardo Bruni (1369-1444), who wrote a history of Florence. Maybe Alessandro Francini Bruni, author of *Joyce intimo spogliato in piazza* (see *Letters*, III, 59). 373.16.
- Bruno, Giordano** (1548-1600)

No man, said the Nolan, can be a lover of the true or the good unless he abhors the multitude. . . .

The Day of the Rabblement

Bruno the Nolan . . . he said . . . was a terrible heretic. I said he was terribly burned.

Portrait of the Artist, 294

Bruno Nolano (of Nola) another great southern Italian. . . His philosophy is a kind of dualism—every power in nature must evolve an opposite in order to realize itself and opposition brings reunion etc etc.

Letters, I, 224

In FW, Bruno is not to be distinguished from Browne and Nolan (q.v.), nor, I should guess, from St Bruno, from the Ass (q.v.), maybe not from Bruin, Bear (q.q.v.). See also Tristopher, Shem and Shaun. Very little is known about Bruno in FW. ?7.22—with Brontë (q.v.); ?15.16; 117.12 (see Vico); ?125.20; ?130.34; +163.15—with Burro (see Ass), Burrus (q.v.), 24. 246.32; 271.21 (*Bruno's Heroic Fury*, left margin); +281.15—with Brutus (q.v.); 287.24 (see Vico); 344.12; +369.8—with St Bruno (q.v.); 424.36; 470.13; 595.18.

Bruno, St (1030–1101)—founder of the Carthusians. See Bruno above. 50.18; +336.35—with Bruno, Browne and Nolan; +369.8—with Bruno (q.v.); 569.9; 588.3.

***Brunton**—Bruno (q.v.)?595.18.

Brushwood Boy—Kipling's hero. He loves a child named Annieandlouise, they dream true, meet at Lily Lock, "lost in the world's fourth dimension." 112.3–4.

Brutus (or Brut or Brute)—founder of Britain, descended from Aeneas (q.v.), subject of *The Brut* by Layamon (q.v.). *Brut* is a kind of champagne. ?60.25–26; 254.5; 255.13; 359.17; 451.24; ?481.13; ?595.18.

Brutus and Cassius—Romans who killed Julius Caesar (q.v.), were defeated by Antony (q.v.) at Philippi (q.v.), characters in Shakespeare's play. Joyce's first published work was a poem (now lost), called "Et Tu Healy" (q.v.), which equated Parnell (q.v.) with Caesar. In the *Inferno*, Dante makes Brutus and Cassius the worst of sinners, and they are chewed in Satan's (q.v.) very mouth. It is why in FW, they appear as decently chewable foods—butter and cheese, Burrus and Caseous.

Mr O Hehir suggests that *Burrus* is a Latin name (Sextus Afranius Burrus was Nero's, q.v., tutor and good angel) derived from Greek *Pyrrhos*, "red." Latin for "butter" is *butyrum*. But Joyce behaves (161–167) as if Burrus is butter.

FW I,vi, #11 is a character sketch of Wyndham Lewis (q.v.); many of Lewis's notions are put in Burrus's mouth, and the wandering incoherence of his mode and manner is brilliantly imitated. Another model for the episode is the Oedipal Hamlet of Ernest Jones (q.q.v.). ?45.21, 22, 23, 24 (Cassidy . . . butter); ?67.30; 140.30, 34 (Check . . . butter . . . choicest . . . cheapest); 160.4,6 (butternat . . . Curraghchasa); +161.3—with Beggar (q.v.), 10,11,12,15,18, 20; 162.2,17,21–22,33; 163.3,6,8,9, +10—with Jesus (q.v.), +15—with Ass, Bruno, Nicholas of Cusa, Mercury (q.q.v.); compare 484.36), 27,28,30, +35—with Ass (q.v.); 165.6,7, 12,23,28; 166.30, +31—with HCE, O'Shea (q.q.v.), 33,35,36; +167.2—with HCE, O'Shea (q.q.v.), +3—with Antony (q.v.), +18—with Abby (q.v.), 21, +23–24—with Gaius Marius (q.v.); 278.left margin; +281.15–16—with Cassio (q.v.); Bruto and Cassio are Brutus and Cassius in *Inferno* XXXIV, 65,67); ?342.10; 366.25–26; ?378.14, 15; 414.18; ?508.12; 568.8; 603.7; 620.28 (But her . . . choose).

***Bryant**—maybe Bryant and May, makers of British matches; maybe Brian Boru (q.v.). 80.2 (with Giant's Causeway, which Finn, q.v. made).

Bryllars, Llewellys ap—see Lévy-Bruhl.

***Bryne**, 595.5.

Bubble, Madam—wicked temptress in *The Pilgrim's Progress*. See Mr Standfast. 273.7.

Buckleuch, Dukes of—Scottish family. +346.20—with Buckley (q.v.).

Buchan, Alexander (1829–1907)—British meteorologist who stated that certain dates were "cold spots." +81.13—with Buckley (q.v.).

Buck, Sir George (d. 1623)—English poet, censor of plays. Mr Knuth points out that "sindybuck" = Dutch *zondebok*, "scapegoat." 412.35.

Bucket and Tool—Sts Thomas à Becket and Laurence O'Toole (q.q.v.) are so called on their first appearance: 5.3–4. A bucket to carry building material and a tool to work with it—these are the first necessities of the mason. Tim Finnegan's (q.v.) "hod" (q.v.) is constructed, roughly, of a bucket fixed to a tool. The postman's bag that Shaun (q.v.) carries is roughly a bucket, the pen Shem (q.v.) carries is a tool. Does bucket also com-

prehend the bucket of whisky at "Finnegan's Wake"? See Richard Toole.

Buckingham, Duke of—the name occurs (as Mr Senn points out) in a quotation from *Richard III*, so it seems as if this must be Buckingham in that play; but Francis Bacon (q.v.) links on and he toadied to James I's favorite, George Villiers, Duke of Buckingham. +318.21—with Bacon, Ham (q.q.v.).

Buckle—mostly Buckley (q.v.); maybe also H. T. Buckle (1821–62), English historian. 346.24.

Bucklesome—see Buckley, Pukkelsen. 325.29.

Buckley and the Russian General—Ellmann (411) says this was a story John Joyce (q.v.) told and James Joyce found typical of Irish humor, scatological not sexual.

Buckley . . . was an Irish soldier in the Crimean War who drew a bead on a Russian general, but when he observed his splendid epaulettes and decorations, he could not bring himself to shoot. After a moment, alive to his duty, he raised his rifle again, but just then the general let down his pants to defecate. The sight of his enemy in so helpless and human a plight was too much for Buckley, who again lowered his gun. But when the general prepared to finish the operation with a piece of grassy turf, Buckley lost all respect for him and fired.

Joyce went on to make the turf Irish and the wiping "another insult to Ireland." To know this story is not to understand Joyce's retelling of it (338–55). There are times when I think that the shooting is not patricide, but fratricide. Other times, it seems plain that the Russian general is every tyrant and father, slain by every son. Because Buckley links with Bishop Berkeley and Burke (q.q.v.), the resurrectionist, it is likely that Buckley slays the material universe, is the ultimate Manichean. This reading is borne out by the Russian General taking on names that are life-oriented—the Jewish New Year, ruttengenerously, rising germinal, reason generously, Rose of Sharon, etc. See Falstaff.

Mr Atherton found that the answer to "Who Struck Buckley?" is that he struck himself without knowing it. "Who Struck Buckley?" was a cant phrase used to annoy 19th-century Irishmen. 11.26 ("buck" is an old word for "lye"); 29.29 (*bulki* = Polish "breads"); 40.7–8 (see *Ulysses*, 697); 42.11; ?49.8; ?50.31;

81.34–35 (*razzia* = raid made by African moslems); 101.15,19, 20–21; 105.21–22; 116.6–7 (see Schott); 137.13–14; 138.13–14 (see Schott); +192.2—with W. Burke (q.v.); +220.15—with Baggot, Ruskin (q.q.v.); +221.35–36—with Gladstone or GOM (q.v.); +224.36—with Carr (q.v.); +258.5—with Yankee Doodle; 290.n.7; +292.n.1—with Buick, Rudge (q.q.v.); +312.29—with Berkeley, W. Burke, Three (q.q.v.); 314.32,34 (*bouchal* = Irish "boy"); ?322.1,2–3; +335.13–14—with Berkeley, Burghley, (q.q.v.), 20; +337.32—with Billy Budd, Butt, Buddha (q.q.v.), 34; +338.2–3—with Burghley, Berkeley (q.q.v.); 340.26–27 (*Rosh Hashana*); 341.5,6–7, 29–30; +346.11–12—with Berkeley, W. Burke (q.q.v.), 14, 20–21, 23,24—with Buccleuch, Buckle (q.q.v.); 349.19–20 (see O'Dunno); +352.1—see Bear, ?23, 30,33; +354.34–35—with Budd (q.v.); 361.25; 365.6–7—with Bacchus (q.v.); 368.8; +372.6–7—with Butt (q.v.); +375.23–24 (see Donal Buckley); +376.24—with Yankee Doodle; +388.33–34—with Donal Buckley (q.v.); 390.2,4 (Lagener = anagram of "general"); +391.30–31—with Ross (q.v.); ?Betsy), Berkeley (q.v.); 415.11 (*bulk,like*); +423.32–33—with Berkeley, W.Burke (q.q.v.); 444.18; +447.23,24—with Berkeley (q.v.); 461.14, +.16—with Jinnies (q.v.); ?463.2; +471.14—with Becket (q.v.), 19–20,22; 509.7,13; 518.25; 530.2; 536.15; +610.1,12—with Berkeley, W.Burke (q.q.v.), 13; +611.2—with Berkeley, W. Burke, 4 (see Bullocky), 5,27; +612.32—with Berkeley, W.Burke (q.q.v.), 36; 620.4(?see Rose); +622.25—with Masterbuilder (q.v.).

Buckley, Donal—last governor-general of Ireland. +375.23—with Buckley (q.v.); +388.33—with Buckley (q.v.).

Budd, Billy—title hero of Melville's novel. Billy or "Beauty" or "Baby" Budd is foretopman on a British man-of-war, is radiant, beautiful, good, loved by every man who beholds him. (Joyce echoes and parodies Melville's description of this angel-boy in the long paragraph (234) where Billy is Shaun = (q.v.) as = saintly-young-queen.) Billy's one imperfection is a stutter, and when Claggart (q.v.), his superior, falsely accuses him of mutiny, Billy cannot speak and, with no evil intent, kills

Claggart with a single blow. Billy's captain, Vere, loves Billy, and, as divine justice, acquits him, as human justice, hangs him. It is my impression that Joyce used Billy as a type of saintly, charismatic destroyer (see Buckley) but could not easily fit Melville's narrative into "How Buckley Shot the Russian General." Irish *bod* (pron. "bud") means "penis." See Buddha, Butt. 21.8,9; ?24.1 (compare 337.36; 620.3); ?+25.25—with Buddha (q.v.); +95.36—with Buddha (q.v.); +100.7,8—with Buddha, Abel (q.v.); +234.14—with Buddha (q.v.); ?+309.20—with Buddha (q.v.); +337.16–36 (*passim*)—with Billy, Wolseley, Wellington, Butter, Buddha, Ulick Dean (q.v.); +338.13–14—with Buddha (q.v.); +340.11—with Buddha (q.v.); +346.25—with Huckleberry Finn (q.v.), 31; +354.34,35—with Butt, Buckley (q.v.); 355.8,13,15; +361.25—with Buckley (q.v.); +415.17,19—with Buddha (q.v.); +445.7—with Buddha (q.v.); +485.16—with Paddy Reilly (q.v.); +620.3—with Buddha (q.v.); evokes Bloom, q.v., at the end of "Lotus Eaters," repeats the anagramming of Dublin at 24.1, 337.26).

Buddha (from Sanskrit "awakened," "enlightened," from the root *bodhati*, "he awakes, understands")—born in the 6th century B.C. in Kapilavastu, named Siddhartha Gautama, also called Sakya Muni (q.v.) and Arahata. A rich young man, he gave up wife and child to seek light—see Maha, Mara, Rahoulas. This makes him one of the cold-to-women sainted youths played by Shaun (q.v.)—e.g., Billy Budd, Kevin, Krishna.

A vital, physical being who renounces woman, pleading a higher morality, Buddha is in FW the viable but non-productive penis—Irish *bod*, pronounced "bud." At the start of FW (25.25) he is quiescent, at the end he is urged by female nature to "stand up tall . . . looking fine. . . Blooming in the very lotus and second to nill, Budd!" (620.2–3). Bloom (q.v.) and the lotus tie to the end of "Lotus Eaters," where Bloom's penis is quiescent and floats on Dublin waters. "nill Budd" is an inversion of Dublin. Dublin is asked to rise to physical fertility (compare 24.1, 337.26). I think it is what Joyce always wished for Dublin. +25.25—with ?Billy Budd (q.v.); +59.7—with Wellington (q.v.);

+60.19—with Sankey, Moody (q.v.); 62.17 (with sacred Bo tree); +95.36—with Billy Budd (q.v.); ?+100.7,8—with Billy Budd, Abel (q.v.); ?+131.13—with Billy Budd (q.v.); ?+199.8—with Billy Budd (q.v.); +234.14—with Billy Budd (q.v.); ?+254.36—with Artho (q.v.); 277.left margin; ?294.18; ?309.20—with Billy Budd (q.v.); ?314.18 (all "badder"?); +337.32 (bis), 33—with Billy Budd (q.v.); +338.13–14—with Billy Budd (q.v.; and Dada); +340.11—with Billy Budd (q.v.); +347.9—with Wellington, Wolseley (q.v.); and Woolwich); +355.8—with Billy Budd (q.v.); ?378.20; +415.17,19—with Billy Budd (q.v.); +445.7—with Billy Budd (q.v.); 544.24; 602.27; +620.3—with Billy Budd (q.v.; see also Bloom, Dublin).

Budge, Sir E. A. Wallis—edited the *Book of the Dead* (1890), author of various books about ancient Egypt. See Ani. Budge's use in FW is brilliantly commented on in Atherton, Chap. 11. +511.30—with Budgen (q.v.).

Budgen, Frank (1882–1971)—English painter (he painted Bloom, q.v.), close friend of Joyce's, author of *James Joyce and the Making of Ulysses* (London, 1934; Bloomington, Ind., 1960). Budgen and Stuart Gilbert wrote the only helpful books on *Ulysses*. ?180.27; ?376.4; +511.30—with Budge.

Buffalo Bill or William Cody (1846–1917)—Indian fighter, wild-west showman. 118.7.

***Buggaloffs**, journeyall—some Russian General (q.v.)? 26.3–4.

Bugle and Bitch—nickname for the magazine *Horn and Hound*. 379.4.

Buick—American automobile. +292.n 1 —with Buckley (q.v.).

Bulkeley, Bishop Lancelot—17th-century Archbishop of Dublin. +435.11—with Berkeley (q.v.).

***Bulkeley**, Miss—Anna Livia (q.v.), who makes love to Earwicker (q.v.). See Buckley, Berkeley. *Thom's* (q.v.), 1907, lists the Misses Bulkeley as living on Waterloo Road. 327.26.

Bull—probably an important theme in FW that deserves study. It occurs often in Bull and Bear (q.v.), Bear and Bull form. It indicates the Bull Laudabiliter (see Adrian IV) and John Bull (q.v.). The Bulls are shoals in Dublin harbor. Clontarf means "Bull's Meadow." Bull

- perhaps also ties to the Baile-Billy (q.q.v.) repetition. Do not forget that absurd locution—the Irish Bull.
- Bull Beggar**—as Mr Graham points out, Grose (q.v.) says it is a boggy for scaring children. See Beggar, Bowlbeggar. ?+70.21-22—with Earwicker (q.v.), +34-35—with Jupiter, Biggar (compare 15.30) (q.q.v.); ?+72.26-27—with Bullock, Bullocky, Pegger, Pigott (q.q.v.); 82.5, 29; +135.13-14—with Bowlbeggar (q.v.); ?497.20; 542.35; +584.6,7,8,35—with Buller, Bullock, Bullocky (q.q.v.).
- Bull, John**—England's Uncle Sam or Brother Jonathan (q.v.). In FW, "Bull" (q.v.; see also John) is often a word of fear, for it was John Bull plus the Bull Laudabiliter (see Adrian IV) that gave Ireland seven or eight hundred years of hell. This is set down in the terrible Swiftian dialogue about the bull of Farmer Nicholas in "Oxen of the Sun." John Bull was also an Elizabethan who composed for organ and virginal and may have written the music for "God Save the King" (see *Ulysses*, 646). +99.32-33—with O'Roarke (q.v.); +138.17—with Ivan the Terrible (q.v.); 255.13; 366.20.
- Buller, C. F.**—19th-century cricketer. +584.8—with Bullocky (q.v.).
- Bullock, Shane** (1865-1935)—Irish novelist. In 1927 (*Letters*, III, 163) Joyce wrote: "More kilos of abuse about u [see Signs]. Mr Shane Bullock calls me a monster and Mr Ben Hecht [q.v.] a Jack the Ripper." Mostly Bullock is linked with Shaun (q.v.); he recalls "Ballocky" Mulligan (q.v.) (*Ulysses*, 214). See Bull, John Bull above. According to Grose (q.v.), "to bullock" means "to hector, bully," and "bullocky" means "swaggering"; ballocks are testicles. +72.26—with Bullocky, Bull Beggar (q.q.v.); ?+151.24—with Bullocky, Mulligan (q.q.v.); +154.34—with Laudabiliter (see Adrian IV, Mookse); +337.30—with Bullocky (q.v.); +368.10,15—with Bullocky, Belloc, (q.q.v.), ?Bello (see Bailiff); 429.16; 522.2; +611.4,27—with Buckley, Bullocky (q.q.v.).
- Bullocky**—according to Mr Maling, a giant cricketer on the Aboriginal team that toured England in 1868. See Bullock. +72.26—with Bullock, Bull Beggar (q.q.v.); +151.24—with Malachy II, Mulligan (q.q.v.); +337.30—with Tom Dick Harry (q.v.); +368.10,15—with Bullock, Belloc (q.q.v.); +584.8—with Buller (q.v.); +611.4,27—with Bullock, Buckley (q.q.v.).
- ***Bunnicombe**, prince of—maybe just "bunkum." 254.35.
- ***Bunting**, Captive—Edward Bunting produced *Ancient Music of Ireland* (1796), a work pillaged by Thomas Moore (q.v.) and used in *Irish Melodies*. 607.28.
- Bunyan, John** (1628-88)—author of *Life and Death of Mr Badman*, *Grace Abounding*, and *Pilgrim's Progress*. This last, Joyce imitated in "Araby" (q.v.) and in "Oxen of the Sun." ?62.13; ?577.15.
- Burbage, Richard** (1567-1619)—first to play Shakespeare's (q.v.) tragic heroes, including Hamlet, Richard III (q.q.v.). +134.11—with Richard III (q.v.; see also Rick Dave Barry, Tom Dick Harry).
- ***Burbank, Mr**—maybe Luther, maybe T. S. Eliot's (q.v.) "Burbank with a Baedeker; Bleistein with a Cigar." 64.31.
- ***Burgaans, Le King of the**—Plato's (q.v.) leaking barrel? See Meno. 72.3.
- Burgess, Charles** (Cathal Brugha)—IRA leader. The following double with Moore and Burgess (q.v.). 62.30; +130.12—with Borgia (q.v.); 516.32. 516.32.
- ***Burgess, Peter**, 277.10.
- ***Burghley**—maybe William Cecil, 1st baron (1520-98), Elizabeth I's (q.v.) secretary of state, Bacon's uncle. See Arley. 257.10,17 (see Arley); 270.27; +335.13—with Buckley, Berkeley (q.q.v.); +338.2—with Buckley (q.v.); 362.3; 511.24; 602.16.
- ***Burghley, Davy or Titus**—see David, Titus Andronicus. 70.14.
- Burke, Edmund** (1729-97)—British statesman, political writer, born in Dublin. Some of the following may refer to other Burkes (q.v.). 256.11,12; 303.6; 542.19; 588.30.
- ***Burke, Philips**—Phibsborough, an environ of Dublin. 420.29.
- Burke, Pisser**—friend of the unnamed narrator of "Cyclops" (q.v.). 503.29.
- Burke, Robert O'Hara** (1820-61)—born in Galway, served in Austrian army and RIC, first to cross Australia from south to north, died on the way back. It was a mismanaged, disaster-fraught explora-

- tion. +64.24—with Three Musketeers (q.v.); +580.31–32—with Edmund Burke, William Burke, Thomas Burke (q.q.v.); +610.1–2—with William Burke, Harald Fair Hair (q.v.).
- Burke**, Thomas Henry (d.1882)—Irish undersecretary who, along with Lord Frederick Cavendish (the viceroy), was murdered by the Invincibles in the Phoenix (q.v.) Park—see James Carey. I think it odd that I have not found Lord Frederick in FW, or more reference to Thomas Burke. Perhaps Joyce blends him with William Burke (q.v.). +106.6—with Tom, Tom Burke,?William Burke (q.q.v.); 132.33; +361.25—with Buckley (q.v.); +580.28 (the Col. Richard Burke of *Ulysses*, 44?), +.31—with Edmund Burke, William Burke (q.q.v.).
- Burke**, Tom—hero of (I haven't laid eyes on it) Lever's (q.v.) novel, *Tom Burke of Ours*. +106.6—with Thomas Burke, William Burke (q.q.v.).
- Burke**, William (1792–1829)—and his partner and betrayer William Hare were Irish and carried on their trade of murder-and-resurrectionism in Edinburgh, where they sold corpses to Dr Knox (q.v.). Our word "burke" comes from this and means (1) to murder by suffocation, (2) to dispose of a thing indirectly, to smother or shelve it. In FW, Burke is associated with the Three (q.v.) soldiers, with Buckley, Berkeley (q.q.v.). See all other Burkes listed here. 60.14,15; +64.23—with Robert O'Hara Burke, Three (q.q.v.); +106.5–6—with Thomas Burke, Tom Burke (q.q.v.); +132.33—with Thomas Burke(q.v.); ?+192.2,4—with Buckley (q.v.); +238.22—with Hare and Tortoise (q.v.); 272.31; 312. +.29—with Three, Berkeley, Buckley (q.q.v.); +343.3—with Three (q.v.); +346.11—with Buckley, Berkeley (q.q.v.); ?375.28; +423.32—with Buckley, Berkeley (q.q.v.); 443.16 (see Knox); ?449.20,26; ?503–4; 505.3–4; 552.9; +580.28, 31–32—with Thomas Burke, Edmund Burke, Robert O'Hara Burke (q.q.v.); +610.1—with Buckley (q.v.); see also Archdruid, +.2—with Harald Fair Hair (q.v.), +.12—with Buckley (q.v.); +611.1,2—with Buckley, Berkeley (q.q.v.).
- ***Burleigh**, Farmer—see Arley, Burghley. 257.17.
- Burns**, Robert (1759–96)—Scottish poet. 189.32; 204.6; 248.35; 520.26.
- Burro**—see Ass.
- ***Burroman**, Dr—see Burrus, Burro, Bruno. Maybe Dr Lewis Burman, who Wyndham Lewis (q.v.) savages in *Time and Western Man*. 163.15,35.
- Burrus** and Caseous—Butter and Cheese. See Brutus and Cassius.
- Burton**—Lord Mayor (q.v.) of Dublin (q.v.). 536.27.
- Burt**, Edwin Arthur—author of *The Metaphysical Foundations of Modern Physical Science*. 293.n.2.
- Bury**, J. B.—19th-century historian, author of *The Life of St Patrick* (q.v.), which Joyce used in FW. 291.11.
- ***Burymeleg**. 11.6.
- Buschmann**, J. C. E.—collected worldwide forms of "father" and "mother." 207.34.
- Bushe**, Charles Kendal—legal light of 19th-century Dublin and author of *Cease Your Funning* (title is a song from *The Beggar's Opera*). 256.12; 586.11.
- ***Bushe**, Peganeen, 331.10.
- Bushmills**—Irish town and whiskey. 357.4; 521.15; 577.21.
- Buslaev**, Vasilii—hero of the Novgorod epic cycle, Russian *buslai*, a "fallen man" or "drunkard." 5.5.
- Butcher** and Baker—sometimes Abel (meatman) and Cain (vegetarian), or Esau (meat) and Jacob (vegetarian); see all these. Sometimes Shakespeare (q.v.), the butcher-boy of *Ulysses* (185) and/or Bacon (q.v.). See also Lang, Fleischmann, Baxter, Butt. 7.10; 41.13; 50.1; 63.16 (refers to the Blue Shirts; see O'Duffy); 64.18; 67.15; 70.11; 80.8; 90.2; 136.4; 144.30; 172.5,7 (see Cattleman); 190.5; 212.20; 213.26; 257.19, 22; 265.n.5; 290.27; +315.1—with Butt (q.v.); 320.29; 338.9; 351.19; 406.2; 422.3; 491.28; 498.20; 518.12,13; 600.29; 603.6; 607.12.
- Butler**—family famous in Irish history. In 1328 they became Irish earls with the title of Ormond (q.v.). +12.4—with Butt (q.v.); 105.2; 118.5; 166.17; 266.10; 372.7; 385.15; 519.5–6.
- Butler**, O'Brian—see Boris O'Brian.
- Butler**, Samuel (1612–80)—English author of *Hudibras* (q.v.). Or Samuel Butler, author of *Erewhon*, *The Way of All Flesh*, translator of Homer (q.v.), proponent of the theory (Joyce has fun with it)

- that Nausicaa (q.v.) wrote the *Odyssey*. 189.8 (or some other Butler).
- ***Butt** and Hocksett's, 529.17.
- ***Butt** and Taff—comic actors in the TV play, "How Buckley (q.v.) Shot the Russian General." I agree with Budgen (324) that Butt = Shaun, Taff = Shem(q.v.). See also David. For Joyce's gloss on Taff, see Mishe Mishe. His gloss on Butt (I make nothing of it) is: "Parnell ousted Isaac Butt [q.v.] from leadership. The venison purveyor Jacob [q.v.] got the blessing meant for Esau." (*Letters*, I, 248). It seems to me that in the TV play, Butt is narrator, while Taff is auditor, critic, egger-on to violence. +3.10-11—see Isaac Butt, Isaac, Mishe; +6.7—see Isaac Butt, Hugh, Hubert; +7.12,13—with Falstaff (q.v.); ?8.7, ?2.23 (see David); 10.1; 11.19,25; +12.4—with Butler (q.v.), 11,23; 13.14 (the Liffey, q.v., is, or has been, crossed by New Bridge, Old Bridge, Sarah Bridge, Butt Bridge); 16.6 (Tolka, a Dublin river), 20, 22 (see Clontarf); 23.32 (bis),34; 34.17 (see David, Three); 35.27, 34; 45.4; +48.17-18—with Top (see Sawyer), Bottom (q.v.); +85.15—see Isaac Butt (q.v.; bridge); 88.35,36; 96.11; +100.9,15,17—with Butter (q.v.); +106.33—with Butter (q.v.); 124.1 (bis); 130.13; 169.2,6; 188.29; 221.6,11; 268.26-27, left margin; +271.19—see Herbert; +272.6,7,8—with Bucket and Tool, Becket and Laurence O'Toole (q.q.v.); 302.10,13; 309.1; 311.8(bis); +312.7—with Bottom (q.v.); +315.1—with Butcher (q.v.), 12,31,32 (Clontarf); +316.18,19—with Davy Jones (q.v.); +320.23—with Mishe (q.v.),29; 334.6,15; 337.3, +26—with Budd (q.v.; and Dublin), +32-36—with Budd, Buddha, Tancred, Artaxerxes, Flavin, Barnabas, Ulick Dean (q.q.v.); 338-54 (Butt and Taff, *passim*); 338.9,12, +.13 (see Budd, Buddha, Adam),16; 339.20; 340.31-32; 341.16; 342.3,27,+32—with Bottom (q.v.); +343.25—with Bottom (q.v.); +346.29—with Budd (q.v.),36; 349.7,8,10; 354.9,35-36; +358.22—with Mookse, Mick, Mock Turtle (q.q.v.); 359.11; +366.19—with Bickerstaff (q.v.); 369.1; 372.6,7; 374.19; 378.26,27; 394.18; 419.27; ?+428.27—with Buttercup (q.v.); 434.24,25; 440.30; ?+441.11-12—see Mavis Toffeelips; +444.17—see Butler (q.v.); ?457.22; 458.24; 462.5,17,30 (see David); +464.20—see Butter; 469.7; +483.24,25—see Butter, Pig; 493.3,4; 497.20 (Clontarf); 509.28; 510.19; 512.14; 524.22,30; +525.35—with Herbert (q.v.); 529.17 (see Butt and Hocksett); 533.35, +36—with Butter (q.v.); 534.1,21; 536.4, +.14—see White Head-Hat("toff" is sometimes derived from "Top hat"); 538.31,34; 539.19; 559.10,28; 567.10; 577.12; 580.32; 593.6,24; +594.12—with Bottom, Tom, Woeful Dane (q.q.v.); +595.7,8-9—with Bet (q.v.); +598.21—with Tom (q.v.); 603.7,13; 606.29,36; +607.35—with Gladstone or G.O.M. (q.v.); +615.31—with Butter (q.v.); 624.2, +17-18—with Elizabeth, Theobald (q.q.v.); 625.17-18 (Clontarf).
- Butt**, Isaac (1813-79)—M.P. who was ousted by Parnell (q.v.) from leadership of the Irish nationalist party (*Letters*, I, 248). I don't make out the important use of Isaac Butt in FW, his relationship with Isaac, Butt and Taff (q.q.v.): if he is always Butt, he must be important. Butt Bridge, across the Liffey (q.v.), is the last but one as you go from Sarah (q.v.) Bridge to the sea. +3.11—with Isaac, Butt and Taff (q.q.v.); +6.7 (see Hubert); +13.14 (Old, New, Butt, all Liffey bridges); 85.15; +254.13—with Isaac, Butt and Taff (q.q.v.).
- ***Buttall**—Gainsborough's (q.v.) "Blue Boy"? 35.34.
- Butter** and Cheese are Burrus and Caseous, Brutus and Cassius (q.q.v.). Butter contains the syllable Butt (q.v.) and may always name him.
- Buttercup**, Little—of *Pinafore*. Like the Prankquean (who wears a pinafore—21.33), she mixed up boy-children. 145.14; 321.16; 428.27; 429.19; 433.25; 561.12.
- Butterfly**, Madame (Cho-Cho-San)—Japanese heroine of Puccini's opera, 1904. Does Joyce make anything of the fact that the Vanessa (q.v.) is a butterfly? ?+224.30-31 (Madama . . . cho chiny)—with Duse (q.v.); 232.11; ?291.n.4.
- Button** Moulder—creature in *Peer Gynt* (q.v.). 18.8.
- Buward**—see Bouvard.
- Buylan**—see Byron, Boylan.
- Bycorn**—beast that grows fat by eating good and enduring husbands. 348.11.

- Bygmester** and variations—see Master-builder.
- Byng**, General—with Wellington (q.v.) at Waterloo. 8.12.
- Byrne**, Alfie—Lord Mayor (q.v.) of Dublin (q.v.), friend of John Joyce (q.v.). See *Letters*, III, 346, 568.32.
- Byrne**, John Francis—Cranly (q.v.) in *Portrait of the Artist*. I don't know what "byrne" or "burn," etc., refer to him, but his book of memoirs, *The Silent Years* (1953), shows him to be an important model for Shaun (q.v.) at 414–24 with his Spinoza, explosives, and cipher machines. ?439.34; &455.2.
- ***Byrnes**—maybe Davy Byrne's pub in *Ulysses*, maybe J. F. Byrne. 586.11.
- Byron**, George Gordon, Lord (1788–1824)—English poet who may always double with Biron (q.v.). 91.3; +435.10—with Boylan (q.v.); 465.17; 563.12.
- Byron**, Henry James (1834–84)—author of plays, including *Our Boys*, domestic drama which ran for 1,362 performances in London. He may always double with Lord Byron and Biron (q.q.v.). 41.16.
- Bywaters** and Thompson—defendants in a British murder trial of the 1920s. A letter of Mrs Thompson to Bywaters, a sailor, is echoed at FW 226.8–9, 232.25: "This time really will be the last you will go away—like things are, won't it? We said it before, darlint . . . I'm telling you—if things are the same again then I'm going with you—wherever it is—if it's to sea—I am coming too—and if it's to nowhere—I'm also coming, darlint. . . ." See Arthur Power, 64.

C

- Cabal**—King Arthur's (q.v.) dog. 132.1 (note line 5, where Mordred, q.v., couples with *madradh*, Irish "dog.")
- ***Cabbanger**—see Coppinger. 71.35.
- Cabell**, James Branch (1879–1958)—American author of *Jurgen* (q.v.). 132.1; 234.3.
- ***Cabler**, Ngoist—seems to be Shem (q.v.) and to tie on to Capel (q.v.); or maybe it combines with Cain and Abel (q.v.). 488.21.
- Cabot**, John (1450–98)—Italian navigator who discovered Newfoundland for England. His son Sebastian was also a voyager. +312.8—with Thor, Mendoza (q.q.v.); 315.22; 512.18.
- ***Cad**, Caddy and Primas

The encounter between my father and a tramp (the basis of my book) actually took place in that part of the park. [Presumably the part of the Phoenix (q.v.) Park where Sturk (q.v.) was murdered.]

Letters, I, 396

I went to the British consulate, Zurich, to collect 25 francs due to the English players by . . . Mr Henry Carr [q.v.]. . . . Mr Carr declined to pay . . . demanded from me 150 francs . . . called me . . . "a cad and a swindler" and threatened to "wring my neck the next time he met me in the street". I replied "That is not language that should be used in a government office" and thereupon left the office. [It is but a trifle, but quietly amuses me

that, according to Herbert Gorman (254), Joyce spoke these words coolly; and according to Richard Ellmann (440) Joyce spoke them limply.]

Letters, II, 424–25

When Russell [q.v.] first heard Joyce had eloped with Nora, he said to Stanislaus, "Your brother is a perfect little cad . . ."

Ellmann, 196n

On the assumption (it mayn't be justified) that Joyce took the epithet "cad" to his younger self, Shem (q.v.) is cad-caddy-cadet or younger son, and Shaun is Primas or first-born—see Jacob and Esau. I read FW 14.11–15 this way: Primas shot ("drilled") all decent people, i.e., shot his father, HCE (q.v.), who is Everybody; Caddy wrote a farce about his father, i.e., committed patricide with words. Primas goes on to be Buckley (q.v.), who shoots his father dead with a gun; Caddy goes on to be Hosty (q.v.), who kills his father dead in and by "The Ballad of Persse O'Reilly" (q.v.), using not a gun but slander and satire, as ancient Irish poets did.

I am not very clear about the Cad. He seems identical with Satan (q.v.), man's slanderer, with Bill, Beggar, Magrath (q.q.v.). See also Rubiconstein. +3.11 ("kids cad buttended a bland old isaac"—Joyce glossed this [*Letters*,

- [248]: "Parnell ousted Isaac Butt from leadership." I cannot find any other tie between the cad and Parnell [q.v.]; 14.12.13; ?24.28; 35.11 (here Satan); 36.35 (see Gill); 38.9; 54.20; +55.30—with Cadenus (q.v.); 69.17-18; 88.13; 101.21,35; 127.7; 145.10; 155.21; 161.15; 167.8 (see Caseous); 178.2; ?210.4; 212.19; 220.26; 270.7; 303.29; 332.25; ?341.1; +350.11—with Oscar Wilde (q.v.); 358.2,9; 360.4; 385.14; 405.14; +413.27-28—with Cadenus (q.v.); 420.6-7; 453.3; ?483.21; 511.32; 518.12; 520.10,21; 534.26 (here both sons?); ?569.17; +587.7—with Cadbury (q.v.); 588.10; 618.3-4,5 (Cad with Pipe = Mr Sneakers—see Snake); 623.32; 624.1, +.26—with Cadenus (q.v.); ?625.6.
- Cadbury**—English chocolate and cocoa. 193.15; +587.7—with Cad (q.v.).
- Cadderpollard**, Mr Llugewhite—see Great White Caterpillar, or Oscar Wilde (q.q.v.); see also Wellington, William III. +350.11—with Cad (q.v.).
- Caddy** and Primas—see Cad, Primas.
- Cadenus**—anagram of Decanus (Dean), used by Swift (q.v.) in "Cadenus and Vanessa." Does Cadenus double with Cad (q.v.)? the English word "Deacon" comes from Latin and Greek *Diaconus*, *Diakonos*; but "Deacon" sounds like Decanus, and I believe (Mr O Hehir disagrees) ties Swift to Lewis Carroll (q.v.) at 601.14. 55.30; 413.27; 601.14; 624.26.
- Cadman**—see Caedmon, Cad, Adam Kadmon.
- Cadmus**—king of Phoenicia, brother of Europa (q.v.), inventor of agriculture, the alphabet, etc. 307.left margin.
- Cadwan**, Cadwallon, Cadwalloner—kings of ancient Wales. 152.6.
- Caedmon**—earliest English Christian poet. See Cad. 113.20.
- Caesar**—see Julius.
- Caesar**, Sir Julius (1557-1636)—as Mr Philip Sullivan says, an English judge, remarkable for his bounty and charity to all persons of worth. +271.3—with Julius Caesar, Alice, Dedalus (q.q.v.).
- ***Cahills**—Dublin printers? 44.8.
- Cain** and Abel (whose names mean "possessive" and "vanity" or "a meadow")—in Genesis the sons of Adam and Eve (q.v.); but, according to a tradition (see FW 246.29), Cain was Eve's son by Satan (q.v.). See also Seth.
God accepted Abel's meat sacrifice, rejected Cain's vegetable sacrifice—see Jacob and Esau, Butcher and Baker. Cain murdered Abel and went into exile with God's mark on his brow—see Brand. Cain built a city, but I don't think Joyce makes much of this because in FW HCE (q.v.) is the builder of earthly cities—see Enoch, Bucket and Tool.
- Shem (q.v.) is usually Cain, Shaun (q.v.) is Abel—see *Letters*, I, 208, 220; *Synopsis*, II, 11. The list that follows is not exhaustive because almost any "can" or "able" may apply. 5.30 (see Apple); 16.24,31,35 (wiseable ... coyne ... dabblin); 25.35-36 (cable ... can); +28.19—with Canaan (q.v.), Concannan; 29.28; +32.1—with St Malachy, King Kong (q.q.v.); ?41.3; 47.32; 59.10; 61.28-29 (fablings ... Can); +62.15-16 (franchisables)—with Frank (q.v.); +63.7,9,16,29—see Kane; +64.9-10 (*Mullingcan Inn* ... *babel*)—with Canaan (q.v.), plus Babel and the Mullingar, an inn in Chapelizod (q.v.); +71.13—with Canaan (q.v.); 83.15,21; 99.14,22; +100.8—with Bud-dha, Billy Budd (q.q.v.); 101.15; 102.2-3; 106.32-33; 121.11,14,15; 141.21,22; 154.31-32,36; 159.14; 167.15; 170.16,30; 193.32; 201.33; 211.29-30; +237.34—with Abelard (q.v.); 246.29; 273.left margin (see 305 below); 275.20; 283.13, 14; 286.25,26; 287.11-12 (Abel twice); +289.4,5—with Esau, Aesop (q.q.v.), .9; 303.21,32,n.1; 304.5; +305.11,18,19—with Kean, Jubal (q.q.v.); 306.5 (plus "Laudabiliter"—see Adrian IV); 307.left margin; 336.13; 354.13; 357.25,30 (see Enoch); 362.5; 374.33; ?391.33; 410.30; 416.3; 419.34; 421.5; 424.28; 425.13; 427.19; 436.35; +443.5 (*cun-stableness*)—with Baby Policeman (q.v.); 446.29 (Abelites, a sect that forswore sex and adopted other people's children); 448.3; 454-55; 455.6,18,21; 488.21,28 (see Cabler); 490.34-35; 491.1 (see Bull), .16 (see Kane); 516.23 (see Kane); 536.27 (bis)—see Kane; +549.33-34—with Conn, Owen, Conan Doyle (q.q.v.); 559.4,7; 560.32,36; +583.27-28—with C. S. Caine (q.v.); +584.2—with Robert Abel (q.v.); 587.29; ?615.34; 618.22,23 (personably ... can).
- Caine**, C. S.—editor of *Wisden's Cricketers' Almanack*, 1926-33. +583.28—with Cain.
- Cairnes**, John Elliot (1823-75)—Irish political economist. ?73.29; 594.24; 604.6.

- Cairpre**, King—several legendary Irish kings. 390.35.
- Caius**—see Gracchi. 128.15.
- ***Calaman**, Aratar, 59.24.
- ***Calavera**—Talavera? Calaveras is a disputed American prehistoric skull. 255.14.
- Caliban**—Shakespeare's servant-monster, dispossessed primitive who, I take it, is suggested by the Man Servant (q.v.) and by the Mutt and Jute (q.v.) episode (16–18). Following Sidney Lee, Joyce makes Caliban an American Indian, for Mutt is a Utah (16.10). 82.15; +137.12,13—with Kallikaks (see Jukes); ?+240.21—with Columbanus (q.v.); +496.30—with Columba, Columbus (q.q.v.); 552.29.
- Caligula** (12–41)—Roman emperor. The name comes from *caligae*, foot-soldier's boots. Caligula led his troops to the coast opposite Britain (now the site of Boulogne) and ordered them to pick up seashells to be dedicated to the gods of Rome as spoils of the sea (see *Letters*, I, 245). According to some, Patrick's (q.v.) father had a watchtower at Boulogne, by the sea. 4.32; 60.26 (see Magrath); ?237.12.
- Caliph**—for his design, see Bailiff. 153.16; 426.12–13.
- Calomnequiller**—see St Columba. 50.9–10.
- Calvin**, John (1509–64)—Genevan reformer and divine. 519.26.
- Calypso**—nymph in the *Odyssey*, episode in *Ulysses* (q.v.). See Ukalepe. The Buffalo workbooks suggest that Calypso is of some importance in FW. 229.13; 613.17.
- ***Camac**, Zusan—the Camac is a tributary of the Liffey (q.v.). 212.8.
- Cambrensis**, Giraldus (1146–1220)—Welsh cleric who came to Ireland with King John. He wrote *Topographia Hibernica*, which I have not read but think made the Irish seem unattractive. +151.31–32; +573.21—both with Cambronne (q.v.).
- Cambronne**, General (1770–1842)—general of Napoleon's (q.v.), who said *merde* in public. 9.27; 134.8; +151.31–32—with Cambrensis (q.v.); 352.21–22; 421.13–14; +573.21—with Cambrensis (q.v.).
- ***Camellus**—see Gemellus. 90.18,19.
- Camhellsion**, Fjorgn—Finn MacCool (q.v.), “in mock Gaelic and Old Norse.” Mrs Christiani adds that both Odin (q.v.) and Jord (Earth) are called Fjorgn. 124.29.
- ***Camilla**, Dromilla, Ludmilla, Mamilla, 211.8.
- Camille**—Marguerite Gautier, heroine of *La Dame aux camélias*, by Dumas fils. 334.17; 432.21.
- ***Campbell**—maybe just a naming of Thomas Campbell (1777–1844), English poet, as Mr Atherton suggests. 343.3.
- ***Campbell**, Cacao, 73.10.
- ***Campdens**—maybe Camden Street, Dublin, or the viceroy who had to deal with the rebellion of '98. 517.22.
- Canaan**—after Ham (q.v.) saw his father Noah (q.v.) drunk and naked, Noah said, “Cursed be Canaan; a servant of servants shall he be unto his brethren.” (Genesis, 9). Canaan means “low region,” which may account for the “low” which is steadily applied to Shem (q.v.); the lowness of snake (q.v.) on belly comes in, too. +28.19—with Cain (q.v.); +64.9—with Cain, Mulligan (q.q.v.); +71.13—with Cain (q.v.); +364.19—with Ham, Kinihoun (q.q.v.).
- ***Canavan** of Canmakenoise (Clonmacnoise)—Irish words for “dark head” and “white head” (q.v.) are both anglicized as “Canavan.” 31.21–22.
- ***Canby**—American critic? 48.9.
- Candia**, principot of—see Mario.
- Candide**—Voltaire's (q.v.) hero. 234.8.
- ***Canicula**—the dog-star, “deceased wife of Mauritius” (q.v.). 194.14 (see Ulerin); 512.36; 573.30.
- Cannell**, Kathleen—American, wife of a poet, contributor to *transition*, *N.Y. Times* Paris correspondent, now (1971) writer for the *Christian Science Monitor*. ?147.12 (or Katty Lanner, q.v.); 212.7.
- Canning**, George (1770–1827)—English Whig. See Charles James Fox (q.v.). 156.5–7.
- Cannmatha** and Cathlin—Mr Senn says, stars (q.v.) in the Ossianic (q.v.) *Temora*. 329.14–15.
- Cannon**, Morny—*Ulysses*, 171: “Morny Cannon is riding her.” 334.26.
- ***Cannon**, Sir—a play on military, legal, and musical canons. This last is illustrated at 222.5–6, and in the whole circular structure of FW, I suppose. 104.9.
- Cantelman**—in Wyndham Lewis' (q.v.) short story, “Cantelman's Spring Mate,” he “malignantly” butchers Nature and Woman by getting a girl named

- Stella (q.v.) pregnant and then deserting her. The first two references below double with W. Lewis by way of *mens* (q.v.). 165.24; 172.6; 236.7 (plus W. L.'s *The Childermass*).
- Canter**, Manoel—see Kant. 440.17.
- Cantrell** and Cochrane—Dublin suppliers of mineral water made from the water of St Patrick's (q.v.) well. +137.7-8—with Hen (q.v.).
- Canute** or Cnut, King (995-1035)—king of Denmark and England who told the sea to retire. 84.23; 139.5; 512.16-17; +520.23—with Connaught (see Four Provinces).
- Canwyll**—see Pritchards. 464.6.
- ***Cape**—Jonathan Cape, publisher? 573.33.
- ***Capel**—Dublin street, Irish viceroy (see Essex). *Capal* is Irish "horse." 24.19 (for Kapilavastu, see Buddha); +39.30—with Countess Cathleen (q.v.); 51.27; 132.1; 161.29 (in *Romeo and Juliet*, q.q.v., the Capulets are sometimes called Capels); 234.3 (see Quixote, Tristran); +254-55—with Chapelizod (q.v.; see also Arthur); +325.14—with Chapelizod (q.v.); 448.9; 487.31,32,33; 488.28,33; 515.21; 565.20; 607.34.
- Capet**, Hugh—king of the Franks, elected 987. See Hugh. +197.8—with HCE (q.v.); 369.31-32 (who goes . . . cupital).
- ***Capilla**, Rubretta and Melcamomilla—colors? 492.13.
- Capponi**, Gino, Marquis (1792-1876)—Italian politician and historian who made a vast collection of documents for a history of the Church. 155.35.
- Caracalla** or Caracallus (188-217)—Roman emperor. He may double with Carr, Caractacus. 48.7.
- Caractacus**—British chieftain who resisted the Romans (48-51) but was captured and sent to Rome. He may (I am unsure) always double with Private Carr. +48.7—?with Caracalla (q.v.); 54.4; 518.22; 617.14.
- Caramis**—Carr + Aramis (q.q.v.).
- ***Carberry**—see Caipre, Cathmon. Maybe it is the 3rd-century Irish king, Carbery, who defeated the Fianna (see Finn) at Gabhra. 228.18; 485.32 (cowbelly).
- Carbo**—noted Roman family that supported the plebeians. 232.3.
- ***Carchingari**, Cardinal—see Mark Lyons. Mr O Hehir suggests Cork-and-Kerry. 180.14
- Cardan**, Jerome (Geronimo Cardano)—Italian mathematician (1501-76) who swiped from Nicholas Tartalea some rules for solving cubic equations, which go by the name of "Cardan's Rule." 286.13.
- Cardigan**, Earl of (1707-1868)—English lieutenant-general in charge of the Light Brigade at Balaclava. 339.12.
- Carème**—French gastronome; French "Lent." 184.32.
- ***Careous** Caseous, +167.24—with Caseous (q.v.).
- Carey**, James (1845-83)—one of the Invincibles who killed Lord Frederick Cavendish and T. H. Burke (q.v.) in the Phoenix (q.v.) Park, then turned informer. 132.32; +370.6—with Mother Carey, Mathers (q.q.v.); 442.19.
- Carey**, Mother—in sailors' use, an anglicization of Mater Cara, an epithet of the Virgin (q.v.). Her chickens are the stormy petrels. +370.6—with James Carey, Mathers (q.q.v.).
- Carleton**, William (1794-1869)—Irish novelist, author of *Paddy-Go-Easy* (see 123.16). 37.19; 59.12; 622.29.
- Carlisle**, A. Briggs—Carlisle Bridge across the Liffey (q.v.), and an 18th-century viceroy. 514.26.
- Carlow**—Irish county and town. For the song "Follow Me Up to Carlow," see Weldon Thornton, *Allusions in Ulysses* (Chapel Hills, N.C., 1968). Viscount Carlow (1907-44) was Wyndham Lewis' (q.v.) patron. He was also founder of the Corvinus Press, which in 1937 published *Storiella* (FW 260-75). See *Letters*, III, 386. +167.30—with Carr, Wyndham Lewis (q.q.v.); 379.10; 466.2; 538.28-29.
- Carlyle**, Jane Welsh (1801-66)—wife of Thomas, subject of Landor's poem, "Jenny Kissed Me," which is faintly echoed here. +59.26—with Ginger Jane (q.v.).
- Carlyle**, Thomas (1795-1881)—English writer whose prose is imitated in "Oxen of the Sun"; see Fersen. 517.22.
- Carme**, Conte—see John McCormack.
- Carmen**—gypsy heroine of Bizet's opera. 448.12.
- Carmen** Sylva—pen-name of Queen Elizabeth of Rumania (1843-1916). See Carmen, Sylvia, Elizabeth. 360.13.
- ***Carminia**—Carmen? 239.24.
- Carolan**—last of the Irish bards. Several were that. 369.9.

Caroline—see Charles.

Carolus (Charles)—in *Letters*, II, 174, Joyce identifies Carolus and Lewis Carroll (q.v.). +360.27—with Alice, Dedalus, Parnell (q.q.v.).

Carperry, King (pron. karbri)—several legendary Irish kings. See Carberry. 390.35.

***Carprimustimus**—Primas? (q.v.). 108.12-13.

***Carpulenta**, Gygasta—fat woman with a big stomach? 99.9.

Carr, Henry—employed by the British consulate in Zurich, in 1918 he played Algernon Moncrieff (q.v.) in Wilde's (q.v.) *The Importance of Being Earnest* (q.v.). Joyce and he quarreled about the price of a pair of pants (compare FW 234.16 to line 14 of Joyce's poem, "The C.G. is not Literary," Ellmann, 459); and Carr called Joyce a cad (q.v.). Two lawsuits followed. Joyce put "Private Henry Carr" into *Ulysses*, where Carr uses foul language and knocks out Stephen Dedalus (q.v.). In FW, Carr is comprehended in the Three (q.v.) soldiers, and Tom Dick Harry (q.v.); he is also one or more of the soldiers with whom Oscar Wilde involved himself. Carr also ties to "cur" (see Hound) because of the "mongrel" that attacked Joyce on the beach in Scheveningen (*Letters*, I, 255). Joyce associated the Dutch dog with Wyndham Lewis (q.v.), another attacker—see also Hermes. +46.14—with Carson, Kersse (q.q.v.); ?+48.7—with Caracalla, Caractacus (q.q.v.); 50.28-29 (semiprivate-ly . . . cark); +54.4—with Caractacus (q.v.); 61.32; +64.22-23—with Aramis, Three Musketeers, Three (q.q.v.); ?82.6,31-32; 214.30; +224.36—with Buckley (q.v.); +229.14—with Charybdis (q.v.); +234.7,15,20—with Lewis Carroll, Wyndham Lewis (q.q.v.); ?238.33; 264.16 (see 294 below); +294.6-7—with Lewis Carroll, Wyndham Lewis (q.q.v.); 295.18; +319.27,29—with Kersse (q.v.); 336.22-23; +339.6,14—with Kersse, Carson (q.q.v.); +343.2ff—with Kersse, Carson (q.q.v.); paragraph full of "c-r"); +350.27—with Tommy Atkins (q.v.); +354.32—see Tom Dick Harry; 379.10,35; +418.3—with John McCormack (q.v.); 442.16; 445.24-25; ?+512.7—with Columbus (q.v.); +518.22—with Caractacus (q.v.); 523.29; +534.32-

34—with Tommy Atkins, Atkinson (q.q.v.); ?538.28-29; +588.2-3—with Garryowen, Carson (q.q.v.); +617.14—with Caractacus (q.v.).

***Carr**, Winnie—vinegar. See Carte, Carr. 279.n.1.

***Carriison**—Carson? Carr? (q.q.v.). 532.1-2.

***Carroll**, Barney, 285.n.2.

Carroll, Lewis—pen-name of Charles Lutwidge Dodgson (1832-98)—English mathematician at Christ Church, Oxford, deacon (see Cadenus, Deacon), author of *Alice's* (q.v.) *Adventures in Wonderland* (see Wonder), *Alice Through the Looking Glass* In 1928 (*Letters*, III, 174), Joyce wrote: "I have been reading about the author of 'Alice'. A few things about him are rather curious [see 159.30]. He was born a few miles from Warrington (Daresbury) and he had a strong stutter and when he wrote he inverted his name like Tristan and Swift [q.q.v.]. His name was Charles Lutwidge out of which he made Lewis (i.e. Ludwig) Carroll (i.e. Carolus [see 360.27; 361.21])."

For Joyce, Lewis Carroll is the man and artist who responds to the feminine with sentimental, self-serving lust and sexual stinginess, i.e., he was warm to the girl-children who inspired him to write and cold to them when they came to the sexuality which asks man to expend himself. Other such men are Swift and Wyndham Lewis (q.v.). Wyndham Lewis is comprehended in most namings of Lewis Carroll. It is a neat example of identical opposites: W. L. hated children and savaged Joyce for being child-obsessed, which makes him Lewis Carroll's opposite; and Lewis hated women, which makes him Carroll's identical. The Carr (q.v.)-cur-Carroll associations come from plays on Dodgson (Dogson—see Hound) and on the attack made on Joyce by a "mongrel" on the beach at Scheveningen (*Letters*, I, 255), which coincided with Lewis' attack on Joyce in *Time and Western Man*.

See Isa Bowman, White Knight, Humpty Dumpty, Mock Turtle, Griffin. Portmanteau words are found at 240-41. See also the excellent studies of Carroll and FW by Mr Atherton and Mr Kenner. +29.3—with Alice, Wyndham Lewis, Dedalus, etc. (q.q.v.); see the note about this portmanteau word under

- Alice); +30.22—with Alice, Anna Livia (q.q.v.); +57.12, 25,26,28,29—with Alice, W.Lewis, Cadenus (q.q.v.); ?+151.23—with W.Lewis, Lewis Waller (q.q.v.); +159.5, 30—with Alice, W.Lewis, etc. (q.q.v.); see *Letters*, III, 174,176; W.Lewis told Joyce to go to S.America—see P.Colum, *Our Friend*, 145; +167.30—with W.Lewis, Carr (q.q.v.); see also Carlow?; ?+171.20—with W.Lewis, Lewis Waller (q.q.v.); +179.21—with Alice, W.Lewis, Dedalus (.17,21) (q.q.v.); refers also, perhaps, to Proust's, q.v., "lost past"; +181.2—with Sir Charles Wyndham, Parnell (q.q.v.),3; with Lewis Waller, W.Lewis (q.q.v.); +226.2—with Charles I or II (whichever Charles "Carolina" was named for; see Dinah), +.6—with Alice, W.Lewis, etc.(q.q.v.), ?+.29—with Alice (q.v.); +234.7—with Carr (q.v.); Joyce's poem about Carr quoted at .16), +.15—with Carr, W.Lewis (q.q.v.), +.20—with Carr, Kevin (q.q.v.; see also Mookse); +236.6-7—with W.Lewis (q.v.); +241.2—with Alice, W.Lewis, etc. (q.q.v.); +243.17 (bis)—with W.Lewis, Ludwig, Earwicker (q.q.v.), +.35—with W.Lewis, Maas, Mario, Josephine and Marie Louise (q.q.v.); +292.29—with W.Lewis (q.v.; compare 294.7); ?+293.22—with Alice, W.Lewis, etc. (q.q.v.); +294.7—with Alice, ?A.Ellis (q.q.v.), +.8—with W.Lewis (q.v.), +.16—with Alice, W.Lewis (q.q.v.); +295.19 (wonder,q.v.,15,16)—with W.Lewis (q.v.), +.27—with Alice, Dedalus (*daintical . . . accompasses . . . alus*), W.Lewis, Dante (q.q.v.); +296.25—with W.Lewis (q.v.); +360.25—with W.Lewis (q.v.), +.27—with Parnell (q.v.); +361.21—with Ludwig, ?W.Lewis (q.q.v.); +366.3—with Alice, Anna Livia, ?W.Lewis (q.q.v.); 374.2 (bis) (W.L., in *Time and Western Man*, said all writing is done in a trance); +378.17—with W.Lewis, Lucifer (q.q.v.); +379.10—with Carr, ?Carlow (q.q.v.); +388.4—with W.Lewis ?, Alice, etc. (q.q.v.); +453.26—with W.Lewis, Alice, Issy, Aloysius (q.q.v.); 482.1 (bis), +.5—with W.Lewis, Alice (q.q.v.); +501.36—with W.Lewis (q.v.); see also 502.1,6); +538.3—with Ludwig, Muggleton (q.q.v.); +576.24—with Carr (q.v.); +601.14—with Swift (see Cadenus), .16-17; ?+623.1—with Alice, etc. (q.v.).
- Carson**, Sir Edward (1854-1935)—Ulster Protestant leader, prosecutor at one of Wilde's (q.v.) trials. ?+46.15—with Carr, Kersse (q.q.v.); ?241.33 (see Karssens); +339.6—with Carr, Kersse (q.q.v.); +343.2—with Carr, Kersse (q.q.v.); 532.1-2.
- Carte**, Richard D'Oyly (1844-1901)—producer of Gilbert and Sullivan (q.v.). 279.n.1; +574.1—with Doyle and D. Owens (q.q.v.).
- Carus**, Marcus Aurelius—Roman emperor from 282 to 283, murdered like Vitellus (q.v.). +406.15—with Caruso (q.v.).
- Caruso**, Enrico (1873-1921)—Italian tenor. +406.15—with Carus (q.v.).
- Carver**, George Washington (1864-1943)—American botanist. 78.35.
- Caryatides**—maidens of Caria, 158.36.
- Casabianca**, Louis (1755-98)—father of the boy on the burning deck, immortalized by Mrs Hemans (q.v.). *White House?* 342.9.
- Casanova** (1725-98)—Italian lover, adventurer. +230.15—with Casanuova (q.v.).
- Casanuova**, Mondamoiseau of—Anne Hathaway (q.v.) considered as Mrs Bird (swan) of New Place whom Stephen Dedalus (q.v.) in "Scylla and Charybdis" holds to have been a female Casanova. Other commentators have supposed her a Mademoiselle from Armentiers who wasn't kissed in twenty years. +230.14-15—with Casanova (q.v.).
- ***Casemate**, Lady Jales—maybe Roger Casement (q.v.). 387.22-23.
- Casement**, Sir Roger (1864-1916)—Irish rebel. I worry about not finding more of him in FW. Joyce must have been interested in his "Black Book," his Christansen (q.v.). ?80.13; ?478.17; ?548.7; ?559.4.
- Caseous**—see Burrus and Caseous.
- Casey**—Mr Atherton says that "Comic Cuts" had a large panel called "Casey's Court," showing all sorts of capering. +286.9—with John Casey (q.v.).
- Casey**, John—mathematics professor at Catholic University, Dublin, author of *Sequel to Euclid* (q.v.), noted for his demonstrations of the circle. Also John Casey of *Portrait?* 206.12; +286.9—with Casey (q.v.).
- Cash**—Lord Mayor (q.v.) of Dublin (q.v.). 538.16.
- ***Caspi**, 256.35.
- Cassandra**—Priam's (q.v.) implausible

- daughter. 124.36 (Olecasandrum; also Alexandria?).
- Cassels**, Richard—German architect, brought to Dublin in 1727. He designed Tyrone House, the Rotunda Hospital, the dining-hall and printing house at Trinity College and Leinster House. 552.11.
- ***Cassidy**, bull of—Mr O Hehir suggests the Irish town Ballycassidy in Co. Fermanagh. 45.stanza 4; 87.15; 98.31.
- Cassio**—in *Othello* (q.v.). +281.16—with Cassius (q.v.; Cassio is the Italian form of Cassius).
- Cassiodorus** (490–585)—historian, statesman, monk. 255.21.
- Cassius**—see Brutus and Cassius.
- Cassivelaunus**—British chieftain defeated by Julius Caesar (q.v.), 54 B.C. As Mr Hodgart points out, he is the Cassibellan of *Cymbeline* (q.v.). 77.3.
- Casta Diva**—goddess worshipped by Norma in Bellini's (q.q.v.) opera. 147.24.
- ***Castello**, Hewitt—see HCE, Costello, Howth Castle. 135.29.
- Castlemallard**, Lord—in LeFanu's (q.v.) *House by the Churchyard*. 80.9.
- Castlevillainous**—see Cassivelaunus. Dublin Castle was the seat of the villainous British government.
- Castor and Pollux**—also called Dioscuri or Gemini (q.v.), twin sons of Zeus and Leda (q.q.v.), brothers of Clytemnestra and Helen (q.v.). When Leda or Helen appear, there is usually some nearby reference to the Gemini (see Jiminies)—e.g., 202.8,15, where Joyce refers to Helen Joyce (q.v.), born Helen Kastor. Castor and Pollux are the third sign of the Zodiac. When their double flame (St Elmo's Fire) appears on the masthead, the storm will end. 21–23 (passim); 28.5–6; ?185.17,20; 220.14; +229.31—with Caxton (q.v.); 307.left margin; ?340.28; 409.1; 418.23,24; +431.32—with Apollo (q.v.); 489.16; 498.13; 505.12; 564.1.
- Castorp**, Hans—hero of Thomas Mann's (q.v.) *The Magic Mountain*. 310.20.
- Castrucci**—18th-century violinist, brought to Dublin by Mosse (q.v.) to play for the benefit of the Lying-in Hospital. 533.16.
- Caterpillar**—according to Grose (q.v.), a soldier. See Great White Caterpillar.
- Catherine II**, "the Great" (1729–96)—Empress of Russia. *Great Catherine* is a playlet of Bernard Shaw's (q.v.). Other Queen Catherines may be included. +498.12–13.
- Catherinettes**—Mr Aubert says, in French folklore a girl who is unmarried at twenty-five and prepares St Catherine's headgear on her feast day, November 25. 538.22.
- Cathleen**, Countess—title heroine of Yeats's play, who sells her soul to the devil (q.v.) so that starving Irish can be fed. The Irish found this an insult to Ireland and rioted at the Abbey Theatre. Countess Cathleen is Ireland, and by a coincidence which even Joyce does not exploit, her name in folklore was Countess Cathleen O'Shea (q.v.). She may be intended in all Kate references, for Kate cooks and feeds the family—see 141.30ff. For another Cathleen—see St Kevin. +39.30—with Capel (q.v.); 189.11; 239.21; 441.11; +448.10—with Kate (q.v.).
- Cathleen Ni Houlihan**—see Countess Cathleen, Kate.
- Cathlin**—see Cannmatha.
- Cathmon**—Carbery—as Mr Senn says, brothers in the Ossianic (q.v.) *Temora*. Cairbar, lord of Atha, is bad, Cathmon is good. 194.2.
- Catilina**, L. Sergius—Roman conspirator unmasked by Cicero (q.v.). Title character in an Ibsen (q.v.) play. 307.left margin.
- Cato**, Marcus Porcius (234–149 B.C.)—Roman politician and orator. Young Cato is a character in *Julius Caesar* (q.v.). 306.left margin.
- Catullus**, Gaius Valerius (84–54 B.C.)—Roman poet. ?111.20; 527.1.
- Caudle**, Mrs—her *Curtain Lectures* by Douglas Jerrold appeared in *Punch*, 1845. She is a synonym for a shrew—see Kate (also *Ulysses*, 188). 271.11; 333.35; 415.14; 485.3.
- ***Caulofat**—"caliphate"? 533.28.
- Cave**, Edward (1691–1754)—English printer, founded the *Gentleman's Magazine* (a monthly; see 15.34), for which he wrote under the name Sylvanus Urban (?16.31). See Dragon Man. 16.3.
- Cavel**, Edith (1865–1915)—English nurse, executed by the Germans. She said patriotism was not enough. 529.24.
- ***Caxons**—see Coxon. 397.13.
- Caxton**, William (1422–91)—first English printer. +229.31—with Castor (q.v.).
- ***Cecil**, 33.3.

- Cecilia**, St—patron of music. Dublin's medical school is on Cecelia Street. Does Cecily Cardew of *The Importance of Being Earnest* (see Wilde) come in somewhere? 41.33; 224.21; 230.9; 279.n.1, line 3; 354.14; 424.7.
- Cedric**—see Sitric.
- ***Celeste**, 232.16.
- Celestine**—five popes. According to the *Tripartite Life*, Celestine I gave Patrick (q.v.) his name, Patricus, but sent Palladius to convert Ireland, thus disappointing Patrick. 154.20; 191.15; 288.21; 552.16 (see Booths).
- Celia**—in Shakespeare's (q.v.) *As You Like It*. In Arden she calls herself Aliena. See Rosaline. 147.11; +526.32,35—with Alice (q.v.).
- Celsius**, Anders (1701-44)—Swedish inventor of the centigrade thermometer, according to Mrs Christiani. 597.31.
- Celtiberi**—people of ancient Spain. 78.25.
- Cerberus**—classical hell-hound. +343.4—with Henry Carr (q.v.).
- Cerf**, Bennett—editor of Random House who published the first legal American edition of *Ulysses* (1934). 113.11.
- ***Cerisia** Cerosia—see Lundy Foot. The words mean, "cherry" and "beeswax." 128.14.
- ***Cernilius**, 228.34.
- Cervantes**, Miguel de (1547-1616)—Spanish author of *Don Quixote* (q.v.). 174.11.
- Chaka** (1783-1828)—Zulu warrior chief, murdered by his brother. The S.American chaka is a bird also known as the crested screamer. +424.10—with Chekhov (q.v.; and his sea gull).
- Chamberlain**, Joseph (1836-1914)—British politician, wrecked Home Rule, may have been the force behind Captain O'Shea (q.v.). 129.25.
- Chambers**, Ephraim (d.1740)—English encyclopaedist. 105.4; 334.2.
- Chance**, Charley—Dubliner, original of McCoy in *Ulysses*. Mr Ellmann suggests that Joyce combined him with "Mr Hunter" (q.v.) to make up the character of Bloom (q.v.). 65.16; 494.15.
- ***Chandler**—maybe the subject of Joyce's "A Little Cloud" (see *Dubliners*, below). 64.19; 542.33.
- Chantacler** or Chanticleer—cock in the Reynard (q.v.) cycle, "The Nun's Priest's Tale," etc. The German rendering of a cock's crow is *kikeriki* ("kikkery key"). See Partlet. 234.36; 584.21; 594.31.
- Chantry**, Sir Francis (1782-1841)—English sculptor, made the statue of Grattan (q.v.) in Dublin. 533.16.
- Chapelizod**—an environ of Dublin (q.v.), on the Liffey (q.v.), adjacent to the Phoenix (q.v.) Park. In Chapelizod was once a distillery partly owned by John Joyce (q.v.). HCE (q.v.) keeps an inn (q.v.) in Chapelizod, situated, like the Globe, in the environ of a great city, on the city's river. It is likely that the inn is the "old house by the churchyard"—see LeFanu. Some account of Chapelizod is given in W. St John Joyce's *The Neighbourhood of Dublin*.
- Chapelizod is said to be named for the chapel or tower of Isolde of Ireland (q.v.), the bride taken by the stranger. It is, then, impossible always to distinguish place and person; and it is tempting to think that the repeated "Lucalized" (Chapelizod + Lucan, also on the Liffey) names Lucia Joyce (q.v.)—see 32.16; 63.35; 101.11; 107.5; 178.9.
- It has been observed that the word "chapel" is composed of the initials HCE, ALP (q.q.v.). 6.33; 7.28-29; +26.17—with Isis (q.v.); 29.1; 80.36; 87.29; 96.8; 110.8; +111.6—with Hen, Elizabeth, Lizzy, Alice, etc. (q.q.v.); 127.29; 236.20; 255.1; 265.14; +290.2—with Elizabeth (q.v.); 323.4; 325.14; 334.36; 370.29,36; 374.31; 382.11; 395.23; 396.31; ?+410.33,34—with Elizabeth (q.v.); 444.33,34; 459.1-2; 487.31,32; 560.27; 571.9,11,12,13, 15,18; 607.14,16.
- Chaplin**, Charlie—English comedian. Lucia Joyce (q.v.) had an admiration for "Charlie Chaplain" (see *Letters*, III,88), wrote an article in praise of him, did imitations of him. Wyndham Lewis (q.v.), however, felt Chaplin the apotheosis of the "child" cult, otherwise represented by Anita Loos, Gertrude Stein, Proust, James Joyce (q.q.v.). In Chaplin, Lewis says, the emancipated woman sees her little child hitting his bullying Dad. 166.14; +351.13—with Woodbine Willie (q.v.); +443.18—with Charles Edward, Parnell (q.q.v.; Chaplin movies, *The Floorwalker*, *The Kid*, and his star, Mabel Normand, may be at .21,30, Chaplin's costume at .27.); 467.26.

- Charis**—in the *Iliad*, wife of Hephaestus (q.v.). Another Charis was the promised wife of Sleep. She was translated into the three Graces (q.v.). See also Grace O'Malley. 561.22.
- Charlemagne** (742–814)—king of the Franks, Holy Roman emperor. I would expect to find stronger ties between him and Ireland's great Charles Parnell. +280.28—with Parnell (q.v.); 310.20—?with Parnell (q.v.); 334.36; 338.26,32; 426.25 (constellation was named for Charlemagne); ?603.22.
- Charles**—see Charles II and III, Parnell, Charles Edward Stuart, Chaplin, Lewis Carroll. Some Charles, Charlie, I cannot assign and just shove into the Parnell list. Joyce had a brother, Charles. An Uncle Charles is in *Portrait*.
- Charles II** (1630–85)—England's "Merry Monarch." See Charles Edward Stuart, Parnell. 138.33; 525.16–17; +539.32—see Hardwick.
- Charles III** or "the Simple" (879–929)—French king, pulled down by jealous barons. +291.n.8—with Parnell (q.v.).
- Charles Edward Stuart** (1720–88)—the Young Pretender, the Young Chevalier. Jacobites held him in something like the romantic and exasperated esteem that Joyce felt for his uncrowned king, Parnell (q.v.). "Charley is my Darling" is a Jacobite song. ?+3.10 (thuartpeatrick)—with Parnell, King Arthur, Sts Peter, Patrick (q.q.v.); +41.36—with Parnell, ?W.Ewart Gladstone (q.q.v.); ?+192.7—with Parnell (q.v.); ?+227.29—with Parnell (q.v.; some other royal Stuart?); +252.28—with Parnell, Charles Darwin (q.q.v.); +303.11—with Parnell (q.v.; Charles I or II ?); +384.23—with Parnell, Darwin (q.q.v.); +443.18—with Parnell (q.v.); 458.34 (Cheveluir)—with Parnell (q.v.); +498.1—with Parnell (q.v.); +504.28—with Parnell, Charles Darwin (q.q.v.).
- Charles Martel**, "the Hammer" (688–714)—Frankish ruler, Charlemagne's (q.v.) grandfather. +63.33—with Ham (q.v.); +64.13—with Ham (q.v.); 73.12.
- Charley's Aunt**—play by Brandon Thomas, a transvestite comedy. To the Elizabethans, "aunt" meant "whore." 183.27.
- Charlotte**—see Apple, Charlotte Brook.
- *Charmadouro**. La. 327.4.
- Charmian** and Iras—attendants on the queen in *Antony and Cleopatra* (q.q.v.). In FW it is Cleopatra (see Nile) who attends on Anna Livia (q.v.). Iras becomes Iris (q.v.). See Seven, Iris Tree. 20.3; 238.32,33; 285.27; 288.10; +493.28—with Isis (q.v.); 527.18; 528.23.
- Charon**—ferryman of the Styx. +496.32—with Le Caron (q.v.).
- Chart**, D. A.—author of the book on Dublin in the Medieval Town Series. Joyce used it extensively. 541.4; 545.14; 551.32; 566.15; 593.19; 603.22.
- *Charterhouse**, Elder, 137.21.
- Chase**, Charlie—American movie comedian. 494.15.
- *Chattaway**, Mr I. I., 369.9.
- Chatterton**, Thomas (1752–70)—fabricator of the Rowley (q.v.) poems. See also *Ulysses*, 123. 573.34.
- Chaucer**, Geoffrey (1340–1400)—English poet. Lucia Joyce (q.v.) did "lettertrines" for *A Chaucer A.B.C.* (1936). 245.34.
- *Cheek**, Doctor, 140.30.
- *Cheekie**, 155.35.
- Cheekspeer**, Missy—see Shakespeare. 257.20.
- *Cheels**, 106.19.
- Chekhov**, Anton Pavlovich (1860–1904)—Russian playwright, author of *Chayka*, "The Sea Gull." +424.10—with Chaka (q.v.).
- Cheops**—pharaoh who built the Great Pyramid. 62.21; 553.10.
- Chesterfield**, Philip Dormer Stanhope, 4th earl of (1694–1773)—the letter-writer. As a comparatively decent Irish viceroy, he beautified the Phoenix (q.v.) Park by planting elms and erecting the Phoenix Monument in 1745. He had much to do with promoting the "new style" of calendar. 164.17 (chest of vials); 553.19.
- Chickspeer**—see Shakespeare, Biddy Doran. 145.24.
- Chief**—see Parnell, Chuff.
- *Chiggenchugger's**, 379.3.
- Childeric**—three Frankish kings; the third was the last of the Merovingian dynasty. Chilperic was one Burgundian, two Frankish kings. 4.32 (see Eggeberth, Haroun, HCE).
- Childers**, Erskine—clerk in the House of Commons who resigned and helped run guns to Howth (116.15). Executed by the Free Staters in the Irish civil wars of 1922. His son, Erskine Hamilton Chil-

ders (1905–74), was elected president of the Irish Republic in 1973, succeeding De Valera (q.v.). +596.6—with H.C.E. Childers (q.v.).

Childers, Hugh Culling Eardley (1827–96)—M.P. for Pontefract (532.9), member of several Gladstonian (q.v.) cabinets. See HCE, Here Comes Everybody.

Punch, May 9, 1885, "Essence of Parliament": "Childers bring in budget. Always a little self-important—H-ere C-omes E-verybody Childers as Gibson fills up his initials. Tonight bursting with importance and a Deficit of Fifteen Million."

Punch, Dec. 12, 1885:
T—by, M.P.: . . . How's H.C.E. today? He doesn't look so like H-ere C-omes E-verybody today . . .

Mr H.C.E. Childers: No, Toby, I confess it's broken me down a little. After all I have done for the country. . . . I strengthened its Navy, reformed its dockyards, made its Budget, and now in my old age Pomfret (q.v.) deserts me.

Childers' biography was written by his son in 1901. The book makes clear that, for a politician, life's routine is a public stylized defense of one's acts. For Childers, as for Franz Kafka, every day was judgment day. And so it is in "Haveth Childers Everywhere" (q.v.)—FW 532–54. (If it makes any difference, Childers had seven children.)

If Joyce read the Childers biography, he took nothing specific from it, could not even have found the nickname. The book portrays Every-Loyal-Party-Man-Every-Good-Department-Head. "Was he free? Was he happy? The question is absurd. Had anything been wrong, we should have heard." FW 532–54 suggests something was wrong and brings the voice of the pompous man back from the dead to admit guilt and brag accomplishment. Was posthumous scandal raised against Childers? 11.16; 209.28; 213.30; 355.34 (plus *The Childermass*—see W. Lewis); +423.28—with Childe Harold (q.v.); 480.20, 25–26 [refers mostly to Patrick, q.v., daring to hold Easter rites at Slane]; 481.22 (Childers in Queensland, Australia, is the only Childers in the world); 533.25; 535.34; ?536.35; 598.35,36; ?620.11.

Childs, Samuel—tried in Dublin in 1899

for murdering his brother, Thomas, and was acquitted. 246.21.

Chimbers—see Chimpden.

***Chimepiece**, Mista—maybe HCE as Master Humphrey's (q.v.) clock. 590.11.

Chimera—in Greek legend, monster with three heads: lion, goat, dragon. 67.8.

***Chimneys**, H. E.—HCE (q.v.). 141.20.

Chimpden—see HCE.

Chin, Hin—"A Chinese student sent me some letterwords I had asked for. The last one is ω [see HCE, Signs]. It means 'mountain' and is called "Chin", the common people's way of pronouncing Hin or Fin" (*Letters*, I, 250). See Finn, Salmon, Hen, Shin, Hinndoo. Remember Howth (q.v.) is a mountain. See FW 32.5; 309.4 (a man that means a mountain). The following references are not exhaustive. +12.17 (bis)—with Hen (q.v.); 34.17 (4 times); 39.24; 58.13; 82.12; 104.13; 106.19; +117.7—with Finnegan (q.v.); 131.34; +151.12—with Hen (q.v.); 169.14; 236.9, +13—with Tim (q.v.); 241.17; +257.21—with Achin (q.v.); 272.19; 299.n.3; 304.n.2; 311.26; +332.3–4—with Finnegan (q.v.); +338.32—with Charlemagne (q.v.); 346.12; 377.29; +403.13—with Hinndoo (q.v.); ?461.24; 465.28—?with Kate (q.v.); +482.16—with Shem, Hen (q.q.v.); 483.25; 484.16; 485.36; 486.11; 569.27; 585.8 (ter); 590.19; 601.32; 611.5.

***Chirripa**-Chirruta—hound (q.v.). 204.12.

***Chloe**—in pastoral poetry, a typical nymph. 236.1.

Chloris—Greek goddess of flowers—see Flora, Seven. 102.26.

Chopin, Frederic (1810–49)—Polish composer. 56.15; 582.28.

***Chrestien** the Last, 245.28,29.

***Chris**, Christopher—usually tied to Christ or Tristan, as man of sorrow; see Tristopher, whom the Prankquean (q.v.) turned into a Tristian. 6.15; 59.8; 86.23; 119.17; 245.29; 326.15; 455.27; 472.15; ?480.15; 481.6.

Chris-na-Murty—made up of Christ-son-of-Mary, Krishna, Krishnamurti (q.q.v.). 472.15.

Christ—see Jesus.

Christansen, Adler—valet, boyfriend, betrayer of Sir Roger Casement (q.v.). 53.4.

Christies—London auction house. 130.31.

Christine—see Beauchamp.

- Christy** Minstrels—black face troop which came from America to London in 1857. Moore and Burgess (q.v.) were their rivals. 3.18; 62.30–31; 224.20; 515.28,29; +521.22—with Tristan (q.v.).
- ***Chromophilomos**, Limited—Gr. “color-loving.” 123.14–15.
- Chuff**—see Glugg, Chief.
- ***Chummy** the Guardsman—in early drafts, “Tommy the Soldier”; see Tommy Atkins. See also *Ulysses*, 626.1, where “chummies” are British soldiers. 210.8.
- Churchill**, Winston (1874–1965)—English statesman who, Mr Atherton says, Joyce thought of as First Lord of the Admiralty in the 1914–18 war. 587.16.
- ***Churopodvas**, the homely, 343.34.
- Cian**—Irish chief, father of Lug (q.v.). When his murderers tried to bury him, the ground rejected him seven times. 78.18.
- Claran**, St—see Ailbey. +484.23—with Declan (q.v.).
- ***Cicely**—see Cecilia. 224.21.
- Cicero**, Marcus Tullius (106–43 B.C.)—Roman politician, orator, character in *Julius Caesar* (q.v.). 152.10; 182.9; 425.19; 577.28.
- Cigarette**—camp-follower in Ouida’s (q.v.) *Under Two Flags*. +236.2—with Cynara (q.v.); 351.12.
- Cimmeri**—people of darkest Asia in ancient times. 504.7.
- Cincinnatus**, Lucius Quintus—in Roman eyes, a type of old-fashioned integrity. Twice he was called from the plow to serve his country, twice he returned to the plow. Cincinnati is a city in Ohio. 30.13; 139.5; 285.left margin; 307.left margin; +367.4—with Finn (q.v.); 456.8.
- Cinderella**—fairy tale and pantomime (see Gunn) heroine. See *Aschenbrödel*. +224.30—with Nelly (q.v.); +280.21—with Christine Beauchamp (q.v.); 331.26; 440.27; 551.9; +619.17—with Rollo (q.v.); ?+627.5—with Saltarella (q.v.).
- ***Ciondolone**, Professor—Italian *ciondolone*, “dawdler.” 161.2–3.
- Circe**—Homer’s (q.v.) enchantress who turned men into swine, an adventure in *Ulysses*. See Bella Cohen, Bello, Comus, Jacqueline Pascal. 23.19; 129.8; ?198.9 (Shyr she’s); 209.14; ?319.6; 454.31.
- Cis**, Cissies—see Biss, Sosie, Susanna.
- Citizen**—see Michael Cusack, Polyphemus.
- Ciwareke**—approximate anagram of Earwicker (q.v.). 602.4.
- Claffey**—Pat Claffey, the pawnbroker (*Ulysses*, 153), or, rather, his daughter, the pretty nun who becomes Calypso (q.v.). See also Jacqueline Pascal. +625.9—with HCE (q.v.).
- Claggart**, John (“Jimmy Legs”)—see Billy Budd, Jams. +68.2—with Joyce (q.v.).
- ***Clancarbry**—see Cairpre? Carberry? 144.5.
- ***Clancartys**—in her autobiography, Margaret Webster mentions a play, *Clancarty* (c. 1887). 27.25; 362.2.
- Clancy**, Sheriff—Long John Clancy, mentioned in *Ulysses* as then-sheriff of Dublin. 46.7.
- ***Clandibblon**—Æ (q.v.) was sued by some Clandillons. 362.2; 370.35.
- Clanrickarde**—famous family in Irish history, perhaps the Clanrickarde who fought Cromwell (q.v.). 376.32.
- Clara**, St (1194–1253)—founder of the Franciscan nuns. Also County Clare. Perhaps also Mavis Clare and Claribel (q.v.v.). 266.10; 290.21.
- Clare**, Mavis—pure “butterfly thing” in Marie Corelli’s (q.v.) *Sorrows of Satan* (q.v.). Only Christ and she withstand Satan’s tempting. +226.10—with St Clara (q.v.); +232.16—with Claribel (q.v.); 250.1; +290.21—with St Clara (q.v.); +441.11—with Mephistopheles (q.v.); ?533.31.
- Clarence**, George, Duke of (1449–78)—born in Dublin, Irish viceroy, married Isabelle (q.v.) Neville. He is a character in *Richard III* (q.v.) and drowned in a butt of malmsey, i.e., really was butt-ended (3.11). See George? +209.7—with Clarence and Avondale (q.v.); 266.12; 489.17.
- Clarence** and Avondale—see Albert Victor. Other references may be to the river Avon and to Avondale, which was Parnell’s (q.v.) Wicklow estate. +209.7—with Clarence(q.v.).
- Claribel**—pseudonym of Mrs Barnard, composer of “Come Back to Erin.” +232.16—with Mavis Clare (q.v.).
- Clarke**, Sir Edward (b.1841)—English lawyer and politician, defended Wilde (q.v.) at one of his trials. 558.20.

Clarkson, Willy—as Mr Wilder says, London maker of theatrical wigs. 625.3.

Claude—see Claudius.

Claudesdales—Clydesdale horses become *claudus*, “lame.” 553.35.

Claudius—Roman emperor (41–54) who introduced into the Latin alphabet three new letters, including *d* for the consonantal *v*—see 121.3,7. Because 121.2–8 imitates Lichtenberg’s description (it is in the *Variorum Shakespeare*) of Garrick (q.v.) acting Hamlet (q.v.), I assume Joyce joins the Emperor Claudius to Claudius the usurping king of Denmark (q.v.)—see Feng. Also in this passage, as Mr Dalton observes, reference is made to the fact that Claud, Claudius, come from Latin *claudes*, “lame”—see 121.7 (half-halted). Like references are found below.

I have cast all Claud, Claudian, Claudius namings together, being unable to tell whether or no they refer to the above, take in other famous men (Claudian the Roman poet, a second Roman emperor, a German poet), or any of the Claudian emperors—Tiberias, Caligula, Nero (q.q.v.). See also Appius Claudius, Clodia. 121.1; 126.14 (seems to me to glance at Prospero, q.v.); 444.3; ?+457.11—with Claude Duval, Claud Lightfoot (q.q.v.); 509.30.

Claudius, Appius, surnamed Caecus (fl. 312 B.C.)—Roman politician and author who made a speech against peace with Pyrrhus, the first speech that was transmitted to writing. This laid the foundation of prose composition. He distinguished between the two sounds, R and S, in writing and did away with the letter Z. See Claudius, above. Other Claudius Appius may be read about in the *11th Britannica*. 581.22–23.

***Clausetter**, Walther—W.C. What else? 141.19.

Clays, Andrew—see Androcles. 468.32–33.

Clement—fourteen popes, two anti-popes. 154.20.

Cleopatra—Egypt’s queen in plays by Shaw and Shakespeare (q.q.v.); see also Julius Caesar, Mark Antony, Charmian, Enobarbus, Fulvia, Octavius. Antony calls Cleopatra “serpent of old Nile,” and she dies by the serpent (q.v.).

In FW Cleopatra is used in various senses which I cannot make cohere: (1) as Nile and Amazon (q.q.v.) she repre-

sents river nymphs; (2) as woman who embraces the serpent, she is allied to Lilith, Eve (q.q.v.); (3) as serpent she may be the snakes (or pagan deities) that St Patrick (q.v.) drove from Ireland; (4) as the sow Cliopatrik (St Patrick herded swine in Ireland) she may be Ireland, “the old sow that eats her farrow” (see *Ulysses*, 579), but in FW she eats (why?) a windowsill; (5) combined with Clío (q.v.) she defines history’s muse as cunning beyond man’s thought. Joyce uses “Nile” and “nil” interchangeably, meaning maybe that woman, Nile, and history have cunning passages, are with difficulty explored, and have, at last, no meaning. The sources of the Nile are the lakes Albert and Victoria Nyanza (q.v.), which Joyce confuses with “no answer” and (as Mr Mercier has shown) with the Irish for “easily answered,” perhaps such answer as is given by a respectable, philoprogenitive king and queen abed. 19.31; 75.2; +91.6—with Clío, St Patrick (q.q.v.); +104.20—with Clío, Walter Pater (q.q.v.); 166.34; 198.1; 202.19; +254.7—with Clío (q.v.); +271.left margin—with Clío, St Patrick (q.q.v.); 318.32; ?322.32 (see Nelson); 328.22 (see Nelson); +332.29—with Nelly (q.v.); 364.21; +493.5—with Parnell (q.v.), +10—with Julius Caesar (q.v.), 19; 494.34 (see Amazon); 508.23; 548.2 (see Amazon); 598.6; 627.30 (see Amazon, Moon).

Clery, Emma—girl in *Stephen Hero*, as E.C., girl in *Portrait of the Artist*. See Emma, Stephen Dedalus.

Clery, Mr Martin and Mr Michael—see O’Clery. 520.3,15.

Clery’s—Dublin department store. 459.8.

Clifford, Martha—see Martha and Mary.

Clinker, Humphrey—title hero of Smollett’s (q.v.) novel. +29.5–6—with HCE (q.v.), 8; +360.9,12—with Glinka (q.v.).

Clio—muse of history. +91.6—with Cleopatra, St Patrick (see also Sow); +104.20—with Cleopatra, Walter Pater (q.q.v.); 254.7; +271.left margin—with Cleopatra, St Patrick (q.q.v.).

Clive, Robert, Baron Clive of Plassey (1725–74)—victor over Surrajah Dowlah (q.v.) at Plassey. 481.13.

Clodd, E.—see Tom Tit Tot. 69.29; 70.34.

Clontarf—enviroin of Dublin where in 1014 Brian Boru (q.v.) beat the Dublin Danes in battle. Clontarf means “Bull’s

- (q.v.) Meadow" and—like Howth, Chapelizod, the Phoenix (q.v.) Park (q.q.v.)—is a hybrid, half animate, half inanimate.
- ***Cloons**, 616.21.
- ***Cloran**, Peter—same as Roche Mongan (q.v.). See also Roche Haddocks, St Peter. 40.16.
- Clotho**—the spinning Fate. 152.9; 528.3.
- Clotilda**, St (d.544)—queen of Clovis (q.v.), who in "the thickest of the fight swore he would be converted to the God of Clotilda if her God would grant him victory." See also Gundobald. 325.28.
- Cloud** or Little Cloud—see Nuvoletta. Not all clouds are Nuvoletta, but the little ones all are.
- ***Cloudia** Aiduolcis—see Cloud. Probably Catullus's Lesbia (q.q.v.), may also be the Via Clodia in Rome and/or the Claudia Aqueduct. Mr O Hehir says *Aiduolcis* may mean "always sweetly saying yes." 568.10.
- Clout**, Colin—name adopted by Spenser (q.v.) in *The Shepherd's Calendar* and *Colin Clouts Come Home Again*. 49.26.
- Clovis** (466–511)—king of the Salian Franks, husband of Clotilda (q.v.). 526.27.
- Clytie**—sea-nymph, changed into the heliotrope, which is Issy's (q.v.) flower, color, stone in "The Mime." +284.23—with Issy (q.v.).
- Coart**—hare in the Reynard (q.v.) cycle. 480.27.
- Coates** Brothers—probably the thread-makers and Kersse (q.v.) the Tailor, and maybe Andrew Coates, who made an expedition to the Antarctic in 1904. 325.26.
- Cock** Lane Ghost—a hoax of a ghost, investigated by Samuel Johnson (q.v.). 118.13 (cock and bull story?).
- Cock** Lorell—tinker, captain in *Cocke Lorell's Bote*. 615.8–9.
- Cock** of the North—George, 5th duke of Gordon (1770–1836)—raised the Gordon Highlanders (they are in *Ulysses*), fought in Spain, Corsica, Ireland. Also a well-known bagpipe tune. 482.27.
- Cocker**, Edward (1631–75)—taught arithmetic and writing in London, wrote (perhaps) an *Arithmetic*, gave "according to Cocker" to the language. See Hodder. 303.right margin; 537.36.
- ***Cockshott**, Mr J. P., ?56.4–5; 524.14,16,34.
- ***Cocksark** of Killtork, 353.11.
- Codd**, Anastasia (d.1832)—maiden name of Thomas Moore's mother. Her mother was a Joyce. See Anastasia? ?54.20; 427.20; ?467.26.
- ***Codex** and Podex, Messrs, 185.3.
- ***Codinhand**, Caius Cocoa—I assumed this was Bloom (q.v.), who is involved with keys, cocoa, and masturbates in "Nausicaa" (q.v.); but Mr Dalton disagrees. I really don't know. Perhaps Cunningham (q.v.). 467.13.
- Coemghen**—Old Irish form of Kevin (q.v.), Mr O Hehir says, which means "fair born." I suppose that to be "fair born" is to be "Finn born," for Finn (q.v.) means "white" or "fair." Mr Dalton says that in manuscript the names both end in *n*. 602.9; 603.34.
- Coffey**—Lord Mayor (q.v.) of Dublin (q.v.) 542.13.
- Cogan**, Miles de—Dublin Annals, 1177, say he was governor of Dublin, defeated while fighting in Connaught. 516.20.
- Cohen**, Bella (Bello)—Circe (q.v.) in *Ulysses*. 368.10,12.
- Coke**, Sir Edward (1552–1634)—chief justice of England, Bacon's (q.v.) opponent. 447.5.
- Coldours**—Cawdor—see Macbeth. 250.17.
- Cole**, King—nursery rhyme character. 569.23; +619.28—with Finn MacCool (q.v.).
- Cole**, Kitty—see Kitty of Coleraine. 328.23–24.
- Coleman**—Dublin butcher. ?326.10—with Cuddy (q.v.); 443.27.
- ***Coleman** of Lucan, 48.12.
- Colgan** (Irish pointed, swordfish, salmon)—man in the Ossianic (q.v.) *Temora*. 593.14.
- ***Coll**, 44.13.
- Collars** and Cuffs—see Albert Victor.
- Colleen** Bawn (fair or white girl)—Eily O'Connor, heroine of Boucicault's (q.v.) play, which is based on Griffin's (q.v.) *The Collegians* (q.v.), which in turn was based on a real Irish murder. *The Collegians* was made into Benedict's (q.v.) opera *The Lily* (q.v.) of Killarney (1862). Eily, low-born but charming, is secretly married to Hardress Cregan (q.v.); she is repudiated by him and murdered, at his order, by Danny Mann (see Dannyman). At least, this is the plot of *The Collegians*. I have a kind of recollection of Boucicault having resurrected Eily. In Buffalo Workbook #9 Joyce indicates

that the Colleen Bawn is Iseult of the White Hands (see Isolde of Brittany), also a repudiated wife. In FW "the Lily's" opposite is the dark or Bohemian Girl (q.v.), who is loved by the man she loves. Probably Lily and Bo' Girl are the equivalent of the two Isoldes and form part of the red and white, Rose and Lily (q.q.v.) theme. 39.23; 43.17; 144.10; 224.11; 252.21-22; 384.21; 385.1 (see Cullen); 397.5; +409.28—with Columbkil (q.v.); 438.34. ?508.32.

Collegians—see Colleen Bawn. Joyce usually applies the name to the Four (q.v.), when they are trying to proposition Isolde (q.v.) away from Tristan (q.v.). See also Elders. 228.32; 385.8; 388.35; 438.31.33.

***Colleson**—see Collis. 129.35.

***Collier**, 343.2.

Collins, Anthony (1676-1729)—English deist (see *Portrait*, 230). 12.21.

Collins, Michael—see Collinnes, Big Fellow.

***Collinnes**—perhaps some reference to: (1) Dr Joseph Collins' *The Doctor Looks at Literature*, 1923 (see 112.27), in which he called Joyce "Ireland's latest literary antinomian" (see 172.17; 184.36), (2) Michael Collins, leader of the Free State forces in the Irish Civil War, chief Irish leader in the War of Independence. See Big Fellow. ?+49.26—with Colin Clout (q.v.); 438.33; 508.32.

***Collis**—Latin "hill." "Amnist anguished axes Collis" parodies, Mr Atherton says, a mnemonic, sometimes used in teaching Latin feminines in the 3d declension. Collis and Ward were Dublin solicitors. 256.24-25; 468.11; 602.20.

***Collopy**, Saint—Mr Kopper says partly Collop Monday, the day before Shrove Tuesday, last flesh-eating day before Lent. The Collopy brothers were Irish rugby players. 457.2.

***Colman**—St Patrick (q.v.) once commanded his disciples not to drink whiskey till after vesper bell. Colman misunderstood and drank nothing at all, though working hard in the harvest field. When the vesper bell rang, he dropped dead, a martyr to thirst. 278.11; ?+326.10—with Cuddy (q.v.); ?443.27.

Colt, Samuel (1814-62)—American inventor of firearms. 84.24; 352.9.

Colum, Padraic (1811-1971)—Irish writer who, as Mr Atherton says, wrote "As in wild earth a Grecian vase . . ." (69.3).

Other column, columb, etc., may name him. 68.35.

Columba, St or Colum, Columbkil, Crimthann ("fox"), "Dove (q.v.) of the Church"—6th-century Irish saint, head of the great monastery on Iona. Also famous for having illicitly copied a book owned by St Finnian (q.v.). Finnian was awarded book and copy on the principle that "to each mother belongs her son" (50.12).

I am not sure I have Columba properly sorted out from P.Colum, St Columbanus, Columbine, Columbus, Jonah (q.q.v.), nor am I clear about his relation to the Holy Ghost and to the Raven and Dove (q.v.) theme. 50.9-10; ?60.8; 105.32; ?119.11 (4 times); +120.2—with Columbus, Swift (q.q.v.); 122.26; ?+131.30—with HCE (q.v.); 179.13; 324.26; 347.21; 409.27-28 (by implication with Kevin, q.v., who killed a colleen, as Mrs Yoder observes, and maybe the murderer of the Colleen Bawn, q.v.); +434.27—with Jones, Jonah (q.q.v.); also Iona, 28—with David, David Copperfield (q.q.v.); ?+463.31—with Columbus, Jonah (q.q.v.); +484.32—with Columbus, Swift (q.q.v.); +496.30—with Christ, Columbus (q.q.v.); ?549.14; +615.2-3—with Columella (q.v.).

Columbanus, St (543-615)—fiery Irish saint who stepped over his mother's prostrate body, which she had flung across the threshold in an attempt to keep him from sainthood. +240.21—with Columba (q.v.).

Columbia, Queen—see Amazon. 548.2.

Columbine—see Harlequin.

Columbkil—see Columba.

Columbus, Christopher (1446-1506)—Italian discoverer of America. See Raven and Dove, Jonah. +120.2—with St Columba, Swift (q.q.v.); 129.31; 409.15; +463.31—with Columba, Jonah (q.q.v.); +484.32—with St Columba, Swift (q.q.v.); +496.30—with St Columba (q.v.); 512.7; 513.16.

Columella, Lucius Junius Moderatus—lived in the 1st century A.D., wrote on agriculture in *De re rustica* and *De arboribus*. 255.19; 281.5; 319.8; 354.26-27; +615.2-3—with St Columba (q.v.).

Comal—in *Fingal* (q.v.) he slew the girl he loved, who was disguised as a warrior. See Loryon. 136.2.

Comenius, Johann Amos (1592-1671)—Moravian humanist, who prophesied that the millennium would occur in

- 1672 and miraculous assistance would be given those who destroyed the pope. +155.34—with Arminius (q.v.).
- Comerford**, John (1792–1832)—of Cork, who painted portraits of Joyce's paternal grandparents, James and Ellen (born O'Connell), and of his great-grandparents James and Anne (born McAnn). (See *Letters*, III, 280.) *Letters*, II, 332n. says Joyce had the portraits sent to him in Trieste, in 1913. They are now (1972) in Lockwood Library at the University of Buffalo. 311.11,13.
- Commodus**, Lucius Aelius Aurelius—Roman emperor, 161–92 A.D. 3.2; 157.26.
- Comus**—son of Bacchus and Circe (q.q.v.), enchanter, fair of face and foul of intent, in Milton's (q.v.) masque. 409.12–13.
- ***Comyn**—perhaps St Laurence O'Toole's (q.v.) successor to the see of Dublin. +130.21—with Newcomen (q.v.); +295.8—with Tutankhamen (q.v.; see also Tate); +367.10—with Tutankhamen (q.v.).
- Conal** or Conall—son of Nial of the Nine Hostages (q.v.). He always doubles with O'Connell (q.v.). 525.18; 553.14; 625.12.
- Conan**—companion of Finn MacCool's (q.v.). 19.25; +228.13—with Conan Doyle (q.v.); +322.3—with O'Connell (q.v.); +323.26—with O'Connell (q.v.).
- ***Concepcion**, mother—see Eulogia.
- Concessa**—mother of St Patrick (q.v.), niece of St Martin (q.v.). 327.24.
- ***Conchitas**—maybe the temptress-heroine of Pierre Louÿs' *La Femme et le pantin*. 268.3.
- Conchubar**—king of Ulster in the Ulster cycle, uncle of Cuchulain (q.v.). 182.9; 449.8.
- Concrete Man**—in *A Vision*, Yeats (q.v.) calls Phase 20 "The Concrete Man," i.e., the man who dramatizes the Mask. Examples: Shakespeare, Napoleon, Balzac. 285.n.5; 481.12.
- Confucius** or Kung Fu-tse (551–478 B.C.)—Chinese sage, native of Lu (see 485.30). Buffalo workbook #45 contains a long list of Confucius references which should, no doubt, be looked into. ?15.12; 35.5,36; 52.25; 108.11; ?119.33; +131.33–34, 35—with Festy King (q.v., and Lu); +156.31—with Father Conmee (q.v.); ?333.6; ?387.1; 417.15; 485.35; 520.12.
- ***Congan**, 538.32.
- ***Coninghams**, Lili—see Lily, Cunningham (q.q.v.). 58.30.
- Conk**—brings together William I ("Conqueror") and Wellington (q.q.v.), who was nicknamed "Old Conky."
- Conmee**, Father John, S. J. (1847–1910)—in fact and in Joyce's fiction, a character in *Portrait of the Artist* and *Ulysses* ("Wandering Rocks"). He was rector of Clongowes and superior of St Francis Xavier in Dublin; he is portrayed by Joyce as a kind, high-minded, narrow-minded man. Father Conmee published *Old Times in the Barony* (1895), under the name of Max Wood—see Belvedere. According to Father Lahey, the pseudonym came from "Father Mac's Wood," a plot of land at Clongowes. ?11.6 (Come . . . me); 82.31,35; +83.9–10—with Marx (q.v.); ?152.20—with Mookse (q.v.); 156.19, +.31—with Confucius (q.v.); +365.16–26 (Don Amir . . . Marx . . . would . . . would . . . would . . . would . . . Wod); 542.13 (would . . . meckamockame).
- Conn**—one of the Fianna. Also Conn of the Hundred Battles, high king, 177–212. He and Owenmore (q.v.) divided Ireland between them—the North was Conn's half, the South was Mogh's half. See MacCormack Ni Lacharthy. 29.1; +51.12—with Conan (q.v.); 78.29 (plays on Irish *con*, "pure"); +380.12,16—with Roderic O'Connor (q.v.; Mangan beat Joyce to the Hundred Bottles joke); 475.6; 520.23; 528.32; +549.33—with Cain and Abel (q.v.).
- Conn** the Shaughraun—title character in Boucicault's (q.v.) play. 289.24.
- Connaught**—see Johnny MacDougal.
- Connolly**, James (d.1916)—founded Irish Socialist Party in 1896, was shot by the British after the Easter Rising. (He is named, but not described, in Yeats's "Easter, 1916".) See William Connolly. 303.9,12; 518.29.
- Connolly**, William—18th-century speaker of the Irish parliament. The Hellfire Club met at his house, but I cannot be sure whether—at 457–59—Shaun is leaving the Hellfire Club or Liberty Hall, the headquarters of James Connolly's (q.v.) transport union.
Mr Atherton also finds Marc Connolly, author of *Green Pastures*, here. 457.1.
- ***Connor**, Laura—Lower O'Connell (q.v.) Street; see Laura. 507.29.
- Conroy**, Gretta—heroine of "The Dead." See Gretta Greene.
- Constance**—devoted mother in Shakespeare's (q.v.) *King John*. 271.right margin.

- Constantine** (?288–337)—first Roman emperor to be converted to Christianity. 155.9; 442.5; 548.16 (city).
- Constantine IX, Monomachus**—Byzantine emperor (1042–54). He liked architecture better than armies and so let Normans into Lombardy, Turks into Armenia. 17.1.
- Consuelo**—title heroine of a novel by George Sand (q.v.). She personifies purity amid temptation. 528.25.
- Contrabally**—see Rabelais. 440.25.
- Conway**—Conway's Inn at Blackrock, in the 18th century, was "the scene of many brilliant functions." I know nothing of a Conway's Inn at the Curragh or at Carlow. Mrs Conway was the real name of Dante (q.v.) in *Portrait*, and she may be named at 214.20 because, according to Stanislaus Joyce she was always crying, "Oh, my back, my back, my back" (see FW 213.17). See Washerwomen. 214.20; 479.7.
- Cook**—see Kate.
- Cook, George Leigh** (1780–1853)—English mathematician. +295.n.1—with James Cook, Patrick Kelly, Kallikaks (q.q.v.).
- Cook, James, Captain** (1728–79)—English circumnavigator. +295.n.1—with George Cook, Patrick Kelly, Kallikaks (q.q.v.).
- ***Cooley-Couley, Madame**—Anna Livia (q.v.) as Mrs Finn MacCool (q.v.). See also Coolie. 242.36.
- ***Coolie, Miss**—probably Issy (q.v.) as Finn MacCool's (q.v.) daughter. 330.18.
- ***Cooney, 194.29.**
- Cooper, James Fenimore** (1789–1851)—American novelist (see Hawkeye). +439.12—with Finn MacCool (q.v.).
- Copaleen, Miles na**—character in *The Colleen Bawn and the Lily of Killarney* (q.q.v.). 192.26–27; 246.19; 343.11–12.
- Cope, Edward Drinker**—American paleontologist, authority on fossils. +98.30—with Copenhagen, Hogan (q.q.v.).
- Copenhagen**—Wellington's (q.v.) horse, which was not white—Marengo (q.v.) was. He was named for a battle in which Wellington beat the Danes. Kobenhagen means "Merchant's Haven"; in Danish *haven* means "garden." I think maybe Joyce joins M.E. *copen* (to "buy" or "barter") with *haven* ("garden"), thus calling "the big white horse" (see Ass) after Eden, the bartered garden. See *Ulysses*, 385: "(Eve) . . . sold us all, seed, breed and generation, for a penny pip-pin." See William III, whose symbol is a white horse. Copenhagen is a cherry brandy. 8.17; 10.2, 13, 21–22; 46.17; ?60.22; 95.8, 30—with Cope, Hogan (q.q.v.); 143.10; 199.17; 220.34; 223.16; 248.25; ?316.32; 321.20; 324.29; +328.22—with Coxon (q.v.), 35; 378.14; +380.22—with Art MacMurrough (q.v.); +388.17—with Hogan (q.v.); 478.16; 548.32; 568.28; 620.34.
- Copernicus, Nicholas** (1473–1543)—Polish astronomer. 56.1.
- Cophetua, King**—made a beggar-maid his queen. 537.32.
- Coppée, François** (1842–1908)—French writer to whom Stanislaus Joyce (q.v.) compared J. Joyce (*Letters*, II, 82). 416.36.
- Copperfield, David**—hero of Dickens' (q.v.) novel. +434.28—with David, Jonah (q.q.v.); see also Uriah.
- ***Coppinger, Archdeacon J.F.X.P.**—most Coppinger references fasten on cradle-filling, so I wonder if he has to do with the *incunabula* man? There is a Coppinger Row in Dublin. There is a Coppinger reference I can't make out in *Letters*, II, 215. Mr Ellmann guesses it has to do with the *Playboy* riots. I guess it has to do with a law case that reminded Joyce of Sir William Wilde's (q.v.).
- Coppinger's Court was a mansion (now ruined) in Co. Cork, built by Sir Walter Coppinger in 1610. Tradition says it had a chimney for every month, a door for every week, windows for every day of the year. 55.17–18, +30—with Cadenus (q.v.); 71.35; 211.20; 280.left margin; 294.n.1; ?324.26; 329.3; 341.35; 369.11; 386.30; 390.12; 524.8, 18; 525.1; 574.12–13, 22; 575.6–7; 621.15.
- ***Corcoran**—in Vatican slang, a purpurandus (504.17) is "one fit to be purpled," or made a cardinal. 504.20.
- Cordelia**—lost to her "cold mad feary father," Shakespeare's (q.v.) Cordelia returns to father-death-sea (Irish, *lear*); "old and old" Anna Livia (q.v.) does likewise at the end of FW when the Liffey (q.v.) crosses back to the sea.
- In *Ulysses* (190), Cordelia is identified with Finnuala (q.v.), lost daughter of Lir, the Celtic Neptune (q.v.): "Cordelia. *Cordoglio*. Lir's loneliest daughter." The phrase is from Thomas Moore's (q.v.) song, "Silent, O Moyle" (see *Letters*, III, 340–41; see also Lear). *Cordoglio* is Italian "sorrow"; the fate of Lir's children is one of the *Three Sorrows of Storytelling*

- (367.15). A wicked stepmother changed Lir's daughter into a swan (q.v.), condemned to fly over Moyle's leaden waters for centuries till the first Christian bell in Ireland broke the spell. Incredibly ancient, she was baptized, died. Nothing in Shakespeare parallels the long imprisonment of Lir's daughter, but in *The Faerie Queen* (II,x) Cordelia is taken by wicked nephews, "And ouercommen kept in prison long/Till wearie of that wretched life, her self she hong." This recension of Cordelia's story lies behind 627.31-32; "Ho hang! Hang ho! And the clash of our cries till we spring to be free." Ho Hang (q.v.) is the Yellow River, called "China's Sorrow," which has a way of springing free from its bed and beginning a new course. Compare 213.5-18 ("chayney . . . Hoangho, my sorrow . . . There's the Belle for Sexaloitez!") and note that almost immediately the washerwomen are changed out of their human form. See also 243.7,25-26; 245.6,8. Cordelia may be named in many a word expressing sorrow. Compare Lucia's (q.v.) long imprisonment.
- Corelli**—see Marie Mackay.
- Coriolanus**, Caius Marcius—Roman hero, treated by Plutarch, Shakespeare (q.q.v.). With Joyce, he signifies exile. 228.11; 354.33.
- Cormac MacArt** (see MacArty)—father of Grania (q.v.); see also MacCormack Ni Lacarthy. In James Macpherson's (q.v.) *Temora* he is father of Roscranna (q.v.). Cormac was high king of Ireland when Finn MacCool (q.v.) led the Fianna. See *Ulysses*, 650-51. 19.9; 329.18; 463.22.
- Corneille**, Pierre (1606-84)—French playwright. 173.2,20.
- Cornwall**—mostly Mark (q.v.) of Cornwall. Other possibilities: Cornwall, a British official in Dublin who was involved in a homosexual scandal; Cornwall, Regan's husband in *King Lear* (q.v.); Cornwallis, an Irish viceroy. +260.n.1—with Cromwell (q.v.).
- Cornwallis-West**, Mrs—the actress, Mrs Patrick Campbell (b.1865), became Mrs Cornwallis-West. By a second marriage, so did Winston Churchill's (q.v.) mother. Isolde (q.v.) was queen of Cornwall (see Mark). 157.33-34.
- Coreggio** (1494-1534)—Italian painter. 435.8.
- *Corriendo**, Miss Corrie—actress who plays Anna Livia (q.v.) in the "Mime." Italian *correre*, "to run"? 220.19.
- *Corrig**, Marcus of, 513.5.
- Corrigan**, D. J.—Irish doctor who discovered the ailment "Corrigan's Pulse." 214.23-24.
- *Corry**—maybe Robert Corry, a Dublin actor; see Mr Senn's article on Dublin theatres in *Wake Digest*. 140.2; +372.28—with Garryowen (q.v.).
- Corsair**—Byronic (q.v.) hero. All below may not be Byronic. 343.3; 444.27; 577.10; 600.11; 626.28.
- Corsican**—see Napoleon.
- Corsican Brothers**—Louis and Fabian Franchi in Dumas's novel, Boucicault's (q.v.) play. The brothers are identical twins, one good, one bad, who share each other's passions and pains. ?10.18; 305.16,17; 465.16; 561.6.
- Corti**, Gianni—madman of Trieste, who wrote threatening letters to Joyce in 1931. 310.13.
- Costard**—clown in *Love's Labour's Lost*. 464.30; 563.25.
- *Costello**, 132.13; 133.1-2; +135.29—with HCE, Howth (q.q.v.) castle; +254.25—with Adam (q.v.).
- Cothraige**—this was the Old Irish form of Patrick (q.v.), folk-etymologized into *mog cethrair* or "servant of four masters" (q.v.). I suppose this means Patrick must be the Ass (q.v.) who belongs to the Four. See Cotterick. See Mr O Hehir's note in *Gaelic Lexicon* on the P/K split.
- Cotterick**—Cothraige, Patrick (q.q.v.). 24.22.
- Cotton**, Edward—as Mr Philip Graham points out, a sergeant-major of the 7th Hussars, author of *A Voice from Waterloo*. +9.8—with Creasy, Boycott (q.q.v.); 130.26.
- Couhounin**—see Cuchulain. 35.32.
- *Courcy** de Courcy, 370.22.
- *Courtmillit's**, 567.11.
- Coverdale**, Myles—published the first printed complete English Bible, 1535. It contains William Tyndale's (1492-1536) translation of the Pentateuch. Tyndale, whose version fixed the style and tone of the English Bible, was betrayed and went to the stake for heresy near Brussels. +359.12—with Tyndale (see above in this entry).
- Coverley**, Sir Roger de—dance, character in *The Spectator*, as Mr Senn says. 554.4.
- *Cowley**—maybe the English poet, maybe Father Cowley of *Ulysses*, maybe Luke Tarpey (q.v.). +275.26—with Finn MacCool (q.v.); 378.16.

- ***Cox**—domestic cocks? See Coxon, Box and Cox. 66.23; 289.25.
- ***Coxon**—see Cox, Box and Cox, Caxons, Chimpden? At one time, HCE's (q.v.) middle name was Coxon (see *First-Draft*, 62). In most of the following references, Coxon is a horse. 39.9; ?289.25; +328.22—with Copenhagen (q.v.); 397.13.
- ***Coyle**—see MacCool? +210.21—with Jerry (q.v.; Jericho as at 150.20); +330.17—with Finn MacCool (q.v.); +370.21—with Twelve (q.v.).
- ***Coyne**—see "coyne and livery" in Webster. See Gorman, 137: "Coyne: Beauty is a white light./Joyce: Made up of seven colours./Coyne and religious landscape/"The blanket with the hole in the middle was not the dress of the ancient Irish but was introduced by the indecent Saxon." 16.31; 186.29; 313.17; 538.16; 579.16.
- Crabtree**, Lotta—19th-century soubrette. 62.34.
- Craddock**, 98.31.
- ***Craig**, 51.28; 95.34, 96.24; 210.14.
- Crampton**, Sir Philip (1771–1858)—Dublin surgeon who discovered in the eye of the ostrich a muscle that bears his name (162.32). He planted a famous pear tree in Dublin. The Crampton memorial was known as "The Pineapple" (see Apple) and was raised on the site of the Dublin Stone, which Olaf the White (q.v.) erected; its inscription, as Mr Hart has shown, is echoed at 132.30. ?+88.31–32—with Sir Philip Sidney, Philip Sheridan (q.q.v.); 204.36; 291.5.
- Cranly**—in *Portrait*. See J. F. Byrne. 275.27.
- Cranmer**, Thomas (1489–1556)—archbishop who helped Henry VIII (q.v.) maintain his claim to be head of the Church of England, character in *Henry VIII* (q.v.). 155.9.
- Crazier**—see Drapier. 104.26.
- Creasy**, Edward S. (1812–78)—author of *Decisive Battles of the World*. +9.8—with Cotton, Boycott (q.q.v.).
- Cregan**, Hardress—cruel husband in *The Colleen Bawn* and *The Lily of Killarney* (q.q.v.). 246.18.
- Cricketbutt** Willowm—William Grace (q.v.). See also Butt. 160.2–3.
- Crippen**, Dr—English murderer. 589.16.
- Crippled**-with-Children, Dropping-with Sweat—Eve and Adam (q.v.), after the fall. 102.29–30.
- Crispin** and Crispinian, Sts—Roman brothers, martyrs, patrons of cobblers. Agincourt was fought on St Crispin's day. 491.6; 618.34.
- Croce**, Benedetto (1866–1952)—Italian philosopher. 511.31.
- Crockard**—see Pollard, Croker.
- Crocus**—youth changed into yellow flower. +254.20—with HCE (q.v.); 546.35–36.
- Croesus**—last Lydian king, richest in the world. +231.18—with Joshua (q.v.); 564.5.
- Crofton**—character in "Ivy Day" and *Ulysses*. 507.2.
- Croker**, Thomas Crofton—author of *Fairy Legends of South Ireland*, etc., which includes "Three Pebbles on the Beach." See Pollard. Perhaps includes Boss Croker of Tammany (q.v.) Hall, who was given the freedom of Dublin in 1904. 197.30; 537.29.
- Crom Cruach** ("Bloody Croucher")—idol to whom the ancient Celts sacrificed children, overthrown by St Patrick (q.v.). Crom Cruach is linked with Cromwell (q.v.) because Cromwell wrote letters delighting in the slaughter of Papist babies at Drogheda. +22.14—with Cromwell (q.v.); +53.36—with Cromwell (q.v.); +388.2—with Mark of Cornwall; 539.11–12.
- Cro-magnon Man**—member of a race of the Old Stone Age. 20.7.
- Cromwell**, Oliver (1599–1685)—regicide, lord-protector of England. He planted protestants in Ulster, told the native Irish to go to "hell or Connaught" (an act of what is now called genocide, for Connaught is barren), sold Irish into slavery in Barbados, and boasted of butchering Irish women and children. His time in Ireland was long known as "the curse of Cromwell"; his soldiers were called "Oliver's lambs." The name "Oliver" (q.v.), as Mr O Hehir shows, is derived, like "Humphrey" (q.v.), from "Olaf" (q.v.). See also Gogarty. +9.2—with Guinness (q.v.); 10.31; +22.14—with Crom Cruach (q.v.); 39.7–8; 44.13, in music—with Olaf (q.v.); +45.3—with Olaf (q.v.); +53.36—with Crom Cruach (q.v.); 64.10; 66.6; 68.15; +73.33—with Oliver (see Roland); +74.4—with Oliver (see Roland); +76.26—with Old Knowell (q.v.); 88.21; 105.35; 116.32; 130.2 (see Wolves); ?132.22; 163.27; 206.35; 224.14; ?241.1; +260.n.1—with

- Cornwall (q.v.); 261.left margin; 299.9; 301.n.3; +319.27—with Olaf (q.v.); 322.30 (note "milestones" = Milton, q.v.), 34; 325.22; 343.30-31; +347.10,32—with William III and William Joyce (q.q.v.); 350.6; +353.16—with Oliver (see Roland), 34; +362.5—with Old Knowell (q.v.); ?381.18; +388.2—with Mark of Cornwall, Crom Cruach (q.q.v.); +420.36—with Stephen Dedalus, Wellington (q.q.v.); +422.31-32—with Old Knowell (q.v.); 455.8; 456.10; +499.23,28—with Old Knowell (q.v.); 500.6; +512.17—with Mark of Cornwall (q.v.), 539.11-12; +618.34—with Norwegian Captain; 621.18; 625.7.
- Cronus**—dethroned, castrated, killed his father Uranus, and was dethroned, killed by his own son, Zeus (q.v.), wielding the lightning. To the late Greeks, Cronus was a god of harvests and of time. The Romans identified him with Saturn (q.v.). 390.7; 415.21; 517.36; ?602.14.
- Crookedribs**—Eve (q.v.; see *Paradise Lost*, X, 884-85). 38.31.
- Crooker**—see Kreuger.
- Croona**—stream in one of the Ossian (q.v.) poems. 602.14.
- Cropper**, Rev. James—author of a pamphlet about a giant's grave (or Tomb—see Tom) at St Andrew's, Penrith. Miss Weaver (q.v.) sent the pamphlet to Joyce in 1926, "ordering" him to make her "one full length grave account" of Roderick O'Connor's (q.v.) tomb. FW I,i, fills the order. 5.23.
- Crosscann Lorn**—"Cruiskeen Lawn" (little full jug), Irish air. 89.10.
- Crosse and Blackwell**—English brand of preserves, etc. 448.8.
- *Crostitguns**—maybe Dublin's Cross Guns Bridge. 177.9.
- Crow**—see Raven.
- Crow**, Jim—contemptuous name for an American black. +360.4—with James (q.v.).
- *Crowbar**—alias adopted by Festy King (q.v.), perhaps suggesting the infamous "Crowbar Brigade." Reversed into Rabworc, it plays—in this piggy episode—on Irish *rab*, "hog," pron. "rob." See pig, Meleky. Crowbar refers back to 81.18,31 and the "croptakin" (see Kropotkin) who breaks furniture with a bar and goes to keep a "crowplucking" appointment (84.6).
- P. C. Robort (q.v.), the lawyer for the crown (q.v.) who prosecutes Festy King, is almost named "Crowbar" too. +86.7,13—with Rabelais (q.v.).
- Crowhore**, Croppy—probably Banin's *Crowhore of the Billhook and The Croppy, a Tale of the Irish Rebellion*. 229.12.
- Crowley**, Aleister—diabolist, associated with Mathers (q.v.), and briefly with Yeats (q.v.) in the Golden Dawn Society—see 99.1. +288.n.6—with Snake (q.v.).
- Crown**—listed under Stephen Dedalus (q.v.), for Stephen means "crown." It would be odd if Joyce didn't play with Malachy (see Mulligan), meaning "king," e.g., 86.7.
- Crozier**, David R.—Shem (q.v.) is meant. Shaun calls him "David" (q.v.) to his, Shaun's, Jonathan; he calls him "Crozier" because Shem is here Simon of Cyrene, who carried the Cross for Christ. There was a primate of Ireland named Crozier. 464.3.
- Cruden**, Alexander (1701-70)—author of the biblical concordance. He had a mania for removing graffiti from walls. 358.6.
- Crump**, Henry (fl.1382)—as Mr MacHugh says, a Cistercian of Wicklow who wrote against friars and was condemned for heresy. Joyce's library contained Ludwig Lewisohn's *The Case of Mr Crump*. 176.6-7.
- Crusoe**, Robinson—title hero of Defoe's (q.v.) novel and of an English pantomime (see Gunn). +65.15—with Peter Robinson (q.v.); +211.16—with Roger (q.v.); +243.31—with Monsignor Robinson (q.v.); 538.13; 619.24.
- Cuba**—Latin goddess who protects the lying down of children. 208.12.
- Cuchulain**—hero of the Ulster cycle of Irish myth. 35.32; 547.22.
- *Cucullus**—Latin hood, cowl, cuckoo. 248.16.
- Cuddy**—North Country name for an ass (q.v.). 20.27; +326.10—with Coleman; 555.12.
- Cullen**, Paul, Cardinal (1803-78)—archbishop of Dublin, bitter enemy of the Fenians, execrated at Christmas dinner in *Portrait*.
Father James A. Cullen, S.J., was the original of Father Arnall, the hell-fire preacher of *Portrait*. 33.2; 174.5; 200.3; ?203.12 (Lough Cullin in Mayo); +286.13,15—with Cullinan (q.v.);

- ?+385.1—with Colleen Bawn (q.v.); 440.9; 555.20–21.
- Cullinan, T.**—Cape colonist who acquired a rich diamond field. There are Cullinan diamonds in the British crown jewels. +286.15—with Cardinal Cullen and Betsy Ross (q.q.v.).
- Culmin** (“soft-haired”)—man in MacPherson’s (q.v.) *Temora*. 593.12.
- Culsén**—Danish-Norwegian for “MacCool”; see Finn. 310.32.
- ***Cumbilum**—Cumberland? Rupert (q.v.) became Duke of Cumberland. 88.28.
- Cumhal, Cummal, Comhal**—Finn MacCool’s or Fingal’s (q.q.v.) father, Mor-na’s husband. 73.35; 289.11; 295.12; 334.15, +.17—with ? Camille (q.v.); 449.35; ?498.30; +525.31—with Finn MacCool (q.v.); 599.25.
- Cunina, Statulina, Edulia**—as Mr Higginson says, Roman goddesses. The first presides over cradles. The second is the feminine form of the god to whom sacrifices were made when children were learning to stand. The third may be a mistake for Edulica, the goddess who supported weaned children with food. 561.9.
- Cunningham, Martin**—character in “Grace” (q.v.; see also *Dubliners*) and in *Ulysses*, where Sisyphus (q.v.) is his Homeric (q.v.) equivalent. His real name was Matthew Kane (q.v.). +387.28—with Merlin, Mark of Cornwall (q.q.v.; note “grace” at .34); 388.13; 392.3–4 (andrewmartins . . . coming . . . him); 393.5; +467.33—with Ancus (q.v.).
- ***Cunningham, Minxy**—probably wife of Martin Cunningham (q.v.); in *Ulysses* she is a problem drinker. 95.9; 433.19.
- Cupid**—Roman god of love (see Eros). 268.10; 284.14; 445.22.
- Cur**—see Carr, Hound.
- Curach**—Ossianic (q.v.) hero, killed by Swaran (q.v.). 131.25.
- Curer of Wars**—see Vianney. 440.10.
- Curie, Pierre** (1859–1906)—French physicist, who, with his wife, studied radioactive elements. 138.12.
- ***Curley, Connie**, 239.24.
- Curll, Edmund** (1675–1747)—English seller of mostly dirty books, a synonym for literary indecency. Pope (q.v.) put him in the *Dunciad*. +159.30—with Ass (q.v.).
- Curran, John Philpot** (1750–1817)—Irish lawyer, defended several United Irishmen, father of Sarah Curran (q.v.), author of “Mother Machree” (q.v.). 93.32.
- Curran, Sarah Philpot**—J. P. Curran’s (q.v.) daughter, betrothed to Robert Emmet (q.v.), subject of T. Moore’s (q.v.) “She Is Far from the Land Where Her Young Hero Sleeps,” wife of Major Sturgeon. In the hilarious drawing and quartering scene of *Ulysses* (301–5), she is plainly the original of lovely Sheila (q.v.) or Ireland. Her story is told again differently at FW 454ff. +210.30—with Sarah, Saar (q.q.v.); 623.19.
- ***Currens, Mrs**, 550.32.
- Currier, Master**—Shaun the Post (q.v.), as courier. 570.9–10.
- Curtise**—Mr Wilder says, the little hound of the Reynard (q.v.) cycle. 480.30.
- Cusack, Michael** (1847–1907)—founder of the Gaelic Athletic Association in 1884, the “Citizen” of *Ulysses*—see Polyphemus—a leading Fenian. +49.34—with Nicholas of Cusa (q.v.); 76.9; 85.30; ?+163.17—with Nicholas of Cusa (q.v.); ?288.n.5; 338.4 (“citizen soldiers” = members of the “Citizen Army” that rose in 1916); +550.30–31—with Thomas Cusack, Tamerlane, Tamlane (q.q.v.).
- Cusack, Thomas**—became first Lord Mayor (q.v.) of Dublin (q.v.), 1409. +550.30–31—with Tamerlane, Michael Cusack (q.q.v.).
- Cush**—son of Ham (q.v.), Ethiopia. 308.9.
- Cuthona** (“mournful sound of waves”)—heroine of the Ossianic (q.v.) “Conlath and Cuthona.” 190.30.
- Cuvier, Georges, Baron** (1769–1832)—French naturalist. 606.27.
- Cyclops**—see Polyphemus, Michael Cusack.
- Cymbeline**—title, character in Shakespeare’s (q.v.) play. See Imogen, Posthumus. 292.25; 607.10.
- Cynara**—of Dowson’s poem. Mr O Hehir points out, Dowson took his title from Horace’s “Ode to Venus” (q.q.v.). +236.2—with Cigarette (q.v.).
- Cypris**—Aphrodite (q.v.). 460.23; ?470.16.
- Cyril, St**—he and Methodius (q.v.) are the principal saints of the Eastern church. 159.30; 528.23 (lyric).
- Cyrus**—founder of the Persian empire. 263.7.
- Cythera**—see Aphrodite. 158.11.
- Czerny, Karl** (1791–1857)—Austrian pianist, composer of scales and exercises. 362.33.

D

Daedalus ("the cunning one")—fabulous artificer who built for Minos (q.v.) the labyrinth; see 19.20; 63.30–31; 579.8 (here reference is made to both "double axe" and "Wandering Rocks" whose "technic" is "Labyrinth"; 623.34). With his son Icarus (q.v.), Daedalus escaped the labyrinth, flying on wings of his own invention. Daedalus flew to safety and became patron of makers, but Icarus flew too near the sun, the wax in his wings melted, and he fell into the sea and drowned. At a later time, Daedalus did in his nephew, Perdix (q.v.), lest he surpass him as a maker. Ibsen's Master-builder (q.q.v.) is also murderous to young males, and in FW I don't suppose Daedalus is absent from any Master-builder reference. The word "cunning" (one of Stephen Dedalus', q.v., allowable weapons) I would expect to find often synonymous with Daedalus, but I am sure of it only at 120.4–5; "a word as cunningly hidden in its maze [French *dédale*] of confused drapery . . ." I think it likely that "Daedalus" is hidden cunningly all over FW, and will be but slowly unraveled.

A couple of years ago I found "Do tell us" at 101.2 and, because I was uncertain of it, planned to put it in *Census III* as: ?+101.2—with Tellus(q.v.). Now I learn from OED that *daedala tellus* is a famous phrase of Lucretius (q.v.), meaning the earth is full of works, is varied, adorned. My qualms have not been stilled about 528.15: "How is this at all? *Is dads* the thing . . ." Here we have the contiguous and mixed up syllables dad-all-is. Any d-d syllables must, I fear, be suspect.

Daedalus references are rather rudely mixed with references to Stephen Dedalus (q.v.) and his family. I just don't have enough information to make proper distinctions.

Daer—cricketer. 584.7.

***Daganasnavitch**—Dagon (q.v.)? 278.23.

Dagda—the Zeus (q.v.) of the Irish gods, father of Aengus (q.v.). 248.4; 385.34; 596.2.

Dagobert (d.639)—Frankish king who seems to have worn his clothes back to

front (see *Erewhon Revisited*, Chap.III). 35.12; 274.29; 394.18.

Dagon—god of the Philistines, half man, half fish. 68.27 (with M. Gonne?); 278.23.

Daguerre, Louis Jacques (1789–1851)—French inventor of the daguerreotype. 272.29; 339.23.

Daisy—see Maggies.

Dalems, Misses Celana—as Mr Knuth shows, Malay for "underpants." 350.3; 351.29–30.

Daleth—4th letter of the Hebrew alphabet, meaning "door." 20.17.

Dalkey, King of—"His facetious Majesty, King of Dalkey, King of Mugleins . . . Sovereign of the Illustrious Order of the Periwinkle and the Lobster." He was a figure in an 18th-century burlesque ceremony, which the English suppressed and the Free State revived. 87.25–26; 616.11.

***Dalough**, St.—St Kevin (q.v.) of Glendalough and St Doolagh? 39.9.

D'Alton, John (1792–1867)—Irish historian, author of *Memoirs of the Archbishops of Dublin, History of the County of Dublin*, etc. 19.9; +572.36—with John Dalton (q.v.).

Dalton, John (1766–1844)—English chemist who gave his name to a kind of color-blindness. Mrs Yoder suggested his connection with D'Alton (q.v.). 248.22; +572.36—with John D'Alton (q.v.).

***Daly**, Warden—*Ulysses*, 757: "worse and worse says Warden Daly." 526.20.

Daly's—Dublin club, founded 1750. 42.35.

***Damester**, Gamester, 283.n. 2.

Dammen—maybe the father of Ferda in *Fingal* (q.v.). 243.12.

Damon of Syracuse—Pythagorean (q.v.), celebrated for his disinterested friendship with Pythias. 103.8 (nomad); 350.13; 374.22; 578.34.

Dan—eponymous ancestor of the Danes (q.v.). Some of the following may refer to Daniel, Dana, Daniel O'Connell (q.q.v.), or another. ?+44.12—with Dunlop (q.v.); 102.8; 139.22; 162.16; +192.21—with King Hamlet (q.v.); 199.14 ("good day" is *dober dan* in Slovenian and *dobar dan* in Serbo-Croatian); 237.18; 330.6 (cf. 348.19);

- +347.29—with Swift (q.v.) +348.19—with O'Donough (q.v.); +355.21—with Saladin (q.v.); 377.35; 378.1; 466.20; ?+478.20,23—with Odin (q.v.); 518.23; 523.17; 604.13.
- Dana** or **Danu**—Irish goddess of death and fertility, great mother of all the gods of the Tuatha Dé Danaan (i.e., "People of Dana"). In FW she is not always distinct from Dan, Dane, Daniel O'Connell (q.q.v.). See also Ana, Anna Livia. +7.12—with O'Connell (q.v.); ?14.20; 15.16; 79.15; +94.14—with Danaides (q.v.); +181.6—with O'Connell (q.v.); ?255.15; 381.6; +386.22—with O'Connell (q.v.); +392.30—with O'Connell (q.v.); +435.15—with Dannyboy, Daniel (q.q.v.); 541.19; +549.1—with O'Connell (q.v.); and the Danish order of merit, the *Dannebrog*.
- Danaides**—50 daughters of Danaus, 49 of whom murdered their husbands, sons of Aegyptus (q.v.). In Hades they have everlastingly to pour water through sieves. See Dana? 94.14.
- *Dandyforth**—G. R. Sims wrote a play, *The Dandy Fifth*. 473.10.
- Dane**—Danes are usually Danish kings and invaders of Dublin. Hamlet (q.v.) was one of these. See Dean, Dayne, Dan, Dana.
- *Danelly**—Donnelly? 379.36.
- Danelope**—Dunlop, Penelope (q.q.v.). 359.14.
- Dangerfield**, Giles—name by which Archer (q.v.) is known in *House by the Churchyard* (see LeFanu). 80.8.
- Daniel**—in the book of Daniel, he was put in a lion's den and not eaten. See Susanna, Dan, O'Connell. +72.34—with Abel (see Cain); +160.18—with David Jones, Jonah (q.q.v.); 350.29,31; 354.3; 361.23; +435.15—with Dana, Dannyboy (q.q.v.); +468.33—with O'Connell (q.v.); +541.16—with O'Connell (q.v.).
- *Danis**—St Denis (q.v.)? 336.3; 617.6.
- D'Annunzio**, Gabriele (b. 1863)—Italian poet, novelist. 445.26.
- Dannyboy**—words sometimes sung to "The Londonderry Air"; "O Danny boy, the pipes, the pipes..." 51.33; +303.12—with O'Connell (q.v.); +435.15—with Daniel, Dana (q.q.v.).
- *Dannyman**—sinister hunchback, informer in *The Colleen Bawn* (q.v.). At *Ulysses*, 626, the word is used in informer context. See Dana, Dan. +14.20—with Dana (q.v.); 621.7.
- Dante** Alighieri (1265–1321)—Italian poet, author of *The Divine Comedy*; also Mrs Riordan (see Conway) for *Portrait*. See also Beatrice, Rachel and Leah, Ugolino, Galeotto. Joyce's story "Grace" (q.v.) uses Dante's story as *Ulysses* uses Homer's (q.v.). 13.11–12; +47.19—with Suddhodana (q.v.); 59.5; 89.29; +105.10,18—with Dantsey (q.v.); 116.29; ?162.24;205.2; 220.7; +229.4—with Daunt (q.v.); 233.30; 238.3; 251.23–24; 269. left margin; 295.27; +337.30—with Donn, Teague (q.q.v.); 340.29; 344.6; +373.32—with Daunt (q.v.); 440.6; ?510.3; 539.6; ?566.11 ?583.3.
- Danton**, Georges Jacques (1759–94)—French revolutionary. +81.7—with Hermes (q.v.).
- *Dantsey**—maybe Edward Dantsy (fl.1424), bishop of Meath, deputy to the viceroy. +105.10—with Dante, Dane, Dan? (q.q.v.). .18 (Dansh, I).
- Daphne** (Greek "laurel")—see Laura. By Ovid's (q.v.) account, Daphne was pursued by Apollo (q.v.), saved when she prayed to her father, river Peneus, to turn her into a laurel tree (q.v.). Rivers come to witness Daphne's metamorphosis as they come to Anna Livia's (q.v.) gift-giving (209.30ff). Joyce translates classic Daphne into *mavrodaphne* ("black laurel"), a modern Greek wine. 203.30; +406.25—with Mab, Rhoda (q.q.v.); 556.18.
- Da Ponte**, Lorenzo (1749–1838)—Mozart's (q.v.) librettist, taught Italian at Columbia, introduced Vico (q.v.) to America. 178.24; 410.14; 493.29; 578.25; 580.1.
- *Daradora**—Floradora? 434.7.
- Darantière**, Maurice—printed *Ulysses* in Dijon, 1922, as Mr Halper points out. Darantière is the last name in *Ulysses*. +123.4—with St Maurice, Mauritius (q.q.v.).
- D'Arcy**—Lord Mayor (q.v.) of Dublin (q.v.). See James Darcy? 543.20.
- *Darcy**—hero of *Pride and Prejudice*? Roger d'Arcy, 14th-century viceroy? 289.30; 333.8; 405.5.
- *Darcy** (or d'Arcy), James—seems to be Shem (q.v.). See James and John. ?543.20 (see D'Arcy, Lord Mayor); 587.4,5,19,24,30,35; 588.6,13.
- Dargan**—contractor who built the Dublin to Kingstown (q.v.) Railway, first in Ireland. 340.32.
- *Dariou**, Lou, 257.7; 352.31.

- Darius**—6th-century Persian king, defeated at Marathon. +113.4—with Marias (q.v.); 138.27; ?257.7; 307.left margin.
- Dark Man**—see Black Man.
- Darley**, George (1795–1846)—Dublin-born poet. See Dermody. Darley was a Lord Mayor (q.v.) of Dublin (q.v.). 137.3.
- Darthula**—Macpherson (q.v.) heroine. She is roughly Deirdre (q.v.). 329.17.
- Darwin**, Charles (1809–82)—English naturalist, author of *The Origin of Species*. +252.28—with Charles Edward Stuart, Parnell (q.q.v.); +504.28—with Charles Edward Stuart, Parnell, Erasmus Darwin (q.q.v.).
- Darwin**, Erasmus (1731–1802)—English writer on evolution and poet. +504.26–28—with Erasmus Smith and Charles Darwin (q.q.v.).
- Dasent**, Sir George (1817–96)—translator of the *Prose Edda*, etc. 578.14.
- Dash**, Sam—18th-century Master of Revels at the balls at Dublin Castle. 210.26.
- *Dashe**, Miss, 523.21.
- Dathi**—last pagan king of Ireland. He was struck dead by lightning when crossing the Alps. 274.5.
- *Dattery**, Mrs, 550.32.
- Daunt**, William Joseph O'Neill (1807–94)—Irish novelist and historian, doubles with Dante (q.v.). 229.4; 373.32.
- *Dauran's** lord (Sniffpox)—Doran? 60.33.
- Daurdour**—God in Bog Latin. 238.35.
- Dave**—David Garrick (q.v.). 134.11.
- Dave** the Dancekerl—David (q.v.) who danced before the Lord (2 Samuel, 6). David is Shem (q.v.). Joyce also was a dancer—see James. 462.17 and after.
- *Daventry**—Mr Atherton suggests that Daventry was a British broadcasting station, easily heard in Paris in Joyce's time. 244.2.
- *Daveran**, 146.8.
- David** ("beloved") and Jonathan ("God has given")—a type of loving friends. "The soul of Jonathan was knit with the soul of David and Jonathan loved him as his own soul" (1 Samuel, 18). In FW Shem and Shaun (q.v.) are knit perhaps, if not exactly loving. Shaun-Jaun-Jonathan blends into Swift (q.v.), while David, by way of the Welsh St David, becomes Taff (q.v.). 3.10 (taufauf—see Taff), +.12—with Nathan, Joseph, Swift (q.q.v.); 8.23 (here a Welsh soldier opposes Goliath, q.v.); 70.14; +172.24—with Brother Jonathan (q.v.), .26; 192.22; +391.28—with Davis (q.v.); 412.5; +434.27—with Adonis, Jones, Jonah (q.q.v.), +.28—with David Copperfield, Jonah (q.q.v.); 451.19; +454.9—with Jaun, Haun (q.q.v.); +462.8—with Shaun, Swift (q.q.v.), .17 (see Jamb's), .28—with Jaun, (q.v.), .30; 463.27,36; 464.3 (see Crozier), +.36—with Michael Davitt, French Devil, Basil French (q.q.v.); +489.30—with Davitt (q.v.); 494.23; 557.10.
- *Davies**—see *Letters*, II, 439, where Joyce mentions the English Players giving a play by Davies (otherwise unidentified). 391.28.
- Davis**, Thomas (1814–45)—Irish nationalist, a poet of *The Nation*. +391.28—with David (q.v.).
- Davitt**, Michael (1846–1906)—Fenian, landleaguer. He was always in and out of prison or Australia. Both references double with David (q.v.). +464.36—with French Devil (q.v.); 489.30.
- Dawson**—Lord Mayor (q.v.) of Dublin (q.v.). 496.2.
- Dayne**, Edmund—narrator of George Moore's (q.v.) *Confessions of a Young Man*. Ulick Dean (q.v.) is the name Moore gives Yeats (q.v.) in *Evelyn Innes*. See Dane, Dean. 79.35; 593.2,11 (bis).
- DD**—see MD.
- *Deacon**, Daddy—"Old Daddy Dacon/Bought a bit of bacon/Put it on a chimney pot/For fear it would be taken." See Cadenus? Lewis Carroll (q.v.) was a deacon. 257.14,21; 261.31; 339.3; 348.23.
- Dean**—which the Irish pronounce "Dane" (q.v.), is Swift (q.v.), who was Dean of St Patrick's (q.v.), Dublin, and is Prince Hamlet (q.v.); he and Swift were both cold to their young women and were both mad. ?180.13; ?182.18—with Sardanapalus (q.v.); +211.2—with Draper (q.v.); +221.32—with Prince Hamlet (q.v.); +248.26—with King Hamlet (q.v.); ?+254.23—with Sardanapalus (q.v.); +287.18—with Prince Hamlet (q.v.); +288.19—with Prince Hamlet (q.v.); 291.n. 4; 366.24; 368.21; +385.16—with Prince Hamlet (q.v.); 413.10; +438.14—with Gladstone (q.v.); +452.2—with Prince Hamlet (q.v.); 460.31; 485.3; +494.19—with Ibsen, Snake (q.q.v.); +550.27—with Draper (q.v.); +562.30,32—with Prince Hamlet (q.v.); +594.27—with King Hamlet (q.v.).
- Dean**, Thomas—18th-century Dublin architect. 552.11.

Dean, Ulick—see Edmund Dayne, +337.36—with Dunn, Budd, Butt (q.q.v.).

Deasy, Mr—schoolmaster, Nestor (q.v.) in *Ulysses*. 386.35.

Dea Tacita or **Acca Larenta**—worshipped at Rome on Dec. 30 when offerings were made to the dead. Plutarch says there were two *Laurentas* (see *Loretto*): one, a mistress of *Hercules* (q.v.); two, the foster mother of *Romulus* and *Remus* (q.v.) 213.30.

***Deblinite**, Philip—one of the Four (q.v.). 160.27–28.

Debora (“bee”)—Israelite heroine who encouraged the people to defeat *Sisera*. 415.4.

***De Burgh**—family name of the earls of *Clanrickarde* (q.v.). +623.23–24—with *Struldrugs* (q.v.).

Debussy, Claude (1862–1918)—French composer. 234.3.

Declan, St—see *St Ailbey*. +484.23—with *Ciaran* (q.v.).

Decuma—see *Parcae*.

Dedalus, Simon—father of *Stephen Dedalus* (q.v.)—see also *John Joyce*. Simon is a false *Ulysses* (q.v.). Is he also a false *Daedalus*? 52.1 (refers to Simon as sharpshooter, *Ulysses*, 607–608); 408.20 (see *Ulysses*, 257).

Dedalus, Stephen—the *Icarus*, *Hamlet*, *Telemachus*, *Orestes*, *Satan*, *Apollo* of *Ulysses* (q.q.v.) and *Portrait of the Artist*. Stephen means “crown”; *Daedalus* (q.v.) means “cunning one.” There is a formal or rhetorical pathos in the gap between the seedy young man and the illimitable pretensions that his name makes to royalty and to the production of supreme artifacts. In *FW*, Stephen is the equally seedy *Shem* the Penman who is accused of having written *Dubliners*, *Chamber Music*, *Exiles*, *Ulysses*, and is writing or forging *Work in Progress*.

“The Dead” (see *Dubliners*) is an artifact of *Stephen Dedalus*; and in *FW* every “dead” (also “deed,” “did,” “dod,” and all permutations of “d–d”) is likely to name *Dedalus*; for, as *Wyndham Lewis* (q.v.) was at pains to prove, *Stephen Dedalus* and the whole of *Ulysses* were “dead stuff.”

Dedalus mixes into the vast, intractable, portmanteau theme of *Alice-a lass-alas-a las* (Greek “stone”), some of

which is confusingly listed below. This is a theme which defeats the *Census* method. +29.3 (*deadlop alose*)—with *Alice*, *Lewis Carroll*, *Wyndham Lewis*, *Lucia Joyce*, *Anita Loos*, *Perdita*, etc. (q.q.v.—see also *Floh*, *Luse*, *Dunlop*; +29.27–28 (*shide*, *adi* and *aid* ... *sethulose*)—with *Seth*, *Ulysses* (q.q.v.); +40.12—with *Punch* and *Judy*, *Mr Dooley* (q.q.v.); +43.32—with *Parnell* (q.v.); Ireland’s uncrowned king. *Joyce* identified himself with the flute—see *Letters*, I, 277). +57.26–28 (*dodgsomely* ... *dewed* ... *tata* ... *Alys* ... *looser*)—with *Lewis Carroll*, *Alice*, etc. (see 29.3 above for the same kind of crazy stuffed portmanteau); 86.7; +101.2 (*Do tell us*)—with *Tellus*, *Talos*, *Daedalus*, *Othello* (q.q.v.); this classical tag is explained under *Daedalus*); 108.21 (*Russian da da* = yes yes); 152.25; +165.4 (*dead* ... *cluse*)—with *Lucia Joyce* (q.v.); +169.13—with *Parnell* (q.v.); +179.17–26 (*diddies* ... *dedal* ... a loose past ... *usylessly*)—with *Ulysses*, *Proust* (implied here and elsewhere by “lost past”), etc. (see note 29.3 above); 192.11; 201.3 (*Listen* ... *listening?* Yes, yes! *Idneed*); 211.4; 230.24; +239.3, 5—with *Satan* (q.v.); 252.15,33; +271.3 (*da*, *da* ... *Jeallyous*)—with *Julius Caesar*, *Alice*, etc. (q.q.v.); +289.30—with *Parnell* (q.v.); +294.16–17 (*doomed* ... *alas* ... *Bigdud dadder*); +295.26–27 (*indeed* ... *accomplasses*)—see 29.3 above; 299.n. 4 (see *Doodles family*); 337.29–30 (see *Doodles family*); +360.27 (*Carolus! O indeed*)—with *Lewis Carroll*, *Alice*, etc. (q.q.v.); +385.16—with *Parnell* (q.v.); 388.1; 390.17–18 (refers to story of *Daedalus* and the conch shell); 421.3 (see *Doodles*); 439.13 (*grandad’s lustiest*); 463.26; ?474.19; 503.33; +528.15–17 (*all? Is dads* ... *Alicious*)—with *Alice* (q.v.); +550.6—with *James Stephens* (q.v.); 610.11–12; +621.3 (*lausafire* ... *lost* ... *book of the depth*)—with *Lucifer*, *Sea*, *Lucia* (q.q.v.). These namings of *Daedalus-Dedalus* I can multiply by a hundred and that would not be the end of them.

Dee, John (1527–1608)—English astrologer, necromancer, mathematician; translated *Euclid* (q.v.). +299.21—with *Delta*, *O’Dea* (q.q.v.).

Deer—in “The Shade of *Parnell*” (q.v.)

- Joyce says C.S.P. at the end of his life went from country to country, city to city, of Ireland "like a hunted deer." Joyce identifies himself with the deer in "The Holy Office." St Patrick (q.v.) was saved from death when his enemies saw him as a deer, not a man; and he wrote a poem, "The Lorica" or "Cry of the Deer," which is quoted at FW 500.14–16. See Patch White.
- Deever**, Danny—subject of Kipling's poem. He shot a sleeping comrade. 352.27.
- Defoe**, Daniel (1660–1731)—English author of *Robinson Crusoe*, *Moll Flanders*, *Roxanna*. Joyce lectured on Defoe in Italian in Trieste in 1912 or 1913—see Mr Prescott's translation, *Buffalo Studies*, 1964. Any "the foe" or "and foe" can name Defoe. I've given a few that seem possible. ?+30.11—with Howth (q.v.); ?273.6; ?316.24; ?324.1; ?354.7; ?394.15; 543.19.
- Degrena** ("sunbeam")—daughter of Cairbar in *Fingal* (q.v.). 228.18; ?267.13; ?607.24.
- Deirdre**—the Irish Helen (q.v.), subject of plays by Synge and Yeats, a novel by Stephens (q.q.v.). See Darthula. 344.32; 449.8.
- Dekker**, Thomas (1570–1641)—English playwright, author of *The Shoemaker's Holiday*. +620.7—with Van der Decken (q.v.).
- Delacroix**, Eugène (1798–1863)—French historical painter. 376.7.
- ***Delandy**—*delenda est Carthago*. 64.3.
- Delaney**, Patrick—the Phoenix (q.v.) Park assassin who testified against Parnell (q.v.) at the Parnell Commission—see Carey, Thomas Burke, Pigott. Mrs von Phul suggests, also, Swift's friend, Dr Patrick Delaney of Delville. Maybe also William Delaney, S.J., president of University College, Dublin, who objected to "The Day of the Rabblement" and "Drama and Life." 43.33; 83.24; 84.8.
- Delba**, Madame—Melba and Delta (q.q.v.).
- ***Delaney**—Irish town. 334.8.
- Delia**—Artemis (q.v.), who was born on Delos. In FW Delia is identical with the goddess, with Delia Bacon and Biddy Doran (q.q.v.). Nora Joyce (q.v.) had a sister, Dilly; in *Ulysses*, Stephen Dedalus (q.v.) has a sister, Dilly. +8.28—with Anna Livia (q.v.); ?116.30–31; 147.11; 180.5–6 (Deal Lil); ?206.24; 208.29; 244.24; 266.1; 336.29; +349.22—with Isabella la Católica (q.v.); +359.28 (bis), .29—with Philomela (q.v.); +415.2 (see Delia and Peona); 432.21; ?475.9; ?540.6; 596.28; ?615.4 (and *illyrical*).
- Delia and Peona**—Delia (q.v.) is the Moon (see Artemis) and Peona is a loving shepherdess in Keats's "Endymion." 415.2.
- Delilah**—caused Samson's (q.v.) downfall (Judges, 26). 67.33; 523.16.
- Delimata**, Bertha—married name of Joyce's niece. 221.24–25.
- Della** Porta, Giovanni Battista (1538–1615)—Italian natural philosopher and playwright. His works include *l'Due Fratelli rivali*. See Fig. 9.35–36.
- ***Delph**—see Philadelphian.
- Delphin**, Grusham, Real Hymernians—Mr Tindall says, three Dublin hotels: the Dolphin (q.v.), Gresham, Royal Hibernian. Also Finn, Sham, Hymen (q.q.v.), I suppose. 376.11–12.
- Delta** or triangle or Δ (see Signs)—Anna Livia (q.v.) in a not-virgin state. Anciently and modernly Δ = the female and/or vulva and in Buffalo workbook B.1 is: "delta = pubic Δ ." Joyce also used Δ to indicate FW I, viii (see *Letters*, I, 241, etc.). Greek Delta comes from Hebrew *Daleth* or "door"—see 20.17—and many or all "door" instances may refer to it. Delta and Daleth as the numeral 4 seem not to be significant. D begins Dublin (q.v.). 19.13; 119.19–21; 140.8,9,10,15,21,27,36; 194.23; 196.1–3 (shape of lines); 197.22; +200.9—with Melba (q.v.); +210.7—with Altoid's (q.v.); 221.13; 229.23–24; 278.left margin; 286.19–20, 21–22; 287.1,4 ; 292.11,12 (dots); 293.(figure), 12–13; 297.24, 27; +299.21—with Dr Dee, ?O'Dea (q.q.v.; and God); 318.13; 465.3; 492.8–9; 568.32; 600.6; 614.25; 623.35; 626.31.
- Delys**, Gaby (1884–1920)—French revue artist. 184.27; 351.23; 379.17–18.
- ***Demaasch**—partly Joseph Maas (q.v.). 491.15.
- ***De Mellos**—Greek "melody"? 533.16–17.
- Demerara**—Gladstone (q.v.) and/or his father, "a rich slave owner in Demerara who made two million francs from the sale of human flesh." See "The Shade of Parnell" (q.v.). According to Mr Ather-

- ton, "demerara" is brown sugar, used in English coffee. 334.5.
- Demeter** and Persephone—known as "the two goddesses." See Persephone, Kore. 508.31.
- ***Demetrius**—the character in *A Midsummer Night's Dream* makes some sense in context, but see Atherton, *Books*, 245. 319.5; 514.23
- ***Demidoff**—some member of the Russian family of Demidov. 329.23.
- Demiurge**—for Plato (q.v.), the subordinate god who created the world. Marcion (q.v.) and other heretics identified the Demiurge with the Devil (q.v.). 149.21.
- Demni**—Finn MacCool's (q.v.) name as a child. ?288.13; 376.16.
- Democritus** (b.460)—Greek philosopher. 551.31.
- Demosthenes** (384–322 B.C.)—Attic orator and statesman. 542.18.
- Dempsey**, Jack—American heavyweight champion. +319.36—with Humpty (q.v.). 466.26.
- Denis**—"Denis Don't Be Threatening," the air to which Moore's "I've a Secret to Tell Thee" is sung. +248.26—with Dean (q.v.); 361.10.
- Denis**, St—patron of France. Decapitated in 280, he is represented carrying his head in his hands. Denis is the French form of Dionysus (q.v.). 43.30; 316.36; 336.3; 378.1; 492.2 (Sandy nice); 617.6.
- Denmark**—see Dane, Dean, Dan, Hamlet, Mark, Penmarch.
- De Quincey**, Thomas (1785–1859)—English writer. 285.n. 6 (see Seven).
- Derby**, Ferdinand Stanley, 5th earl (1559–94)—as Baron Strange, he was patron of Strange's Men, an Elizabethan theatrical company for which Shakespeare (q.v.) may have acted. See King's Men, Queen's Men.
- Derby**, William Stanley, 6th earl (1561–1642)—Shakespeare pretender. 39.32; 180.15 (bis); 351.2–3; 473.9.
- Dermody**, Thomas (1775–1802)—Irish poet. See Darley. +137.3—with Dermot (q.v.).
- Dermot** ("of the love spots") and Grania (see MacCormack Ni Lacarthy)—subjects of a prose tale in the Fenian cycle. Dermot is Finn MacCool's (q.v.) nephew and his best fighter (compare Tristan, Lancelot). Grania is about to be married to Finn, but when she claps eyes on Dermot, she falls in love, feeds Finn drugged wine, insists Dermot elope.
- After his drugged-drunken fall, Finn rises and gives chase, but—after a long series of adventures—the lovers win to safety. Years later, Finn speaks fair, gets Dermot to go hunting, causes a magic boar to kill him. Finn marries Grania; the Fenian soldiers laugh at them.
- The story's skeleton is esthetically satisfying. Unlike Arthur and Mark (q.q.v.), but like Ulysses (q.v.), Finn is a father figure who triumphs. Like Tim Finnegan (q.v.), Finn falls by drink (see Whiskey) and rises to prove he is not dead. FW steadily mixes Finn's aborted wedding feast with Finnegan's wake.
- Grania, often "Granny," is young and old in FW, like Cathleen Ni Houlihan (q.v.) in Yeats's play. Like Grace O'Malley (q.v.), Grania is a kidnapper of young males whose natures she alters.
- Mr O Hehir points out: in Irish, *Diarmaid* denotes a typical Irishman (like Paddy or Teague in English); *Diarmaid* is anglicized as Jeremiah, Jerome(q.q.v.), Derry becomes Jerry (q.v.).
- In FW Dermot-of-the-love-spots is linked (or deliberately mistaken for) Dermot MacMurrough (q.v.), and in this context Grania becomes not Dermot's sweetheart but his daughter, Eve MacMurrough (q.v.).
- +7.6—with Grace O'Malley, .9; 21.14, +.21—with Grace O'Malley (q.v.), .27–28,31 (love-spots . . . redtom); +22.12—with Grace O'Malley (q.v.), .18 (dom ter), .23 (bis); 58.11; 68.6,10, +.14—see Dermot and Eve MacMurrough (q.q.v.); ?+94.1—with Gretta Greene (q.v.); +105.3 (by implication, doubles with Sarah; see Abraham); +125.6,8—see Dermot MacMurrough (q.v.); +137.2 (see MacCormack Ni Lacarthy), +.3—with Darley, Dermody (q.q.v.); 146.27,29,30; ?195.4; ?199.9; ?+212.10—with Gretta Greene (q.v.); 232.19–20; 291.24; 291–92; 299.10–11; ?301. n. 5 (see Grunny Grant); 306.28; 369.31; 375.29; +376.1 (see MacCormack Ni Lacarthy), .30–31 (see Rowley the Barrel); +417.21—with Robert Emmet (q.v.); +495.18 (see Auburn); 513.27,28; 571.4,8,9,13,15; ?580.20 (see Grunny Grant); 601.8; 602.10–11 (see Rowley the Barrel).
- ***De Razzkias**—Reszke (q.v.)? 81.34.
- ***Derry**, Chelly—see Terry and Kelly. 58–59; 484.33.
- Descartes**, René (1596–1650)—French

- philosopher and mathematician. 127.25 (*birthdays cards*); 269.n. 2; 301.25; 304.27–28 (reborn . . . *cards*); 437.8.
- Desdemona**—heroine of *Othello* (q.v.). 281.17 (see *Venus*).
- Désossé**, Valentin—dancer (*désossé* = limp, flabby) painted by Toulouse-Lautrec (q.v.). 415.11.
- D'Esterre**—gunman sent by the Orange Corporation of Dublin to shoot O'Connell (q.v.) in a duel. O'Connell killed him. 52.29–30.
- Destiny**, Man of—Shaw's (q.v.) play about Napoleon (q.v.). 162.3; 334.7–8.
- Deucalion** and Pyrrha—sole survivors of the flood that Zeus (q.v.) loosed on wicked mankind. To restore their race, they threw the bones of their mother (stones) over their shoulders. See Noah, Líf, Ask. Joyce called Anna Livia (q.v.) "the Pyrrha of Dublin." 20.32 (French war-dance); 179.9–10; +197.3—with Wellington, Duke Humphrey (q.v.); 199.21,35; ?209.31; 244.17,18; ?288.22; +367.20—with Jukes, Duke, Perry (q.v.); ?516.15; 548.2,28 (bis); 583.12.
- Deusdedit**—two popes—see *Baggot*. 153.28.
- Deva**—Latin name for Chester and its river, now the Dee (see *Delta*?). Sanskrit for "heavenly," signifying minor good deities. In Persian, minor evil deities. De Valera (q.v.)? D.V. = God willing. +287.1,4—with *Devil* (q.v.); 614.25.
- De Valera**, Eamon (1882)—Irish politician, nicknamed "the long fellow"; see H. W. Longfellow; see Andrew Cass, "Childe Horrid's Pilgrimage" (*Envoy*, 1951). 41.12–13; 51.13; 82.13,17 (see *Ned*); 257.8; 261.n. 2; 268.n. 6; 287.1,4 (see *Deva*); 314.28; 342.11; 473.8; 478.23; 543.2; 614.25 (see *Deva*); 626.31,33.
- De Vere**—see *Oxford*.
- Devereux**, Gipsy—Bryonic soldier in *LeFanu's* (q.v.) *House by the Churchyard*. He loves pure Liliás Walsingham (q.v.), courts her beside the Liffey (q.v.), makes an extended comparison of girl and river; but his was a tarnished life and Liliás dies of grief instead of marrying him. See *Lily*. 563.20.
- Devil**—generic name for a spirit of evil, especially for the supreme spirit of evil, foe of God and man. The word "devil" derives from the Greek "to slander"; originally it meant to throw across, let fall, fall. By Joyce's steady punning—see below—we learn what we knew al-
- ready: Dublin is a city much like Milton's (q.v.) *Pandemonium*.
- I do not know that "Devil" in *FW* is used distinct from Satan, Nick (q.v.), but I list it separately because, now we have (or sometimes have) Mr Hart's *Concordance* and can possess ourselves of all too many references to famous men, my entries become unwieldy. See also Snake, Ahriman, Antichrist, Mahan, Apollyon, Beelzebub, Belial, Loki, Lucifer, Mammon, Mephistopheles, Moloch, Sammael, Ondt. +3.23–24—with *Dublin* (q.v.); 24.15 (*dhoul* = Irish "devil"); 27.8; 28.4; 47.23; 51.34; 56.21; ?63.7 (fender); +72.34—with *Dublin*, Abel, Daniel (q.v.); 89.2; +102.17—with *Snake* (q.v.); 113.29; 134.7 (bis); ?142.23; 147.2; 149.6,7; 167.25; 172.21; ?174.8; 178.35; 183.33; 194.15; +196.11—with *Phoenix* (q.v.), 15; ?197.20; 204.15 (place in *Wicklow*); 205.10; 222.25 (see *Dublin*, ?*Dove*), 31 (Irish "devil"); 223.26; 224.24,26 (*fand* = Norwegian "fiend", also Irish goddess—see *Fand*); 227.22 (*Devil's Punch-bowl*, place in *Ireland*); 240.24; (*Ger. Teufel*); +243.22—with *Dublin* (q.v.); 246.28; 251.12; 252.34; 261.left margin see *Sweeny Tod*); 268.n. 6; +270.15—with *Ger. schlangder*, "snake" (q.v.); 273.left margin (*Ger. boser* = *Feind* = *Devil*), n. 6; 274.21; +281.17—with *Desdemona* (q.v.), n. 3; 282.25 (*Nor. "devil"*); 285.n. 3; +287.1—with *God*, 4—with *Deva* (q.v.); +289.19—with *Snake* (see 270.15 above); +293.12—with *God*, *Dublin*; 297.22; 300.4; 303.n. 1; +314.1—with *Eiffel* (q.v.), 5,28; 315.28 (see 224.26); 329.3; 345.33 (see 273.left margin); 346.6; 364.25; 365.2; 408.18; 417.32; 424.3; 434.25; 439.5; 457.10–11 (*Devil a . . . hair*)—?with *De Valera* (q.v.); 463.29; +466.19–20, 26–27—with *Fra Diavolo* (q.v.); +473.8—with *De Valera* (q.v.), 16, 21 (see *Moloch*, *Lucifer*); 476.15; +494.26—with *Snake* (q.v.; see 270.15 above); 505.32; 516.19 (see 224.24 above), 23 (*thoult*—see 24.15 above); 518.4,6; 542.18 (*ter*); 549.24; 578.13; 579.17; 580.14; 582.6 (see 227.22 above); 593.8–9 (with *Sinn Fein*); 617.31 (see 224.24 above); 626.29 (*livid*), 31,33 (repeats 3.23–24; 627.4 (bis)).
- Devin**, Thomas (c.1868–1943)—Dubliner, friend of John Joyce (q.v.), employed in the City Cleaning Dept. In *Letters*, III, 399, Joyce says he was the Mr Power of

- Dubliners, Ulysses.* 62.7; 290.10;325.1; 373.20.
- ***Devlin**—a little stream in Dublin. Devlin was a sometimes variation of Dublin(q.v.). See also Devil. 3.23–24; 21.6; 24.25.
- Devoy**, John (1842–1928)—called by P. Pearse (q.v.) the “greatest of the Fenians.” 72.11.
- Dew**—see Rory.
- Dewvale**, Clod—see Duval. 457.11.
- ***Dorough**, St, 341.28.
- Diana**—Roman goddess of the moon, chase, chastity; see Artemis, Delia, Moon. As Mr Morse points out, Joyce sometimes plays with French *diane*, “reveille,” “morning watch,” etc. 43.11; 112.34; 261.11; 276.19; 476.1; +551.6—with Anna Livia(q.v.); 588.17 (di’); 613.36.
- Diarmuid**—see Dermot.
- Diavolo**, Fra—Michael Pezza (1771–1806), Italian brigand. Title hero of Auber’s opera. See Devil. 466.26–27; +553.13—with Father Mathew (q.v.).
- Dichu**—convert of St Patrick’s (q.v.), who gave him a barn which became Patrick’s first church, *Sabhall Patraic*, modern Saul (see Paul). +610.3—?with Dickens.
- Dick**—see Richard III, Burbage, Rowan, Tierney, Tom Dick Harry.
- ***Dick**, Dirty—Dirty Dick’s is a London pub, Mr Atherton says. 69.34.
- ***Dickens**, Cardinal, 157.27.
- Dickens**, Charles (1812–70)—English novelist; see Pickwick, David Copperfield, Pip and Estella, Micawber, Heep, Gamp, Weller, Rudge, Jingle. 177.35; 434.27; 440.1–2; 610.3.
- Dido**—queen of Carthage who loved Aeneas (q.v.) and was left by him. 291.n. 3; 357.15.
- ***Didymus** and Thomas—both mean “twin”(q.v.). See also Tim Tom. In Irish a *Garda* is a “policeman.” 258.30–31.
- Dieudonney**—probably St Patrick (q.v.). See also Gottgab. Jonathan (q.v.) and Nathaniel both mean “gift of God.”
A French actor, Dieudonné, played Napoleon (q.v.) in a movie of the ‘20s.
In one week of 1913 the Dieudonné restaurant in London saw celebrations of Imagism (see Pound) and of the first issue of *Blast* (see Wyndham Lewis). 369.10; 478.26; 490.8 (see Gottgab).
- Digges**—one of the family names of the Latouches (q.v.), Dublin bankers. +313.26—with Tom Dick Harry (q.v.).
- Dignam**, Patrick—see Duignan.
- ***Dijke**, Kurt Iuld van. +100.31—with Dike (q.v.).
- Dike**—see Themis. +100.31—with Van Dijke (q.v.).
- Dilke**, Sir Charles (1848–1910)—Gladstonian (q.v.) M.P. who got into a sexual scandal (?three abed) but came back to politics, as Parnell (q.v.) did not. Mr Senn found a political song: “Master Dilke/Upset the Milk/When Taking it Home to Chelsea” (1885). It goes on: “He let the cat—the naughty cat—/Slip out of the Gladstone bag . . . Won’t it be a dainty dish/ To set before the Queen?” 61.11; 90.4.
- ***Dillon**—maybe Val Dillon of *Ulysses*, Lord Mayor (q.v.) of Dublin (q.v.). 288.1 ?362.2;519.8.
- Dillon**, Black—in LeFanu’s (q.v.) *House by the Churchyard*, the Dublin surgeon who performs an operation that raises Sturk (q.v.) from the dead. Maybe also John Blake Dillon (1816–66), Irish nationalist M.P.; or his son John Dillon, a Parnellite (q.v.) M.P. 219.23.
- Dillon**, Mag—see Magdalene.
- ***Dinah**—Kate (q.v.) is sometimes so called. When black? 116.19 (Kate is here Mrs Tam O’Shanter, q.v.); 141.29; 170.3 (money); 226.2 (Alice’s q.v., cat?); 243.25; ?250.31 (see Vilikins); ?328.14 (*Dinamarqueza*, as Mrs Yoder says, is Portuguese “Dane”); ?391.5.
- ***Dinamarqueza**—see Dinah.? 328.14.
- Dinazad or Dinarzade**—sister of Scheherazade (q.v.) in the *Arabian Nights*. 32.8.
- ***Ding Tams**—see Tom Dick Harry. 28.24.
- Dinneen**, Rev. Patrick—compiler of the best-known Irish dictionary (1904). He is mentioned in “Scylla and Charybdis” (q.v.). +232.6—with Dennis Florence MacCarthy (q.v.); ?377.36.
- Diogenes** (b. 412 B.C.)—Greek philosopher who spent time in a tub and searched with a lantern for an honest man. 184.17; 290.21; 307.left margin (note it glosses Swift,q.v.); 411.29; +421.26—with Guinness (q.v.).
- Dion Cassius** (b.155)—Roman historian who wrote of Rome. +391.23—with Boucicault (q.v.).
- Dionysius**—two tyrants of Syracuse. The elder listened to the talk of his prisoners by means of a whispering gallery, called “The Ear of Dionysius.” 70.36; 307.left margin.

- Dionysus**—see Bacchus.
- Dis** or **Dis Pater**—Roman name for Pluto (q.v.). 196.33–34; 528.26.
- Disraeli**, Benjamin, first earl of Beaconsfield (1804–81)—English prime minister, novelist, opponent of Gladstone (q.v.). In “The Shade of Parnell” (q.v.) Joyce wrote: “The light of his [Parnell’s] sovereign bearing . . . makes Disraeli look like a diplomatic opportunist who dines when he can at rich men’s houses, and Gladstone like an imposing major domo who has gone to night school.” +27.1—with Israel (q.v.); 73.7; 100.19—with ? Bacon (q.v.); 373.27; +457.27,29—with Issy (q.v.); ?550.36.
- Diver**, Jenny—girl in Gay’s (q.v.) *The Beggar’s Opera*. 39.33,34; 490.25–26.
- Dives** and **Lazarus**—rich man and beggar (q.v.; Luke, XVI). Dives said “No” to sore-covered Lazarus, begging at his gate. They died. Dives, in hell, begged a sip of water from Lazarus, in heaven, and was refused.
- The first (or earthly) act of this story is told in “The Mookse and the Gripes” (q.v.) and in question #11 generally; the second (or hell-heaven) act is told in “The Ondt and the Gracehoper” (q.v.). In Act I: Shaun = Mookse = Dives; Shem = Gripes = Lazarus. In Act II (after the role-exchange of 287–93): Shaun = Ondt = Lazarus; Shem = Gracehoper = Dives. Therefore, it follows that the twins change names-of-roles in this play, but Shem always begs, Shaun always says “No.”
- Another Lazarus (q.v.) was not refused, but was raised from the dead by Jesus (John, XI). 40.29; +41.2,3–4—with Lisa O’Deavis (q.v.); 78.29; 209.3; 321.4; 398.26; 429.6; ?+462.24,30—with Dave; 484.25; 579.20; 580.6.
- ***Divilcult**, Mr Tellibly—terribly difficult devil (q.v.). 303.n. 1.
- Dix**, Dorothy—one or more females who advised the lovelorn. 370.9.
- ***Dizzier**, Sam—maybe St Dizier, a French town whose local saint, Didier, or Desiderius, is in the Gestes of Charlemagne (q.v.). 408.22–23.
- Dizzy**—see Disraeli, Biss.
- ***Dobbs**—hats?. 480.30.
- Döblin**, Alfred—German whose novel *Berlin Alexanderplatz* (1929) was compared to *Ulysses*. See AWN, V.5. 490.15
- ***D’Oblong**—maybe Dublin and/or May Oblong, a Dublin whore of Joyce’s time. 266.6; 315.32–33.
- ***Dodd**—Reuben J. Dodd of *Ulysses*? The Dodder is a Dublin river. God. 191.23; ?207.8; +283.25–26—with Todhunter (q.v.); 389.32; 413.25; +498.23—with Roderick O’Conner (q.v.); ?523.26.
- Dodderick** Ogonoch Wrack—see Roderick O’Conner. +498.23–24—with Dodd (q.v.).
- ***Doddpebble**, Miss—see Quickenough.
- Dodgesome**, Dora—Defense of the Realm Act. See Dora. 228.16.
- Dodgson**, Charles Lutwidge—see Lewis Carroll.
- Dodwell**, Henry (1641–1711)—Irish scholar, theologian, who gave up a scholarship to Trinity because of conscientious objections to taking orders. 212.33.
- Dog**—see Hound.
- ***Dolando**, Deep Dalchi—Dear Dirty Dublin (q.v.). 570.3.
- ***Doll**—with the best will in the world, I can’t hitch any of these to Ibsen’s Nora (q.q.v.) or Joyce’s Nora, or to Shakespeare’s Tearsheet (q.q.v.). Doll is short for Dorothy—see Dot. Dollymount is a Dublin environ. Maybe Doll is Issy’s (q.v.) other self. 141.5; 166.12; 210.23; 226.16, 17 (see Dolly Dyes); 246.26 (“Dolly Brae,” an Orange song); 249.1; 266.18; 268.n. 7; 294.n. 1; 298.9,11; 327.25,28; 328.31; 365.12; 397.16; 430.34–35; 451.1 (see Vardon); 469.17; 492.8; 527.24; 562.6,7; 570.5; 580.22.
- Dolly Dyes**—as Mr Atherton says, home-dyes, common in British Isles. See *Ulysses*, 344. See Doll. 226.12,16,17, etc.; 249.1.
- ***Dolph**—see Godolphin, Philadelphian.
- Domas**, Garda—Thomas or “twin.” See Didymus. 258.30–31.
- Domhall**—“Donald a Domhnall,” the air to T. Moore’s (q.v.) “I Saw Thy Form.” 129.26; 420.27–28.
- Dominic**, St—founder of the Dominican order. Cambrensis (q.v.) says the Irish saint, Domnoc or Dominicus (d. 664), introduced bees into Ireland. 261.20; 422.29; 580.5.
- Domitian**—Roman emperor, 81–96. 306.left margin.
- Domnat** or **Dympna** of Gheel, St—according to P. W. Joyce, she fled her father and Ireland to become tutelary saint of the insane. 593.21.

- Domovoj**—Slavic soul of an ancestor, become a household god. 411.18.
- ***Donachie's**—donkey's years? 624.16.
- ***Donahbella**, 585.24.
- ***Donald**, Leathertogs, 71.24.
- Donatus**, Aelius—Roman grammarian. His *Ars grammatica* was so popular in the Middle Ages that *Donet* came to mean a rudimentary treatise of any sort. 563.18.
- ***Donawhu**—Donoghue? Don't know who? Blue Danube? 76.32.
- Donkey**—see Ass.
- ***Donn**, Teague and Hurleg—Tom Dick Harry (q.v.). See also Three. Maybe they are Dane, Irishman (Teague), and Englishman (Henry II, q.v.). +337.30—with Dante (q.v.).
- Donne**, John (1573–1631)—the poet makes no sense in these contexts. 261.16; +516.20—with Ass (q.v.); ?518.10.
- Donnelly**—Dan Donnelly was an Irish champion prizefighter who in 1815 knocked out Cooper, the English champion. His footprints have been preserved somewhere or other in Ireland and his fossilized arm "is one of the major attractions of a Kilcullen hostelry." Joe Donnelly is a character in "Clay." Ignatius Donnelly wrote *The Great Cryptogram*, a Baconian (q.v.) landmark. ?39.17; 84.36; ?499.11–12; 518.30; ?585.28,29 (Donnelly's Orchard is a Dublin street).
- Doodles family**—of 299.n. 4. These I take to be the Dedalus (q.v.) family; see also Signs. The signs are the signs of *Letters*, I, 213, where they are identified as:
- m Earwicker, HCE by moving letter round)
 - Δ Anna Livia
 - Isolde [note this letter is moved]
 - X Mamalujo
 - This stands for the title . . .
 - Λ Shaun
 - Shem Cain
- See HCE, Anna Livia, Issy, Mamalujo, Title, Shaun, Shem, Cain.
- Thus in 1924 Joyce had made his "signs for the chief characters." That FW has "chief characters" does not accord with Vinding's account (see Ellmann, 709) of Joyce's (1936) account of FW having "in a way no characters . . . If one had to name a character, it would be just an old man."
- This makes FW sound like John Thorpe's description of *Camilla*: "nothing in it but an old man playing at see-saw and learning Latin." FW is not like that. HCE, Anna Livia, Issy, the Four Old Men, Shem and Shaun are as distinct and vivid as characters in *Northanger Abbey*, *Othello*, or *Ulysses*. Joyce may have misled Vinding, been misunderstood, or may have been speaking in Stephen Dedalus' (q.v.) incontrovertible and sophistical mode: "We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love. But always meeting ourselves" (*Ulysses*, 210). Is the intention of 299.n. 4 to ask about the Dedalus family of *Ulysses*? Are they hoodooed (accurst) or are they a family that hoodoos others? Or are they the family that the fabulous artificer [and/or Joyce] made for FW?
- Dooley**, Mr—F. P. Dunne's (q.v.) Irish-American comic who comments on men and affairs to his friend, Hennessy (q.v.). The popular song "Mr Dooley" (1901), by Jerome, was imitated by Joyce in "Dooleysprudence" (1916)—see *Critical Writings*, 246. Joyce's burden is: plague on all war-makers. In the Museyroom episode, Dooley is one of the Three (q.v.) soldiers—see Lipoleums. See also Hinndoo. 10.+4.,5, +.6 (bis)—with Hennessy, Hinndoo (q.q.v.), +.9—ditto, +.19—with Hennessy, Hinndoo, Dufferrin (q.q.v.); +40.12—with Punch and Judy, Dedalus (q.q.v.); 107.19; 240.12; 337.29.
- Doolin**—Dublin (q.v.). 332.10; 372.16.
- Doolin**, Larry—subject of an Irish ballad, a Dublin jaunting-car driver. +59.26—with Jerry (q.v.); 210.19.
- ***Doolittle**—Eliza? or Dooley (q.v.)? 10.32.
- ***Dora**—Defense of the Realm Act, a censoring device. See Biddy Doran, Pandora, Dora Marsden. 228.16; 443.5.
- Doran**, Biddy—her name links her to Brigid, St Bridget, Biddy O'Brien (q.q.v.), and, by way of Greek *doron*, "gift" to Pandora (q.v.; see also Dora) the all-gifted. Biddy is the *poule* (French "whore") or guinea-hen (q.v.) who finds in the dunghill the letter (French *poulet*, "love letter") from Boston, Mass. A female may have written the letter to another part of her split personality (see Sally). The letter is a nothing, but the hen fondly, fatuously, believes it will save Everyman's reputation, clear his

tarnished name. Joyce's open-handed patron, Harriet Weaver (q.v.) is the model for the hen.

FW I, v, was informally called "The Hen" (q.v.; see also Blavatsky, Hahn-Hahn) by Joyce. FW 110-13 associates Biddy Doran with Artemis-Delia with Leda, Nemesis (q.q.v.), with Delia Bacon, Charlotte Brook (q.q.v.), and, less importantly, with Belinda and Lydia Languish (q.q.v.). Biddy is at once Francis Bacon's (q.v.) frozen, fatal victim, and the saintly, insistent agent of his rehabilitation, resurrection. Her association with the date palm (112.26) ties her to Artemis, to the Phoenix (q.v.); and, as Gibbon (q.v.) observes, the palm was symbol of a Christian martyr. I take Biddy to be Joyce's consideration of perfect mothers-ladies-authoresses as fine murderesses. I do not know who Joyce's Muse was. Jung (q.v.) said it was Lucia (q.v.). Biddy mayn't be Muse, but she collaborates with Shem the Penman (q.v.). See Maria. +3.13 (Shen)—with Shen, Shem, Jameson (q.q.v.); 11.27 (*cearc* = Irish "hen"); +12.17—with Hin (q.v.); +14.20-21—with Pandora (q.v.; "pandura" = stringed instrument); +24.35—with Guinness, Genghis Khan, Guinea-hen, Madame Blavatsky, Koot Hoomi (q.q.v.); 39.33-34,36 (see Brigid Brewster); ?+50.2,29(*bidivil* . . . *cark* = Irish *cearc*, "hen")—with Devil (q.v.); 55.11; 64.34; +66.23—with Hahn-Hahn, Blavatsky (q.q.v.); 79.30; 83.31 (bis); 93.5; 94.7; 104.10 (see Siseule); 110.21,22,23, 25; 111.5,7,33; 112.2,4,5,8,9,27; +117.24—with St Paul (q.v.); 119.10,23 (*cyrclcs* = *cearc*, Irish "hen"), 25; +123.16—with Ulysses, Anne, Koot Hoomi (q.q.v.); 124.23-24,25—see Partlet; +128.32—with Madame Blavatsky (q.v.); +137.7—with Cantrell (q.v.); +152.12—with Hin (q.v.); 199.30; +200.12—with Moke (q.v.); 205.29-30,36; 207.17 (bis); 220.21 (see One Hundred and Eleven); +234.19—with Blavatsky (q.v.); +236.9—with Hin (q.v.),9-10 (*parelhoen*, Dutch "guinea-hen"),13 (4 times)—with Hin (q.v.); +240.13—with Hennessy (q.v.); 256.2 (see Gallus), 5-6 (see St Bridget); 273.n.3 (bis); ?278.21; 296.5 (?includes Satan as Pride); 321.26,27 (a hen was on some Irish coin); +329.10—with Goose (q.v.; *chen* = greek "goose"); 336.17; +350.7—?with

Behan (q.v.), ?+8—with Anna Livia (q.v.); 362.15; 364.36; +365.21—with Shem, Ham, Japheth (q.q.v.); 370.2,9; +374.4—with Blavatsky (q.v.); +379.23—with Athena (q.v.); 382.11; +393.23—with Blavatsky (q.v.); 405.21; 427.36; 432.6; ?452.32; +453.4—with Biddy Moriarty (q.v.); 457.5; 464.36; ?478.15,32 (a doraphobian dislikes fur); ?479.5; +482.16 (bis)—with Blavatsky, Hin, Shem (q.q.v.), 19,20; +492.9,17—with Blavatsky, Hin (q.q.v.); ?495.9; 516.29; 518.26; 519.8; 578.20; +583.17—with Rhea (q.v.); 584.20-21; 586.21 (bis); +594.30—with Anna Livia, Susan, Queen (q.q.v.; and Susquehanna river); 606.2,17; 608.18 (see Alina),+.24—with Blavatsky (q.v.); +615.10—with Pen(q.v.); 616.20; 619.2 (pan).

***Dorans**, Batteries, 372.31.

Dorcus—restored to life by St Peter (q.v.), Acts 9. 470.7.

***Doremon's**, 433.4.

Dorsan from Dunshanagan—O Hehir says, Irish "grasshopper from ant's fort." 417.31.

D'Orsay, Alfred Guillaume Gabriel (1801-52)—French wit, dandy. 405.5.

***Dot**, Sue—see Dot, Susanna? 210.25; 232.27,28.

***Dots**, Miss or Dot. See Doll. 238.1; 290.n.6; 296.25; 360.1; 444.35; 527.17; 532.23; 626.9.

Douce, Miss—siren in *Ulysses*, named perhaps for the Irish mountain. 208.29; 462.9.

***Dougal**, Mr Jasper, 479.10.

***Dougherty**—Doherty was Joyce's early name for Gogarty (q.v.). 374.15.

Doughty, Charles Montague (1843-1926)—author of *Travels in Arabia Deserta*, *Adam Cast Forth*, *Mansoul*, or *the Riddle of the World*. 361.35; 363.21.

Douglas, Lord Alfred ("Bosie")—Oscar Wilde's Delilah (q.q.v.). I wonder at not finding more of him. Maybe he is in lots of "boys"; maybe he combines with Wilde's faithless soldiers—see Carr. +4.5—with Boyce (q.v.); +226.32 (Boyblue)—with Seven (q.v.); 374.30; 414.6 (*Bois in*); +485.6—with Boissy d'Anglas (q.v.); +536.22—with Boyce (q.v.); +587.20, 588.1,2,6,12—with Fred Atkins (q.v.).

Dove—see Raven, Columba, Columbus, Jonah.

***Dowdy**—plays on the Decameron. 435.9.

- Dowlah**, Surrajah—Indian prince, responsible for the Black Hole of Calcutta. 492.21.
- Dowland**, John (1563–1626)—composer, lutanist who lived in Dalkey in 1609. Latinized, his name is Doulandus (see *Ulysses*, 646). 570.3 (with Dublin, q.v.).
- ***Dowling**, 624.23.
- Doyle**, Ann—see Doyles.
- Doyle**, Arthur Conan (1859–1930)—English writer, creator of Sherlock Holmes (q.v.). He also wrote on spiritualism and produced a history of World War I in six volumes. See Oscar Slater. +228.13—with Conan (q.v.); +549.34—with Conn, Cain (q.v.); 617.14.
- ***Doyles**—Joyce indicated they were the Dail. The Doyles are usually identified with the Twelve (q.v.). 48.13; 142.26; 256.28; 574.4,9,32; 575.6 (see Anna Livia); 575.7,32 (see Jerry).
- D'Oyly**—see Carte.
- Doyne**, Major—near Willbrook (Dublin environ) is a statue which Major Doyne erected to the horse which carried him safe through the battle of Waterloo. 52.17; ?485.20.
- Dozen**—see Twelve.
- Draco**—Athenian law-giver, also a constellation. 343.2.
- Dracula**, Count—Bram Stoker's (q.v.) vampire. 145.32.
- ***Dragon Man**—15.33–34 echoes Blake's (q.v.) "Marriage of Heaven and Hell": "I was in a Printing house in Hell and saw the method in which knowledge is transmitted from generation to generation. In the first cave was a Dragon-Man, clearing away the rubbish from a cave's mouth." FW 15.35 identifies the dragon man as "Comestipple Sacksoun" (q.v.), who is the Man Servant (q.v.), who is the Snake (q.v.); this and other Dragons are listed under Snake).
- Dragon Man becomes Dragoman or interpreter, said to be the ass (q.v.), at 479.9. The ass-as-dragoman fits with 112.7, where the Four (q.v.) are said to "own the targum." A targum is an interpretation of the Old Testament. What FW's dragon guards is a treasure-hoard of letters, 17.26–30. See Cave. Tristan (q.v.) rid Ireland of a dragon. Patrick (q.v.) rid Ireland of snakes.
- Drake**, Sir Francis (1545–96)—English admiral, went round the world, defeated the Spanish Armada, is a hero who will return, like Finn MacCool (q.v.). It is not always easy to distinguish Drake from Dragons, ducks, and constellations. Mr Wilder pointed out most of the following. 123.17; 197.13; +316.30—with Dragon (q.v.); ?+343.2—with Draco (q.v.); 358.29; ?364.34; ?390.8; +479.9,32—with Dragon (q.v.); ?+480.26—with Dragon (q.v.); ?+577.1.
- Draper**—see Drapier.
- Drapier**—pseudonym of Swift's (q.v.). A patent was granted the Duchess of Kendal (the King's mistress) for supplying copper coins to Ireland. The patent was sold by her to William Wood (q.v.) for £10,000. In 1723 the Irish Parliament protested the transaction, and it was widely believed that the coins would be worthless. In 1724 Swift, in the character of a Dublin draper, published four letters against Wood's halfpence. The letters caused such a stir that Swift became an Irish hero overnight, and the government was forced to abandon the project.
- "The Draper's Assistant" was a sketch of Dan Leno's. 40.15; 104.14; +211.2—see Dean; +421.25—with Shem (q.v.); 422.1; 529.12; +550.24,27—with Dean(q.v.); +608.5—with AE (see Russell—he was employed by Pim, q.v., the Dublin draper), 6.
- Dreiser**, Theodore—20th-century American novelist. 55.23.
- ***Drewitt's**—partly Druid; see Astrid. 279.n. 1.
- Dreyfus**, Alfred (1859–1935)—French soldier of Jewish parentage, condemned as a traitor on forged evidence; see Boredereau. His rehabilitation convulsed French politics. 78.21 (see Three Musketeers).
- Dromios**—low-born twins in *Comedy of Errors*. 89.3; ?598.2.
- ***Droughty**—maybe Doughty (q.v.). 361.35.
- ***Drownings**, the Mrs—Mrs Browning? 132.9–10.
- ***Drudge**, 454.10.
- ***Drughad**, Reeve—French *rive droite*, Irish *droichead*, "bridge." 197.1.
- Druid**—see Berkeley.
- Drury-Jones**—Lord Mayor (q.v.) of Dublin (q.v.). 543.20.
- Dryasdust**—prosy character to whom some of Scott's (q.v.) novels are addressed. 447.13.

***Drysalter**, father of Izod (q.v.)—as Mr Hayman shows, this echoes a *Scribbledehobble* note: “Drystan: fils de Tallwch.” Drystan was a pictish mechanic. 512.2–3.

Dry Shanks—Brandes (q.v.) says Charles Mackay tried to prove the Celtic origin of Shakespeare (q.v.) by deriving the name from *seac speir*, “dry shanks.” 194.27 (dry yanks will).

Du Barry, Comtesse (1746–93)—mistress of Louis XV, brand (former brand?) of American cosmetics. 461.2.

Dublin

I wish some power would lift me as far as, say Talbot Street [in Dublin] and let me walk about for an hour or so and then lift me back again [to Rome]. My imagination is so weak that I am afraid all the things I was going to write about have become uncapturable images.

7 Dec. 1906, *Letters*, II, 204

... we are ... a medieval people and ... Dublin is still a medieval city ... Just as Rabelais smells of France in the Middle Ages and *Don Quixote* smells of the Spain of his time, so *Ulysses* smells of the Dublin of my day ... it smells of the Anna Liffey ... not always a very sweet smell perhaps, but distinctive all the same.

Arthur Power, *Conversations With James Joyce*, 92–93.

Dublin is the capital of Ireland, in County Dublin, Province of Leinster (see Luke Tarpey). It lies on Dublin Bay; its river is the Liffey (q.v.). Joyce is its historian and topographer of genius. He called it “the seventh city of Christendom.”

The site of the city was called Eblana by Ptolemy (q.v.), the geographer; anciently and presently, the Irish call it Baile Atha Cliath (pronounced something like “Ballyclea”) or Town of the Ford of Hurdles—guessed to mean a wicker bridge across the Liffey—see Bailey. The city was built by viking invaders (see Olaf the White) who named it Dublin or *dubh linn* (black or dark pool). Dyflin, Divlin, etc. are common old forms. According to Harris, *History and Antiquities of the City of Dublin*, “The Irish call it Drom-Choll-Coil, i.e., the brow of hazelwood.” Harris also says, “The inhabitants of Fingal (q.v.) call this place Divelin, and the Welsh Dinas Dulin, or city of Dulin ...” (see AWN, IX, 6).

Dubliners—Joyce’s book of fifteen short stories, published 1914. Most *Dubliners* reappear in *Ulysses* and reappear yet again in FW. As Mr Atherton pointed out long ago, all the *Dubliners* stories are named at FW 186–187. It seems to me that in FW *Dubliners* titles are the same but different. Example: the Misses Flynn of “The Sisters” become the “sestherers” (3.12) or Stella and Vanessa (q.v.), for both pairs of unfulfilled women may be described as handmaids of a superior celibate male in clerical orders who goes mad—see Father Flynn. Another example, Gretta Conroy (see Gretta Greene), who mourns Michael Furey (q.v.), becomes Biddy O’Brien (q.v.) at Finnegan’s bier: “Macool, Macool orra whyi deed ye diie?” (6.13); i.e., she cries simultaneously for Michael and Finn MacCool. (In FW “The Dead” and *Dedalus* can’t be separated and are played on a thousand times.) Grace (see O’Malley) still alters the nature of a man; the Gracehoper (q.v.) still has a story with Dantean framework. See also Araby, Eveline, Nuvioletta, Painful Case, Maria.

Duchamp, Marcel—20th-century French painter. 478.21.

Duck—sometimes refers to Ibsen’s *Et dukkehjem*, *A Doll’s House* (see Nora Helmer) and/or *The Wild Duck*. See also Goose, Doll.

Ducrow, Andrew—equestrian performer who appeared in Dublin in 1828 in *The Massacre of the Greeks*. 133.22.

Dudeny, Henry—English puzzle expert. 284.n. 1.

Duessa—in Spenser’s *Faerie Queene* (q.q.v.), she is the Catholic Church and Mary Queen of Scots (q.v.). +461.9—with Duchess of York, Duse (q.v.).

***Duff**, 73.20; 354.33; 415.13; ?447.23; 467.17; 549.33.

Duff, Harvey—according to Mr Thornton, a police informer in Boucicault’s (q.v.) *The Shaughraun*. 313.19 (see *Ulysses*, 161).

Duff, R. A. (b. 1878)—English cricketer. 583.34.

Dufferin, Lady (1807–67)—R. B. Sheridan’s (q.v.) granddaughter, author of “Lament of the Irish Emigrant,” which begins: “I am sitting on the stile, Mary.” 93.30–31.

Dufferin and Ava, Frederick Temple Hamilton Blackwood, first marquess

- of—annexed Burma. +10.19—with Dooley and Hinnessy (q.q.v.); 566.21, 24.
- *Duff-Muggli**, 123.11.
- Duffs**, lucky—see Lindsays. 438.35
- *Duffy**, Delores—maybe sad Mr Duffy of "A Painful Case" (q.v.). 609.5.
- Duignan**—see Four Masters. Paddy Dignam (q.v.)?
- Duke**—see Wellington, Jukes, King Arthur.
- Dulcarnons**—Arabic *Dhu'lkarnain* or "two-horned" or a dilemma. 276.left margin.
- *Dulcey**, 31.24-25; 226.17; +234.23—with Dulcinea (q.v.); 327.35.
- Dulcinea** del Toboso—name Don Quixote (q.v.) gives to the peasant girl, Alonza Lorenzo, whom he elects mistress of his heart. +234.23—with Dulcey (q.v.).
- Du Maurier**, George (1834-96)—British artist, author of *Trilby* (q.v.) and *Peter Ibbetson*. +494.20—with Mary (q.v.).
- Dun**, Sir Patrick—Dublin hospital. 40.35.
- Dunbooyne**, Billy—village in Meath. Here probably refers mostly William III (q.v.), for whom they beat a big drum in Ulster on the "Twallfth" in honor of the battle of the Boyne. The reference may include Billy Dunn, character in Shaw's (q.v.) *Heartbreak House*, whose daughter, Ellie Dunn (q.v.), is at 211.35, with Shaw (swash) at 211.36. 211.34.
- *Duncan**—murdered king in *Macbeth* (q.v.)? 479.34.
- Duncan**, Isadora—20th-century dancer. Lucia Joyce (q.v.) attended Raymond Duncan's dancing school (*Letters*, III, 180). 550.35.
- *Dunelli**, El Don de—Donnelly (q.v.). 84.36.
- Dunhill**—English pipe and tobacco sellers. Also a rocky height on Howth. 50.30.
- Dun Leary** or Dun Laoghaire—see Leary, Dun.
- Dunlop**, C. E.—Mr Maling says, a cricketer. +584.13—with J. B. Dunlop (q.v.).
- Dunlop**, Daniel—the Dunlop of *Ulysses* (183), president of the Dublin Theosophical Society when AE (q.v.) was vice-president, founder of the British Anthropological Society (see 394.19). In FW, based on a cyclical theory of history (see Vico); theosophical cycles can fit in almost anywhere. All references to J. B. Dunlop take in Daniel. +58.3-4—with J. B. Dunlop (q.v.); 295.32; 394.14; 395.6; 570.32; 584.13.
- Dunlop**, John Boyd (1840-1921)—English maker of tires and other rubber products. He doubles with Daniel Dunlop most of the time. +29.3—with Dedalus (q.v.); 44.12; 58.3-4; 295.32; +359.14—with Penelope (q.v.); 394.14; 395.6; 420.27; +437.6—with Dublin (q.v.); 497.36; ?539.24; 570.32; +584.13—with C. E. Dunlop (q.v.).
- Dunn**, Ellie—ingenue in Shaw's (q.v.) *Heartbreak House*. Her heart is broken by Hector Hushaby (q.v.). See Billy Dunbooyne. +211.35—with Trovatore (q.v.).
- *Dunne**, Barnabas Ulick—his initials make B.U.D. (see Budd). I take him and Flavin (q.v.) to be the actors who play Butt and Taff in the televised play, "How Buckley (q.v.) Shot the Russian General." 337.36.
- Dunne**, Finley Peter (1867-1936)—creator of Mr Dooley (q.v.). He is perhaps named in some Dunn, Dunne (q.q.v.) or in the oft-repeated Willingdon (q.v.) references.
- *Dunne**, Promoter, 210.35; 213.34-35.
- Dunnahoo**, Theo—see The O'Donough. 439.19-20.
- Dunphy's**—Dublin pub (see *Ulysses*, 97). Sergeant William Bailey, the recruiter, used to stand on Dunphy's Corner, tooraloo. 594.2.
- Dunstan**, St (924-88)—Archbishop of Canterbury, politician. Mr Mink says Sts Edmund, Dunstan, Peter, and Bartholomew are London churches. I have an idea they were built by the king of all Wrens (q.v.). 135.9.
- Durdin**—Lord Mayor (q.v.) of Dublin (q.v.). 548.6.
- Dürer**, Albrecht (1471-1528)—German painter. +173.17—with Manu, Freud (q.q.v.).
- Duse**, Eleanora (1859-1924)—Italian actress. 224.30; +461.9—with Duessa, Duchess of York (q.q.v.).
- Dusort**, Pierre—the Stone of Destiny or Lia Fail (q.v.). This magic Irish object belongs to Johnny MacDougal (q.v.). 219.12.
- Duval**, Claude (1643-70)—highwayman, hanged at Tyburn. +457.11—with Claude Lightfoot (q.v.; see also Claudius).

***Duzinascu**—doesn't ask you? 64.32.

Dwyer, Michael (1771–1826)—Irish rebel. 600.18.

Dyas—Jupiter (q.v.) in the Vedas. Maybe Czech *das* and Wendish *djas*, "devil" (q.v.). 55.34.

***Dyer**, 226.12.

Dyke, Betsy—T. Moore's (q.v.) wife. Mr Wilder suggests that she turns up when he is quoted or named. 528.32; 617.31.

***Dysart**—Irish "hermitage." See Here Comes Everybody. 88.23.

E

E is for Earwicker, Everybody, HCE (q.q.v.). It is the commonest letter in English, is descended from a Phoenician letter, called in Hebrew *he*, which means "window" and 5 (see 43.14). So every E or e evokes our 'ero.

Joyce said (*Letters*, I, 213): "𐤀 (Earwicker, H C E by moving letter round)"; and in FW I the four possible positions of the letter occur: 6.32𐤀 — Joyce said of this sign that it means HCE interred in the landscape, and also that it is a Chinese letter-word, meaning "mountain" and called "Chin" (q.v.) (*Letters*, I, 254, 250); 36.17𐤀; 51.19 E; 119.17𐤀.

It seems to me that you can move 𐤀 round till doomsday and never get the shapes of C or H. See Signs.

Ea—Babylonian god of the supreme triad, which includes Anu and Bel (q.v.). The two signs with which his name is written signify "house" and "water"; his temple in Babylon was called "the lofty house"; he is also a fish god. The month of Adar (13.24) is sacred to him (or so Joyce noted in Buffalo workbook #8). I think he is intended in the first *Annal* entry, 13.33–35, about the whale. "Ea" begins Earwicker (q.v.).

Each—combines the first letters of Earwicker with HCE (q.q.v.). 98–99 (How-forhim chirrupeth evereachbird).

Eagle—see Johnny MacDougal.

Eames, Emma—19th-century American operatic soprano. 306.n. 1.

Ear or **Er**—Teutonic sky god, war god (see Ea, Earwicker). If you have time on your hands, look up every "ear" in FW. And what of Er, the son of Armenius (Plato, *Republic*, 10), who died and returned to life to tell what he had seen in death?

Early, Jubal (1816–94)—one of the Confederate commanders at second Bull Run. +84.2—with Jubal Cain (q.v.).

Earp, T. W. ("Tommy")—writer, special friend of Wyndham Lewis (q.v.) in the late 1920s. 191.20.

Earwicker—see HCE, E, Ea, Each, Ear, Earwig.

Earwickers of Sidlesham in the Hundred of Manhood—as Mr Hart discovered (see *Wake Digest*), this is a real-life family that has lived in Sidlesham since the 18th century. "Manhood" is the name of the extreme southwest Hundred (county division) of Sussex. Mr Hart suggests that Joyce visited Sidlesham in 1923 when he was staying a few miles away at Bognor. Mr Hart says, "The old correct pronunciation of Earwicker is "Erricker"—hence Joyce's use of variant names like "Herrick or Eric" (q.v.). 30.7–8; 9–10; 98.1,5; 264.20–21; 375.9; 512.24; 596.2–3; 623.1 (see Ericoricori).

Earwig

A ce propos dans le numéro du 7 aout de *Candide* il y eut un long article de Marcel Roland sur le Perce-Oreille . . . Y-a-t-il moyen de savoir qui il est, s'il a écrit d'autres choses sur cet insecte? . . . Sans doute serait-il intéressé à savoir que j'ai écrit un long bouquin dont le héros est précisément un certain Persse-Oreilly Earwigger . . . Il semble être entomologiste. La fable de l'Ondt and the Gracehoper l'amuserait, je pense.

Letters, III, 483 (Joyce to Nino Frank, August 29, 1940)

The common European earwig (*Forficula*, q.v., *auricularia*) is gregarious, nocturnal, dormant in winter, and prefers to feed on flower petals and ripe fruit. Skeat derives its name from AS *eorwicga*, "ear-horse"; Webster, however, takes *earwicga* to mean "ear beetle or worm" and adds that once an "earwig" was a "whispering busybody." It was believed that earwigs crept into the ear at night (probably did when people slept on the floor or ground), and OED says it was also believed that the insect penetrated from the ear into the head. OED quotes Fox's (q.v.) *Book of Martyrs*: "He was once at the burning of a Herewigge . . . at Uxbridge."

- Everyman (q.v.) identical with Everyinsect. It is a commonplace of FW explication, but who knows if Earwicker is an earwig, or is called an earwig, or has an earwig for his totem in the insect world? In *Ulysses*, Bloom (q.v.) was metamorphosed into a naughty pig, in FW Shem (q.v.) is changed into an Ass (q.v.), but I know of nothing in FW that corresponds to Samsa's change into a saintly, put-upon cockroach. Although there is a swarm of insects in "The Ondt and the Gracehoper" (q.v.) the fable treats not "The gyant Forficules" but his sons.
- For earwig listings see HCE; se also Persse O'Reilly. Grose (q.v.) says the Irish call the English "bugs" because the English introduced "bugs" to Ireland.
- Earwig**, Jacob (q.v.)—title character in Charles Selby's play, *Boots About the Swan*. Kevin Sullivan says the play was put on at Clongowes Wood in 1890 when Joyce was there. See Earwicker, Miss Moonshine. 63.34–35.
- *East**, Mother—wind. 35.30.
- Easter**—the celebration is named for the old Teutonic goddess of spring, AS *Eastre*, akin to Skr. *usra*, "dawn" (see Aurora) and "east." Easter slips in and out of union with Swift's Esthers (q.q.v.). 413.8.
- Eates**, Emma—see Eames.
- *Ebah**-Ahuri, Professor—O.H.G. *ebaivi*, *ebah*, *ebahewi*, "ivy." Parnell (q.v.)? A Parnellite? See Holly and Ivy? 165.28.
- *Ebell**, Teresa Kane—Abel and Cain (q.v.). See Teresa? 47.29; 491.16.
- Eblis**—Mohammedan Lucifer (q.v.). 11.5.
- Ecclesiastes** of Hippo—see St Augustine, Ecclesiastes. 38.29–30.
- Eccles**—Lord Mayor (q.v.) of Dublin (q.v.) for whom we may suppose Eccles Street is named. 7 Eccles Street was the home of Leopold Bloom (q.v.) and has now, I believe, been sacked, not by suitors of Mrs Bloom but by female religious. 179.27; +374.23—with Bloom, Ecclesiastes, HCE (q.q.v.); 416.23; +426.24—with Bloom, Ecclesiastes (q.q.v.); ?462.27; +514.14,15—with Bloom, Ecclesiastes (q.q.v.); +535.11–12—with Bloom, HCE (q.q.v.); +567.27—with Bloom (q.v.); ?+604.19—with Bloom, HCE (q.q.v.).
- Ecclesiastes**—Greek rendering of Hebrew *kohleith* or "preacher," author of a book of the Bible. 29.16; +38.29–30—with St Augustine (q.v.); 139.26; 242.11; +298.left margin—with HCE (q.v.); +374.23—with L. Bloom, Eccles (q.q.v.); +426.24—with L. Bloom, Eccles (q.q.v.); 493.36; +514.14,15—with L. Bloom, Eccles (q.q.v.).
- Echo**—nymph who, for love of Narcissus (q.v.), pined into nothing but a voice. I don't know whether she is really implicit in the following. +13.5—with HCE (q.v.); ?60.36; ?93.12; ?126.3; 158.20; ?379.1; 404.7; ?409.12; ?468.20; 477.33; ?485.4; ?547.31; 584.33.
- Eckermann**, Johann Peter (1792–1854)—author of *Conversations with Goethe* (q.v.). 71.8–9; 356.2.
- Edar**, Ben—anciently Howth (q.v.), said to be named for Edar, a Dedanaan chief, buried on the hill. 7.28; 27.27; 30.11; 81.16–17 (bis); 326.18; 560.18; +594.28—with HCE (q.v.).
- *Eddems** and Clay—Adam (q.v.), maybe Adam's hats, an American brand. 278.n. 7.
- Eddy**, Mary Baker (1821–1910)—founder of Christian Science. As Mr Hodgart says, Joyce here plays with Aedes Christi or Christ Church, Oxford, where Lewis Carroll (q.v.) lived. 482.1.
- *Ede**—Eden? Eve (q.v.)? Mr Wilder suggests Kate Ede, heroine of George Moore's (q.v.) *A Mummer's Wife*. 324.7.
- Edem**—in Jewish heretical tradition, she is virgin, untilled Mother Earth; she and God are Adam's (q.v.) parents. 396.21.
- Edison**, Thomas Alva (1847–1931)—American inventor of the electric light, here combined with the Eddystone lighthouse. 127.15.
- Edmund**, King—three Anglo-Saxon kings of England. One became a saint and martyr, one was called "Ironsides," all fought the Danes. Edmund is a bastard in *King Lear* (q.v.). 61.29; 135.9—see Dunstan; +256.11–12—with E. Burke (q.v.); +325.22—with Amundsen, AE (q.q.v.).
- *Edward**—Lear (q.v.)? 136.33 (head-wood).
- Edward**, Lord—see Fitzgerald.
- Edwards**—brand of "desiccated soup", mentioned in *Ulysses* (173). 26.31.
- Edwards**, Hilton—as Mr Wilder points out, 20th-century Dublin actor. I saw him in a movie of Stevenson's (q.v.), *The Wrong Box*. 569.28.
- *Egan**—in 1924 Joyce wrote (*Letters*, I,

- 208) "a description of Shem-Ham-Cain-Egan [q.v.] etc and his penmanship." All these save Egan, are important in FW, but Egan is scarce to be found unless he is present in the many instances of *Finnegan*—e.g., 3.19; 358.23; 580.19; 607.16. Mr Epstein suggests Egan should read "Esau" (q.v.). It is odd that Joyce should not do more with "egan," the syllable that is half of *Finnegan* (q.v.), a name not unknown to *Ulysses*, where Patrick and Kevin Egan represent the futility of the Irish rebel in exile. See Egon? ?102.14; ?343.26; ?485.5; ?+604.6—with Engels (q.v.).
- Egan**, Pierce (1772-1849)—English sporting writer, whose works include *Real Life in Ireland by a Real Paddy*. 447.23.
- ***Egari**, Isaac (q.v.)—408.26.
- Egbert** (d.837)—West Saxon king. 4.32 (see HCE, Haroun, Childeric); 88.21 (see Here Comes Everybody).
- Egg**—see Humpty Dumpty.
- Eggeberth**, Haroun Childeric—HCE as Haroun, Childeric, Egbert (q.v.v.). 4.32.
- ***Eglantine**—prioress in Chaucer's (q.v.) *Canterbury Tales*? A possible reference to John Eglinton—see Magee? 39.34.
- ***Egon**, Equerry—as Miss Jacquet points out, the Basque wordlist in Buffalo Workbook #45 contains *equerry* and *egun*, meaning "Christmas," "today." 102.14.
- Egypt**—see Cleopatra.
- Egypt**, Little—dancer at a Chicago World's Fair, Mr Wilder says. 551.30.
- Egyptus**—see Aegyptus.
- Eiffel**, Alexandre (b.1832)—builder of the Eiffel Tower in Paris. 4.36 (? with *teufel*, "devil"); +88.23-24—with Holly and Ivy (q.v.); +314.1—with Devil (q.v.).
- Eileen** Aruna—Irish "Helen (q.v.), my dear," an Irish song. Joyce had a sister, Eileen Schauerek (q.v.). 210.31; 320.24; 620.5-6.
- Einstein**, Albert (1879-1955)—physicist, born in Ulm. Wyndham Lewis (q.v.) said Joyce was of the "time" (q.v.) or child-obsessed school of Bergson-Einstein-Stein-Proust (q.q.v.). I don't know if this is true, for it is evident that by "time" and "child-obsessed" Lewis means Bergson-Einstein-Stein-Proust are Jews.
- Any "stone" or "one stone" or "a stone"—see Tree and Stone, Alice—in any language can name Einstein in FW.
- I list a few below but I think the use of Einstein may be vast and vague indeed. Einstein signed the International Protest against Roth's (q.v.) pirating of *Ulysses* (see *Letters*, I, 249). +100.26 (see also .36)—with Tree and Stone (q.v.); +149.28—with Gertrude Stein (q.v.); ?152.18,19; +153.23-25—with G. Stein (q.v.); +159.4,5—with Tree and Stone, G.Stein, Anita Loos, Alice (q.q.v.); +247.4—with G. Stein, Tree and Stone (q.q.v.); +287.19—with G. Stein, Gertrude (q.q.v.); +293.14—with Tree and Stone (q.v.); 305.6; +611.20 (Entis-Onton)—with, probably, Newton (q.v.).
- Eithne** (sometimes anglicized as Anna, q.v.)—concubine of Cuchulain's (q.v.). 394.26.
- ***Elcock**, Luke—Mr Staples points out *Thom's* (q.v.), 1903, which lists, as a member of the county council of Louth: Luke J. Elcock, Esq., Laurence St., Drogheda. 31.18; 329.26; 447.12,14; 567.24.
- Elders**—two ancient judges in the apocryphal book of *Susanna* (q.v.). They first proposition the young matron and, when repulsed, accuse her of unchastity with a young man. Daniel (q.v.) unmasks the Elders' lies. In FW they are Four (q.v.) elders, judges who (on 398-99) first proposition, then accuse Issy-Isolde (q.q.v.). They correspond to the Four wicked barons in Bédier's *Tristan and Isolde* (q.q.v.) who spy on the lovers and report to Mark of Cornwall (q.v.). There is further correspondence with the situation of Susanna Shakespeare (q.v.), accused of unchastity by John Lane (q.v.). 17.19; 24.12; 64.36; ?162.1; ?179.19; 219.10; ?295.20; 346.8; 372.34; ?385.3; 428.3; 484.22; 513.9; 533.17; 552.20; 562.19-20; 604.16.
- Eleazar**—in Halévy's opera, *La Juive*. 133.19.
- ***Elenders**, 551.2.
- Eleutheriodendron**—tree of delivering or making Ireland free. The reference here is mostly to Parnell (q.v.) as tree and tree's shade, cut down by Gladstone (q.v.) the woodsman, the axer. Other Irish leaders in their turns were similarly cut down—Wolf Tone, Robert Emmet, O'Connell, Roderick O'Connor. It may also refer to any liberty tree (see 503.21), maypole, even to the Liberty Tree on Boston Common where the unpopular were hanged in the Stamp Act

agitation. Note 30.14 (redwoodtree); 31.30 (cherry tree); 44.4 (maypole—that the Puritans forbade).

It is possible that Humphrey's (q.v.) "high perch" (31.2) may be the same tree of liberty symbol of man's passionate desire to rise in the world. This perch is identified by Joyce (Buffalo Workbook #8) as identical with Finnegans's (q.v.) hod.

Eleutherios or "the Deliverer" was an epithet of Dionysus, and of Zeus (q.q.v.) as the god who freed a slave or a people. In Rome it was often applied to the emperor. See *Tree and Stone*, Sequoia. 42.20.

***Eleven** thirty two (1132)—a number, constantly recurring in FW, which seems to represent the name or initials or identity of HCE (q.v.), as perhaps One hundred and eleven(111),q.v., expresses Anna Livia Plurabelle (q.v.). I give a few examples below. There are many more. 13.33 (as *Skeleton Key* says, 566—at line 36—is half 1132 and is female); 73.10,15,20; 95.12,14; 119.26 (Patrick came to Ireland in 432); 201.28–29; 274.12–13; 347.4; 420.20; 513.5–6.

***Elga**—maybe Elga Starchenski, heroine of *Elga* by Gerhart Hauptmann. 596.22.

Elgin, Lord (1766–1841)—British diplomat and art collector. 549.15.

Elijah—Hebrew prophet (1 Kings, 17ff.). +156.26—with Ajax (q.v.).

Eliot, George (1819–80)—pen-name of Mary Ann Evans Cross. See *Liggers*. +229.3–4—with St George (q.v.).

Eliot, Thomas Stearns (1888–1965)—American and English poet. I think *The Waste Land* would not have been written if Eliot and Pound (q.v.) had not read *Ulysses*, and I think *The Waste Land* suggested or anticipated one of the techniques of FW: "one once meet melts in tother" (143.18–19). As of now (Feb., 1972) little is known of the Joyce-Eliot relationship, but most of the following references are unfriendly. If the Four (q.v.) old voyeurs of FW (see Elders) glance at Tiresias (q.v.) in *The Waste Land*, Eliot would tie naturally to "Peeping Tom." Pound called Eliot "Possum"; Eliot called Pound "Rabbit." 191.12–13 imitates, as Mr Wilder says, the sort of letters Pound wrote, e.g., "An how you gwine ter keep deh Possum in his feedbox when I brings in deh Chinas and blackmen? He won't laak fer to see

no Chinas and blackmen in a buk about Kulture." See Father O'Flynn. ?19.33; ?37.14; +43.9—with Elliot (q.v.); 96.34 (possum); 164.22 (Tansy Sauce. Enough—as Mr Tindall says); +191.20–21—with Hamlet, Tom (q.q.v.); Mr Wilder points out that the three paragraphs on this page begin with Eliot's initials); ?192.15,20; ?275.21 (to lei); 303.n. 1; 466.30 (*Poss, myster*—note Hare, same line).

Eliphaz—one of Job's (q.v.) comforters. 244.35.

Elisha—Old Testament prophet (1 Kings, 19, etc.). 351.23 (bis).

***Elizabeliza**—see *Bellezza*, Elizabeth.

Elizabeth, Elisabeth ("God is swearer," "God is an oath")—according to Brewer (q.v.), among the large number of variants of Elizabeth are: Eliza, Elsie, Elspeth, Lizzy, Elisabetta, Elise, Isabel, Isa, Betty, Betsy, Bettina, Bess, Bessy, Beth.

In FW the names Isabel, Isabeau, Isa (q.q.v.) are treated as one with Elizabeth, and Isolde (q.v.) is linked to Elizabeth by way of Mildew Lisa (q.v.). See *Issy*, *Biss*, *Alice*, *Lyssa*. Some of the commonest of Elizabeths are: St Elizabeth, Elizabeth I and II, Elizabeth Hall (see also Lump), Elizabeth Guinness, Betsy Ross. I am sure important Elizabeths are still to be found. Myriad as are the references given below, they do not exhaust the forms and syllables of Elizabeth as used in FW. 21.2 (bis); 23.23 (bis); ?+40.7,13,17—with Betsy Ross, Mildew Lisa (q.v.); +57.27,28—with Alice, Mildew Lisa, Elizabeth I (q.q.v.; see also *Victoria*); +90.10—with Elizabeth I, Betty Gallaghers (q.q.v.); +94.30 (bis)—with Betsy Ross, Rose (q.q.v.); +95.22—with Betsy Ross, Arrah-na-Pogue (q.q.v.); +101.6,7—with Betsy Ross, Rose (q.q.v.); +107.9—with Alpha (q.v.); +111.6—with Chapelizod, Alice (q.q.v.; see also HCE, Hen); 144.10 (*Irish Eilis*, Elizabeth); 147.11, +29 (bis)—with Pepette (q.v.), .30; 148.26 (bis); +156.34—with Elizabeth I (q.v.); +164.28—with Betsy Ross (q.v.); +176.24—with Betsy Ross(q.v.; compare "cold bet" with 241.27); +183.13—with Alpha (q.v.); ?187.26 (see *Brown Bess*); 192.36; +200.31—with Alice (q.v.); +203.8—with Alice (q.v.); +208.20—with Alpha (q.v.);

- 211.13-14 (see Bellezza); +226.29—
with Alice (q.v.); ?232.35 (song?); 236.7;
+241.27—with Israel (q.v.; see 176.24
above); 242.5-6; 245.9; ?+256.33—with
Nuvoletta (q.v.); +270.20—with Alice
(bis) (q.v.); 276.n. 6, +n. 7—with Alice
(q.v.); +278.n. 2; ?283.15; 286.left margin;
289.26—?with Elizabeth I (q.v.);
+290.2—with Betsy Ross (q.v.);
+291.14 (a nelliza ... cliptbuss ...
best)—with Elizabeth II, Nell (see
Helen), Anne (q.q.v.); 297.32; ?302.23;
304.24-25 (see Elizabeth I—includes
Joan of Arc, St Elizabeth of Hungary);
+324.4—with Izod, Betsy Ross (q.v.; see
also Ambrose); +325.4,7—with
Elizabeth Guinness (q.v.);
+328.29,31,36—with Elizabeth I, St
Elizabeth (q.q.v.; see also Faerie
Queene, Bellezza); 329.11,36; ?337.34;
?340.6; ?+342.30-31—with Butt (q.v.);
+348.25,26—with Betsy Ross, Lesbia
(girl in T.Moore song)—(q.q.v.); 358.24;
+359.32-33—with Alice, Betsy Ross
(q.q.v.); 399.stanza 3; ?410.33 (see
144.14 above); 416.35; 420.10 (see
Famm); +437.24—with Elizabeth I,
Mrs Beeton (q.q.v.); +444.31—with
Anna Livia, Elsa (q.q.v.); ?477.18;
+490.25,26,27 (better ... Rediviva ...
Better ... redtetterd)—with Betsy
Ross (q.v.; see also Jinnies); +491.22—
with Elizabeth II, Lily (q.q.v.; plus Lil-
lipet); +495.25,26—with Elizabeth
Gunning, Betsy Ross (q.q.v.);
+497.20—with Butler (q.v.); 500.27;
508.7 (bis); 525.24; +528.13—with
Elizabeth I (“fay Elizabeth” of *Ulysses*,
202), Faerie Queene, St Elizabeth
(q.q.v.; see also Mamalujo, Luke Tar-
pey); ?530.21 (see Lizzyboy); 538.22 (see
Mycock); ?542.23 (see Elizabeth
Fletcher, Flemming), ?28; 553.18;
+561.8—with St Elizabeth (q.v.),
+24-25—with Lily, Elizabeth I, II
(q.q.v.); ?563.18; +577.17—with Frygga
(q.v.); +583.21—with Betsy Ross, Dark
Rosaleen (q.q.v.); 586.11; 595.7-8;
+604.17—with Elizabeth I, Betsy Ross
(q.q.v.; and the Strawberry Beds, a
place in Dublin); 624.18.
- Elizabeth, St**—mother of John the Baptist
(q.v.), friend of Mary (q.v.). St Elizabeth
of Hungary, herself a queen, is patron
saint of queens, and likely to mix with
any Queen Elizabeth (see above).
+304.22—with Elizabeth I, Joan of Arc
(q.q.v.); +328.36—with Elizabeth I
(q.v.; see also Bellezza); ?+495.26—
with Betsy Ross, Elizabeth Gunning
(q.q.v.); +561.8—with Elizabeth I (q.v.).
- Elizabeth I** (1553-1603)—queen of En-
gland, equivocal virgin (see Mary), muse
of her poets who identify her with the
moon (q.v.), as Phoebe, Delia (q.v.),
Cynthia, Gloriana. Elizabeth, the *11th*
Britannica says, represented from birth
the principle of revolt from Rome; and
in FW she is often (always?) linked with
Betsy Ross (q.v.), that symbol of revolt
from England. In Shakespeare’s *Henry*
VII (q.q.v.) the baby Elizabeth is, like
Elizabeth Hall (q.v.), Shakespeare’s
granddaughter and “little lump (q.v.) of
love,” a reconciling babe, something
like Hilda Wangel (q.v.) in *The Master-
builder* (q.v.). In *Ulysses* (202), Joyce calls
her “fay Elizabeth, [see Faerie Queene]
otherwise Carrotty Bess.” See
Elizabeth, Issy, Tudor. +57.28—with
Alice, Mildew Lisa, Issy, Victoria
(q.q.v.); +90.10 (see Gallaghers);
+156.34—with Issy (q.v.); ?289.26;
304.22 (here doubles with Joan of Arc,
the sainted Maid who was presented to
the French king and God and endured a
“glorifire”; perhaps also St Elizabeth of
Hungary, a queen and patron saint of
queens.), .25 (with the colony-state—
also Mary,q.v.?) ; +328.29—with Alice
(q.v.; and *thalassa*), .31 (see Faerie
Queene), +36—with St Elizabeth (q.v.;
see also Bellezza); 365.9-10; +437.24—
with Mrs Beeton (q.v.); +528.13 (Luz ...
fay)—with Faerie Queene, St Elizabeth
(q.q.v.; see also Mamalujo, Luke Tar-
pey); +561.8—with St Elizabeth (q.v.),
+24-25—with Elizabeth II, Helen, Lily
(q.q.v.); +604.17—with Betsy Ross
(q.v.; and the Strawberry Beds).
- Elizabeth II** (b.1926)—present queen of
England, called Lillybet when a child. I
should say she is always identical with
the infant Elizabeth I (q.v.). See also
Elizabeth. +291.14—with Helen (q.v.);
+491.22—with Lily (q.v., and Lillipet);
+561.24,25—with Elizabeth I, Lily,
Helen (q.q.v.).
- Elliott and Fry**—London photographers.
Mr Mink says, Elliott and Atkinson were
Dublin firms that wove silk and poplin;
Pim and Fry were manufacturers and
retailers of silks, ribbons, lace. See T. S.
Eliot, Fry, Pim. +49.3.
- Ellis, Alexander John** (1814-90)—
philologist and mathematician, author

- of *Algebra identified with Geometry*. ?205.7; +294.8—with Alice (q.v.).
- Ellis**, Madge—Dublin music-hall performer (ca. 1903) at whom a gang of students threw a corset. 586.14.
- ***Elly**, Irmak—*Irma* is Turkish "river." *Irma Kelly*? 212.13.
- Elm**—see Tree and Stone, Ask.
- ***Elmer**—Mr Tysdahl suggests Ibsen's *Helmer* (q.q.v.). 243.15.
- Elpis**—Greek "hope", falsely believed to be the Christian wife of Boethius. 267.4.
- Elrington**, Thomas (1688–1732)—Irish actor, mentioned by Swift (q.v.) in "Billet to the Company of Players." +55.36—with Elrington Ball (q.v.).
- Elsa**—heroine of Wagner's (q.v.) *Lohengrin* (see Swan). +444.31—with Anna Livia, Elizabeth (q.q.v.); +495.25—with Elizabeth, Elizabeth Gunning (q.q.v.).
- Elsie** from Chelsea—once-popular song. See Elizabeth. 587.26.
- Elsker** (Danish "lover")—see Selskar Gunn.
- Elster** Grimes Opera Company—mentioned in *Ulysses* (191). 546.11.
- ***Elters**—Elders? 17.19.
- Elvery's** elephant house—see *Ulysses* (97, 267). +367.35—with Enver; 565.31.
- Emer**—queen in the "Cattle Raid of Cooley." 63.19.
- ***Emery**—maybe Lawrence Emery, pen-name of A. J. Leventhal (b. 1896), Irish writer, lecturer at Trinity College, Dublin, who favorably reviewed *Ulysses* in *Klaxon* (Dublin, Winter, 1923–24). 128.25.
- Emilia**—in *Othello* (q.v.) and *The Winter's Tale*. See also Aemilia. 410.23.
- Emma**—see Lady Hamilton. Perhaps also Emma Clery (q.v.).
- Emmet**, Robert (1778–1803)—Irish rebel hero, hung. See Sarah Curran. I can't decide whether his story—martyred lover left by sweetheart—is implicit in "The Ondt and the Gracehoper" (q.v.). 13.33; 136.14; +417.21 (bis)—with Dermot (q.v.; whose girl also consoled herself after he was killed).
- Empson**—Lord Mayor (q.v.). 127.3.
- ***Ena**—Irish "fire" (see Una, Ita). 94.14; 147.11; +212.8 (see Lappin); +278.n.3—with Stella (q.v.); ?561.24.
- ***Enders**, Miss—probably the sender of the letter from Boston (see Anders). ?320.1; 412.23.
- Endersen**, H.C.—see HCE, H.C. Andersen, maybe Enders.
- Enemy**—see Satan. In FW some "enemy" do not go beyond dictionary meaning, but 469.23 certainly refers to Shaun = Satan (q.v.) as Wyndham Lewis (q.v.), who called himself "The Enemy," had a journal, *The Enemy*, and another called *Blast*—see 471.13–21 where Shaun blows "a loveblast" and goes off like "a wind hound loose" (see Hound). In FW Lewis plays Satan as Thersites (q.v.)—Man's Accuser. This is plainly shown at 155.19 where "The Enemy" combines with Lewis' play *Enemy of the Stars*, from which Lewis accused Joyce of having taken certain techniques of "Circe" (q.v.).
- Engels**, Friedrich (1820–95)—Marx's (q.v.) collaborator. Engels could be present in some other "Angel" (q.v.), not present in some of the following. 75.19; 181.1; 233.33; 416.32; 519.1; +604.6—with Egan (q.v.).
- Enghien**, Duc d' (1772–1804)—Bourbon, executed in despicable circumstances, by Napoleon (q.v.). 146.19,20.
- ***Engineer**—Joyce thought of Parnell and Tristan (q.q.v.) as mechanics, inventors (see Mr Hayman's article, AWN, II, 5) 146.19–20; 230.25; 457.32; 459.35; ?518.16.
- ***Engravakon** saga. 394.26–27.
- Enobarbus**—in *Antony and Cleopatra* (q.q.v.). 157.27.
- Enoch**—Cain's (q.v.) son, for whom the first city was named; or 7th in descent from Adam (q.v.) in the line of Seth (q.v.). 283.1; +357.30—with Eons (q.v.; see also Cain); 442.6; 535.21.
- Enos**—son of Seth (q.v.). Enos Salts are a British purgative. 30.4; 577.21.
- ***Enright**, 98.19.
- Entis**—Onton—Greek and Latin for "of being." 611.20.
- ***Entwhistle**, Major Hermyn C.—see HCE. 342.20.
- Enver** Pasha (b.1881)—leader of Young Turks, last heard of when leading a revolt against Russia. +367.35—with Elvery (q.v.); 582.12.
- Eons**, Miss Endles of—Mlle D'Eon (1728–1810), who was also the Chevalier D'Eon, a French political adventurer, famous for the mystery of his sex. 226.36; +357.30—with Enoch (q.v.).
- Eos**—see Aurora.
- Epicurus** (342–270 B.C.)—Greek philosopher who taught in a garden. 475.11.
- Ephialtes**—see Outis.
- ***Epiphanes**, Reverend, of St Dorough's

- maybe St Epiphanius (315–402), who proposed Mary's (q.v.) perpetual virginity, listed 80 heresies, had 5 tongues; or perhaps Antiochus IV or Epiphanes, who was thought to be the Antichrist (q.v.). 341.27–28.
- Er**—see Ear.
- Erasmus**, Desiderius (1466–1536)—Dutch humanist. 155.33; +301.n. 5—with Eros (q.v.).
- ***Erchenwyne**—see Here Comes Everybody. 88.21.
- Erebus**—son of Chaos who begot Aether, Day, and Night on his sister. 38.3–4; 239.30; 473.16.
- Erechthonius**—son of Hephaestus (q.v.), built Athena's (q.v.) temple on the Acropolis. 539.3.
- ***Ergastulus**—maybe *ergastulum*, Latin for "a slave's or a debtor's prison." 532.12.
- ***Eric**—see Herrick, Earwickers of Sidlesham; I cannot pin these to precise Erics, maybe others can. Famous Vikings? The "other man" in *The Flying Dutchman*? In Brehon law, *eric* was payment for homicide, same as *wergilt*. 277.23; 316.8; 359.26; 456.22 (rice); +487.15—with Hercules (q.v.); ?498.30; 530.21; 537.14.
- Eric**—legendary Swedish king who controlled the wind's direction by turning his magic cap. +220.25—see Herrick or Eric.
- Eric Bloodaxe**—Norwegian king, son of Harald Fair Hair (q.v.). 323.4.
- Ericoricori** coricome—Earwicker (q.v.), whose old correct pronunciation is Er-ricker (see Herrick), mixed with the call of a French cock: "co co rico co co rico." ?328.25; 623.1.
- ***Ericus** Vericus—see Eric? 373.24.
- Erigena** or Scotus, John (fl. 850)—Irish-born mystic and theologian. His books were burned (see 5.2) and he was bloodily murdered by his Irish pupils with their "stiles" or pens, when he taught at Malmesbury. 4.36; ?279.3; 431.21—with Jaun (q.v.), 35; ?445.33.
- Erinna**—Greek poetess. +25.27—with Erynis (q.v.).
- Eris**—Greek goddess of mischief, her apple (q.v.) was one of the causes of the Trojan war. +534.34—with HCE (q.v.).
- ***Erminia**, Regina, 339.29; 391.1.
- Ernest**—"character" in Wilde's (q.v.) *The Importance of Being Earnest*. See Moncrieff, Carr. Maybe also the hero of *The Way of All Flesh*. +233.20—with Ernest Jones (q.v.); +426.18—with Ernest Jones (q.v.); 490.12; 534.8 (see Ernst).
- Ernst**, Morris (b. 1889)—lawyer who appeared for Random House (see Cerf) when the matter of *Ulysses* was argued before Judge Woolsey (q.v.); Ernst was also lawyer for the appeal. +534.8—with Ernest (q.v.).
- Eros**—Greek god of love. See Cupid. +40.13—with Oscar Wilde (q.v.); +301.n. 5—with Erasmus (q.v.); 361.22; 431.14.
- Erynis**—Greek goddess of revenge—see Furies. Almost any "Erin is" can give you "Erynis." +25.27—with Erinna, Erin (q.q.v.); ?580.34.
- ***Esä**—see Here Comes Everybody. 88.22.
- Esau**—see Jacob.
- Escamillo**—toreador in *Carmen* (q.v.). +350.22—with Oscar Wilde (q.v.).
- Escoffier**—French gourmet. 59.29.
- ***Esellus**, Hanner—Latin *asellus* and German *Esel* both mean "ass" (q.v.). 478.8.
- ***Eset**—Aesop (q.v.), but Eset is also a form of Isis (q.v.). 29.13.
- ***Esme**—see Here Comes Everybody. 88.22.
- Essatessa**—see Stella and Vanessa. 278.n. 3.
- Essav**—see Esau. 607.8–9.
- Essex**, Arthur Capel (q.v.), 1st earl of (1632–83)—Irish viceroy who prevented the grant of the Phoenix (q.v.) Park to the Duchess of Cleveland. Essex Bridge (now Grattan?) in Dublin was named for him: it fell down in ten years.
Robert Devereux, 2d earl of Essex (1566–1601), was also an Irish viceroy. 125.17; ?254–55; ?291.26; 521.4; 611.35.
- Essie**—see Esthers, Stella, Issy, Biss.
- Estella**—see Pip and Estella.
- Esther**—see Stella and Vanessa, Easter.
- Esther**—heroine of a biblical book, queen of the Persian Ahasuerus. Esther is the Hebrew name for the planet Venus (q.v.)—see also Ishtar. Esther and variations—Essie, Hetty, Hester, etc.—are listed under Stella and Vanessa (q.v.). Essie and Issy (q.v.) steadily interchange.
- ***Esuan** Menschavik—maybe Esau (q.v.), who—like the Mensheviks—lost out. 185.34.
- Eswurds**—see Edwards.
- Ethelred** the Unready—king of England (979–1016). +439.36—with Ethelred Preston (q.v.).
- Ethelwulf**—king of the West Saxons. See Here Comes Everybody. 88.22.

- Etheria**—Mr O Hehir says: 5th- or 6th-century abbess who described the Holy Land. 309.9.
- ***Ethna** Prettyplume—because Ethna is Anglicized into Anna, I suppose, this is Anna Livia (q.v.). Ethna Carberry? Eithne? 318.12.
- Euclid**—Greek geometer, 3d century B.C. 155.32; 206.13; 270.23 (youthlit's); 283.24; +302.12—with Joyce (q.v.).
- Eugenius**—Mr O Hehir has shown that "Eugene" and "Coemghen" (q.v.) mean "well-born" or "fair-born" in Greek and Irish. Coemghen is Anglicized as Kevin (q.v.), and Kevin is Shaun (q.v.). ?562.33; 572-73 (*passim*).
- Eugenius**—four popes. 154.20.
- Euhemerus** (fl. 300 B.C.)—Greek mythographer who asserted that the gods were originally human heroes. 331.31.
- Eulalina**, St—martyred in Merida in 300. 430.36.
- Eulenspiegel**, Till—legendary prankster of 14th-century Brunswick, subject of a Strauss tone-poem. 208.9; 408.24.
- ***Eulogia** and Mother Concepcion—Buffalo Workbook #23 has a note: "Mother Concepcion/Eulogia Gonzales." 527.12,36.
- Euphemia**—Greek "well-spoken." See Jacqueline Pascal. 528.24.
- Europa**—raped by Zeus (q.v.), disguised as a bull. As Mr Wilder points out, most of Zeus's women are faintly indicated hereabouts. See Leda. 208.19 (hayrope).
- Eusapia**—see Palladino.
- Eusebius**—(1) pope for 3 months in 309 or 310; (2) of Caesarea (260-340), ecclesiastical historian with Arian (q.v.) leanings, noted for his *Canons* which harmonized the gospels. 409.36.
- ***Eustache**, Mr—maybe the eustachian tube (hence *Earwicker*) or Eustace Street, Dublin. 361.11; 535.26.
- Eva**, Lady—see Eve MacMurrough. 288.15.
- Evangelists**—see Four Evangelists.
- Eve**—see Adam.
- Eveline**—title, heroine of a *Dubliners* (q.v.) story. In FW she doubles with Eve (q.v.) on a basis of opposition, not similarity: Eve is the woman who did, Eveline the woman who didn't. 62.34; ?94.28; ?+130.35—with HCE (q.v.); 186.24; +208.8—with Devil (q.v.); 222.32; +511.12—with Devil (q.v.); +613.30—with Eve, Ave, Apple (q.v.).
- Everallin**—in *Fingal* (q.v.), she was the mother of Oscar (q.v.), who was Fingal's grandson. 228.4.
- Everybody**—see Here Comes Everybody.
- Everyman**—see Here Comes Everybody, HCE, Noman. 129.31; ?367.35; 534.14; +582.12—with Enver.
- Everywhere**—see Haveth Childers.
- ***Evora**—seaport in Portugal? When Tristram Amory (q.v.) landed at Howth, he fought at "The Bridge of Evora," which crossed a small river, "The Bloody Stream." 623.27.
- Ewe**—see Rachel.
- Excalibur**—King Arthur's (q.v.) sword. The name was derived from Irish *Caladbolg* (hard-belly), which OED and Brewer (q.v.) say was a sword famous in Irish history. Excalibur's use at 8.36 links King Arthur with the Duke of Wellington and with Arthur Guinness (q.q.v.) at 9.1,5.
- ***Exquovis**—Latin "from wherever you like." 484.34.
- ***Ex-Skaerer-Sissers**—Anna Livia (q.v.) as formerly a tailor's (q.v.; see also leaves) daughter: Norwegian *skaerer*, "slicer," "cutter." See Forficula, Nanny Ni Sheeres. 328.14; 375.25.
- Eyesoldt**, Mme Gertrud—according to Mr Senn, a German actress of the early 20th century. +222.27—with Issy (q.v.).
- Eyolf**—Ibsen's (q.v.) *Little Eyolf*. 201.34.
- Eyrbyggja**—saga which, Mr Atherton says, Morris (q.v.) translated as *The Erelanders Saga*; Mrs Christiani says it is an Icelandic family saga. *Eyra* is O.N. "ear" (q.v.). +48.16—with *Earwicker* (q.v.).
- Eyre**, Jane—title, heroine of Charlotte Brontë's (q.v.) novel. Note the references to two wives and Thornfield. 281.3 (faery).
- Ezekiel**—book of the Old Testament. 307.left margin.

F

- F . . . A . . .**, Mrs—sweet Fanny Adams. 59.4; +65.5—with Adam (q.v.).
- Fabius Maximus** (d. 203 B.C.)—known as “Cunctator” from his caution in war. 278.left margin; 307.left margin.
- Faerie** Queene—poem by Edmund Spenser (q.v.) in which the Faerie Queene is Elizabeth I, “fay Elizabeth, otherwise carrotty Bess” (*Ulysses*, 202). Any old Queen of Fairies, Queen of the Shee (q.v.), can take in Elizabeth, I guess. ?+48.13,14—with Harlequin (q.v.); ?+68.21—with Queen of Sheba (see Balkis), Mrs O’Shea (q.v.); 219.2,16; 290.1 (see 289.26); 328.31; +528.13—with St Elizabeth (q.v.); see also Fay Arthur, Mamalujo, Luke Tarpey).
- *Faherty**, Doctor, 25.4.
- Fair**—see Finn, W.H., Colleen Bawn.
- Fairbrother**, Tom—captain of the Liberty Boys of 1798. An area south of the Coombe is named for him. 585.29.
- Fair Girl**—see Colleen Bawn, Finn MacCool.
- *Fairlove**—W.H. (q.v.)? Rev. Love of *Ulysses*? 300.28.
- *Fairlys**, 176.7.
- Fairy**—see Shee.
- Fairynelly**—see Farinelli.
- Falconer**, Father Flammeus—John Falconer, Dublin printer. See Maunsel. 185.4.
- Falstaff**, Sir John—character in Shakespeare’s (q.v.) two *Henry IV* plays, in *Henry V* (see Harry, Henry) offstage, in *The Merry Wives of Windsor* (q.v.); see also Anne Page, Nanetta). In *1 Henry IV* Falstaff “falls down as if he were dead” on the battlefield,” but afterward rises up and continues his rogue’s ways. At the end of *2 Henry IV* Falstaff is “killed” again by the cold young king; and dies in the flesh in *Henry V*.
- Buffalo Workbook #24 (p.142) has an uncrossed note: “☐ wishes to play Falstaff in modern dress.” I think the ambition is gratified at FW 363.20–366.31, where Falstaff (or his ghost or his reincarnated self) writes to Majesty, “Guilty but fellows culpowls! . . .” and convicts Majesty of the brutal and cautious (366.25–26; see Brutus and Cassius) slaying of a fellow sinner. One of the principal musical numbers of Verdi’s (q.v.) *Falstaff* is “Falstaff’s Letter.” Balfe (q.v.) also wrote a *Falstaff*.
- It is possible that “Buckley and the Russian General” (q.v.) is—among other things—the Death of Falstaff on the battlefield, and that the letter to Majesty is an epilogue to the killing. Or it is possible that 363–66 is a tryout for the role of Falstaff which is rejected (367–80), i.e., Falstaff = HCE is roughed-up by the young and sent into exile—“I know thee not, old man. . . . Not to come near our person by ten mile.”
- Shakespeare’s Falstaff is corrupter of a young male, who destroys him. Joyce’s Falstaff pleads guilty to corrupting young girls (white slaving?). A note that follows immediately in Buffalo Workbook #24(p.142) indicates that Shem and Shaun (q.v.), the young males, wish to play female roles in the modern “Falstaff.” 6.22 (filling . . . stiff); +7.13—with Freud Taff (q.v.); 35.27; ?63.29; ?+96.11–12 (stuffstuff . . . feeling)—with Taff(q.v.); +161.16 (full . . . milkstoffs)—with Taff (q.v.); ?320.20,23; 366.30; 370.13; 379.12,18; 405.13; 406.18; 434.24; 567.10 (see Nanetta); 595.32.
- Fama**—in classic myth, the personification of rumor. 98.2.
- *Famm**, Bauv Betty—*pauvre petite femme*. According to Mr O Hehir, *badhbh* (pron. “bauv”) is Irish “crow” (see Raven?) and also an Irish battle goddess. See Elizabeth. “Famm and” is “famine”? 420.10.
- Fan**, Fanny—see Peaches.
- Fanagan**, William—coach proprietor, funeral establishment, 54 Aungier St., Dublin. +537.34—with Finnegan (q.v.).
- Fand**—beautiful Celtic goddess. Danish *fand* = “fiend, devil” (q.v.). 224.26; 282.25; 315.28; 516.19; 617.26.
- Faraday**, Michael (1791–1867)—English chemist and physicist. 542.33.
- *Farber**—pencil-makers? Faber and Faber? 65.32.
- Fargo**, William (1818–81)—American pioneer expressman, as in Wells Fargo. 5.31.
- Farinelli** or Carlo Broschi (1705–82)—Italian male soprano. 151.7.

- ***Farley**, Forrester—see Arley. 257.24.
- ***Farrel**, Pat—see *Ulysses* (127). 176.17.
- Farrell**—one of Dublin's sculptors. Also a Lord Mayor (q.v.) of Dublin (q.v.). 552.12.
- ***Farrell**, O'Mara, +270.left margin—with Virgil, Homer (q.q.v.).
- ***Farrelly**, Fiery, and Miry Mitchel—Mrs Christiani says: "Fiery" = French *fier*, "proun"; "Farrelly" = Danish *farlig*, "dangerous"; she, therefore, identifies FF with Nicholas Proud (q.v.), and Miry (Russian *mir* = "peace") Mitchel (q.v.) with St Michael (q.v.). I am sure there is a lot of truth in this explanation. 13.13.
- ***Farseeingetherich** — Far-seeing-get-the-rich. Also Vercingetorix (q.v.). 54.3–4.
- ***Farson**, 157.21; 171.4,5.
- Fate**, Fates—goddess or goddesses who may adhere to each use of fate in FW. See *Concordance*. Of the Greek Fates I have found only Clotho (q.v.). See Parcae, Norns, Weird.
- Fateha**—*Fatiha*, a prayer found in the Koran. 235.2.
- Fatima**—Mohammed's (q.v.) daughter. 205.31; 389.15 (bis).
- ***Fatmate**, Mister—pig (q.v.)? Bacon (q.v.)? Falstaff (q.v.)? 72.15.
- Faunus**—god of flocks, giver of oracles. See Fox-Goodman. 15.21; 35.28; 128.4; +337.28—with Finnegan (q.v.).
- Faust** or Faustus—16th-century magician who sold his soul to the devil (q.v.), subject of works by Marlowe and Goethe (q.q.v.). See also Mephistopheles. 74.9; 83.29; +160.27,29—with Bill, William III (q.q.v.—plus Belfast); 252.2; 288.9; 292.22; 356.1.
- ***Fauxfitzhuorson**—see Fawkes, Fox, Bear, Fitz Urse. 529.20.
- Fawkes**, Guy (1570–1606)—Roman Catholic whose plot to blow up the English Parliament with gunpowder is still remembered on the fifth of November. Fawkes slides in and out of identity with Fox (q.v.; see *Ulysses*, 633), which was one of the names Parnell (q.v.) assumed. Parnell also threatened the English Parliament. ?16.5; 91.36; 177.29 (see Woon); 193.19; 205.28; 425.23; 514.33(Gaa . . . Fox); 545.31 (with Guy's, a London Hospital); +574.36—with Brer Fox (q.v.).
- Fawnia**—girl in Robert Greene's (q.v.) *Pandosto*, original of Perdita (q.v.), "that which was lost." ?+257.36—with Fionia (q.v.); 547.7.
- Fay**—see Morgana, Fay Arthur.
- ***Fay**, Varina—see Varina. 101.8.
- Fay**, William (1872–1947) and Frank (1870–1931)—actors in the early days of the Abbey (q.v.) Theatre. In 1926 William Fay directed *Exiles* in London. There are more fays in Hart than I give here. 141.6,7; 526.17; 528.13,14; 569.35; 603.24.
- Fearson**—*Pearson's Weekly* and Fersen (q.v.). 359.27.
- February**—see Twenty-nine. The month is named for Februatio (Feb. 15), a part of the Lupercalia (see Lorette), a festival of purification for females. February 2 is Candlemas, the Purification of the Virgin, the presentation of Christ at the Temple, James Joyce's birthday, and, as Mr Hart pointed out to me, the day they burned the British Embassy in Dublin in 1972.
- ***Feeney's**—see Finn? 518.27.
- ***Feghin**, Billey, 593.15.
- ***Feigenbaumblatt**—German "fig-tree leaf." 150.27.
- ***Feilbogen**, Father Freeshots—Professor Sigmund Feilbogen was a Zurich friend of Joyce's. *Der Freischütz* is an opera of Weber's. In German, *Pfeil und Bogen* is "bow and arrow." 464.29–30.
- ***Felicia**—Issy (q.v.), perhaps in reference to *felix culpa*. *Felicia* is an obscene book by Andrea de Nerciat. 347.35; 572–73 (*passim*); 618.1.
- ***Felime** the Ferry—see AWN, III,1,7. 211.23–24; 488.14 (Mr O Hehir says Felin and Felim are the same).
- Felix** and Regula—Zurich's patron saints. 340.13,15; 610.8,10.
- ***Fell**—W. B. Yeats wrote, July 1, 1895: "The cover of my book with Unwin . . . I have not seen it. Fell's design I have seen." 621.88.
- ***Femorafamilla**, 434.11–12.
- Fen**, Fenn—variant of Finn MacCool (q.v.) which ties him to the Finnish people whose name may mean "people of the fens" (*11th Britannica*, "Finno-Ugrian"). Their own word for themselves is *Suomi* (see 329.2). As Mr O Hehir points out, it is by means of "fen" play that Anna Livia (q.v.) is tied to Finn MacCool—see O Hehir's note "Anna." Webster (q.v.) says "fen" is a word akin to M.Irish *an*, "water"; Skeat says M.E. *fenny* means "dirty, vile, mouldy"; OED adds *fen* = excrement, whore." For Anna Livia as impure, see John Jameson. See Venice? 48.14; 55.5; 74.15—with Feng

- (q.v., and Finglass); 93.14; 184.32 (see Fenella); 208.31; +229.3—with Anne (q.v.); 242.28–29 (see Mem, Avenlith); 264.16; 278.20; +297.19–20—with Huckleberry Finn (q.v.) and Dublin (q.v.), the town of the Hurdleford; 358.23; 376.33; 589.22; 610.8.
- *Fenella**—see Fen. 184.32; 291.n. 6.
- Feng**—original of Shakespeare's Claudius (q.q.v.) in Saxo Grammaticus (q.v.). +74.15—with Fen (q.v.; and Finglass, a Dublin environ).
- Fenicia**—see Phenitia, Fen, Venice.
- Ferchios**—in Macpherson's *Fingal* (q.q.v.), said to mean "conqueror of men." Doubles with Yeats's song, "Who Goes with Fergus?" 231.29.
- *Ferdinand**—penitent characters in *Love's Labour's Lost* and *The Tempest*. 457.3; 535.9.
- Fergus**—see Ferchios.
- *Ferns**, Flora—Irish town of Ferns? 212.9.
- *Ferris**—Fender, Mr W. K. 369.11–12.
- Fersen**, Hans Axel, Count von (1755–1810)—Swedish statesman, trampled to death by a mob of his berserk countrymen who were unjustly annoyed with him. Mr Morse points out that "the August Glass-Coach fare, six Insides" comes from Carlyle's (q.v.) *French Revolution*, which tells of the Royal flight to Metz which began in a coach driven by Fersen. "Insides" was an ordinary term for "inside passengers" of a coach. The passage at FW 358–61 is about a regicide and owes something to the trial and death of Louis XVI, described by Carlyle. +359.27—with Macpherson (q.v.).
- Festy**—see Festy King, Beggar.
- *Ffogg**, Boergemester "Dyk" of Isoles. +607.30–31—with Masterbuilder (q.v.).
- ffrench**, Rev. Canon J. F. M.—his *Prehistoric Faith and Worship: Glimpses of Ancient Irish Life* (1912) was in Joyce's library. 8.12,13 (a gun is a cannon); +296.n. 1—with Percy French (q.v.); 392.15; 495.27.
- Fiac**—one of St Patrick's (q.v.) first converts at Tara, poet, author of a hymn about St Patrick. 468.29.
- Fiacre**, St—7th-century Irish saint. French hackney coaches were called *fiacre*, from the Hotel St Fiacre in Paris, where a man named Sauvage kept vehicles. 81.11.
- *Fiammelle** la diva—*fiammella* = Italian "little flame." 560.1–2.
- *Fidaris**—maybe Brother Fidelis, who tells how some Irishmen, on their way to Jerusalem, sailed on the Nile (q.v.) to Gizeh and thence to the Red Sea. 202.18.
- Fidelio**—masculine name assumed by Imogen in *Cymbeline* (q.q.v.), and by Lenore (q.v.) in Beethoven's (q.v.) *Fidelio*, which is based on Bouilly's (?38.2) *Lenore or Conjugal Love*. Imogen—like chimney sweepers—was thought to have come to dust. 6.26 (+ "Come All Ye Faithful"); 58.11; 2466.26.
- Field**, John (1782–1837)—Irish composer who developed the nocturne. 360.12; 453.32.
- Fields**, Gracie—English singing comedian, 20th century. +584.11—with William Grace (q.v.).
- Fiend**—see Devil.
- Fierceendgiddyex**—see Vercingetorix.
- Fife**, Thane of—see Macduff.
- *Figura** Porca, Lictor Magnaffica—see Pig? 463.5–6.
- Finan**, St (d. 661)—Irish missionary to Northumbria. The following reference includes "Fenian" and "finnan (or findon) haddie," the smoked fish which Bloom (q.v.) orders for his breakfast on June 17, 1904. +393.10—with Finn, Hades (q.q.v.).
- Find**—form of "Finn" (q.v.). See also Finder.
- Finder**—see Find, Keeper. 223.26.
- Findlater**, Adam—19th-century Dubliner who made money in groceries and spent it in civic restoration. The Dublin Presbyterian chapel in Parnell (q.v.) Square was restored by him and is called Findlater's Church. Finn (q.v.) built a church in Lund (q.v.), as Mr Hart has said. 170.32; +214.11—with Finn (q.v.); +334.33—with Finn (q.v.); 420.35; 533.23; 558.10; +619.3—with Adam, Finn (q.v.).
- *Fine's**—Finn's (q.v.)? 256.19.
- *Finewell's**—see Phoenix? 80.7.
- Fingal**—Finn's name in Macpherson's *Ossian* (q.q.v.) poems. Fingal is a Scottish hero who comes to Ireland and fights the Danes. The Irish called certain Norse invaders, *fingal* or *fingall*, meaning "fair stranger." In FW, HCE (q.v.) is the stranger from over the sea, the *fingal* come to Ireland. Finn (q.v.) is his native Irish other self. 22.10; 46.20 (see O. Wilde, Boniface); 72.7; 106.17; 138.11; 215.14; 329.14; 371.22 (see 46.20 above); 469.15; 480.34 (Fingal Harriers = an

Irish rabbit hunt); 496.18; 503.13 (Fingals exist in N. Dakota, Tasmania, Victoria; the plain of Fingall is north of Dublin, Fingall's Cave is in Scotland); 564.30.

Finlay, Thomas Aloysius, S.J. (1848–1940)—first editor of *The Irish Homestead*; wrote a novel under the name of Whitelock (see Finn). He and his brother, Peter Finlay S.J. were in 1883 jointly appointed to professorships in Mental and Moral Philosophy at UDC—see S. Joyce, *My Brother's Keeper*, 94. +506.9—with Finn (q.v.).

Finn—*Thom's* (q.v.), 1907, lists: Finn Brothers, wine and spirit merchants; Finn, Patrick, grocer; Finn, Dennis, Mr., The Summit, Howth; Finn, Edward, farmer and contractor; Finnegan, dairy, 175, King Street; Finneran, W., Mr., 7 Eccles (q.v.) Street.

Finn, Father—as Mr Philip Sullivan points out, Jesuit author of boys' books, including *Claud Lightfoot* and *Ethelred Preston* (q.q.v.). 440.10.

Finn, Huckleberry—Mark Twain's (q.v.) boy hero, a Candide of sorts. Huck Finn always doubles with Finn MacCool (q.v.). Huck and Tom Sawyer (q.v.) are given up for dead and then resurrected at their own funeral (see Finnegan). I think that Huck is Finn's boyhood (see Demni). If so, the mysterious third soldier (see Three) is HCE (q.v.) when young. Huck-backed and huckle-backed mean hump-backed (see HCE), Fenn. 25.33; 66.13; 68.6; 130.14,15; +132.36—with HCE, Three, Tom Dick Harry (q.q.v.); 137.12; 297.20 (see Fenn, Dublin or Town of the Hurdles); +346.26—with Billy Budd (q.v.); 410.36 (see Three); 454.7; 455.29; 543.5; 616.1; 622.18.

Finn MacCool (Irish, Fionn MacCumhail)—giant hero (fifteen cubits) of the southern (or Fenian, or Ossianic) cycle of Irish legend; this matter, Joyce thought Scandinavian (Ellmann, 735)—see Fenn. However that may be, it exists in a number of ballads which, in translation, seem poor stuff to me.

Finn's parents were Cumhal and Morna (q.q.v.); his wives were Saar and Grania (q.q.v.); his son was Ossian; his grandson was Oscar (q.q.v.)—see also Demni, Bran, Badbols, Fingal, Goll, Macpherson, James Stephens. For the story of Finn's love, see Dermot.

Under the Irish king Cormac (q.v.), Finn led a military body, the Fianna or Fenians. Of these, Finn was bravest, most generous. He was also a poet and a masterbuilder (q.v.) who built the cathedral at Lund (q.v.). Finn had touched the salmon (q.v.) of wisdom and had only to suck his thumb in order to be wise. There is a story (see Lady Gregory, q.v., *Gods and Fighting Men*) that Finn sleeps underground and will return at his country's need. Some say, he appears on earth again in the shape of some Irish hero—see Mongan. Some have penetrated his hiding place and spoken to him.

Throughout FW, Finn interchanges with Irish *fionn* ("white," "fair"); with *fion*, "wine"; with *fiongal*, "fratricide." Sometimes Finn MacCool is said to mean White Head or White Hat (q.q.v.). See Mr O Hehir's note, "Fionn MacCumhail."

Finn is usually held to be the heroic avatar of HCE (q.v.), and Joyce told Dr Dan O'Brien that FW was "about" Finn, lying dying beside the Liffey (q.v.) while history cycles through his mind. Well, maybe. What is sure: Finn is impossible to tell from Finnegan and Phoenix (q.q.v.). Also I think, what is unthinkable, that every fin-fan-fen-fon-fun-phin (see also Chin) names Finn MacCool—and of course every C-1, M-C-1, elegantly subjected to the ablaut. The foregoing statement is not lightly set down. Surely, Madam, you use "every" loosely or in a purely Pickwickian sense? No. The following references are fragmentary. 5.9–10,12; +6.13 (names "The Dead"—see *Dubliners*—recalls its mourning for Michael Furey, q.v.); 7.9–10 (see Fish), +.15—?with HCE (q.v.); 9.28; 13.15–16; 15.25; 17.14, +.23 (see Phoenix; is also Finistere); 24.16; 25.31–32; 28.12–13,34; 32.6,23; 39.17; +41.26–27 (see Salmon); 42.11–12; 44.11; 48.26 (see Fenn); 50.17 (see 17.23); 52.27; 53.1; +55.5—with Anna Livia (q.v.; see also Fenn), +.28—with Phoenix (q.v.); 58.28 (place in Ireland); 65.33; 68.9,11 (see Oscar), +.29 (see Phenitia, Venice); +71.7—with Inn (q.v.); 73.35; 74.1 (74.1–5 = strong echo of *Gods and Fighting Men*); 76.24 (see Four); 78.18; +88.24—with Phoenix (q.v.); 89.30; 94.19; 95.18,21; 96.31 (with Sinn Fein and *Samfundets Stotter*, Ib-

sen's, q.v., *Pillars of Society*); 98.7; 99.15 (Danish *hvid*, Irish *fiann*, "white"); 100.7 (Mr O Hehir says it's the Phoenix, q.v., Park); 102.9; 103.3; 105.3,21; +108.21—with Earwicker (q.v.); 124.29 (see Camhelsson); 125.4; 131.9; +137.12—with Huck Finn (q.v.); 139.14; 162.12; 178.26; 196.11 (see Phoenix, Fiend); 197.31 (see Phoenix); 203.9 (river); +214.11—with Findlater (q.v.); +219.2—with Phoenix, Fiend, Nick (q.q.v.), .17 (bis); +221.32—with Phenitia, Venice, Vanessa (q.q.v.); 230.7,22 (herself including); 236.9; 238.24; 240.23; +243.14—with Hetman Michael (q.v.); 244.13; 245.16; 246.19; 254.20; 277.3,4,5-6; 278.20-21; +285.left margin—with Cincinnatus (q.v.; do two Fin make Finnegan?); 297.4, +.20—with Huck Finn (q.v.; see also Fenn, Dublin as Town of the Hurdle Ford); 301.7; 309.21-22; 310.32; +311.26—with Phoenix (q.v.; also *felix culpa*); 313.27-28,30; 314.1; 319.3; 325.12; 330.17-18,24 (see Finn's Hotel); 331.24; 332.4,8,26, +.31—with Phoenix (q.v.); +334.33—with Findlater (q.v.); 340.22,24 (Suomi); 343.25 (*fain* = "tobacco" in French argot); 344.31; 345.9; 346.12-13, +.25—with Huck Finn, Budd (q.q.v.); 352.29; 354.6; 362.12; +371.22—with Fingal (q.v.); 374.21,28 375.29; 376.33 (see Fenn); 377.16; 380.10; 388.6; 393.10; 420.25 (see Finn's Hotel); 427.30; +447.24—with Persse O'Reilly (q.v.); 450.5; 455.29 (see Mark Twain); +456.16—with Bloom (q.v.; Finn was born on Slieve Bloom); 480.33-34; 481.13; 488.14; 493.18; 495.18,19,20; 499.18; 506.9 (see Finlay); 510.24-25 (the ehren = Timothy; see Finnegan); 518.26-27; 519.14; 521.33; 524.35; 525.31; 531.28,33; 532.2; 553.23, +.25—with Phoenix (q.v.); 558.35; 564.8,30; 566.32-33; +569.23—with King Cole (q.v.),.32; 574.2; 578.6,10; 581.11; 589.11; 593.20,24-25; 596.4,6,31-32; 600.10; 607.4-5; 614.14; 615.7; +616.1—with Huck Finn, Anne (q.q.v.); 617.6,11,16-17,19,20,26; 618.1 (see Magrath); +619.3—with Findlater (q.v.); 622.1,6; 624.28-29; 626.17,23; +628.14—with Finnegan (q.v.).

Finnen, Dinny—Dinneen (q.v.). See also Finn. 232.6.

Finnegan, Tim (for Tim references, see Tim Tom, Timothy)—subject of a ballad whose origin is unknown (see my article,

"Notes Towards a Supreme Understanding of the use of "Finnegan's Wake" in *Finnegans Wake*," *AWN*, V,1)

Like any ballad, "Finnegan's Wake" is liable to the rigid and uncertain effects of corruption and is, therefore, a microcosm of the corrupting process of human history. One effect of ballad corruption is that the names of minor characters in "Finnegan's Wake" vary from recension to recension (see Bidly O'Brien, Tom Malone, Whiskey).

The following recension is from Colm O'Lochlain's *Irish Street Ballads*. O'Lochlain is vague about provenance, suggests it may be the product of the 19th-century music-hall in England, Ireland, or America.

Tim Finnegan liv'd in Walkin Street
A gentleman Irish mighty odd.
He had a tongue both rich and sweet,
An' to rise in the world he carried a hod.
Now Tim had a sort of a tipplin' way,
With the love of the liquor he was born,
An' to help him on with his work each day,
He'd a drop of the craythur ev'ry morn.

Chorus

Whackfolthedah, dance to your partner,
Welt the flure yer trotters shake,
Wasn't it the truth I told you,
Lots of fun at Finnegan's Wake.

One morning Tim was rather full,
His head felt heavy which made him shake,
He fell from the ladder and broke his skull,
So they carried him home his corpse to wake,
They rolled him up in a nice clean sheet,
And laid him out upon the bed,
With a gallon of whiskey at his feet,
And a barrel of porter at his head.

Chorus

His friends assembled at the wake,
And Mrs. Finnegan called for lunch,
First they brought in tay and cake,
Then pipes, tobacco, and whiskey punch.
Miss Bidly O'Brien began to cry,
"Such a neat clean corpse, did you ever see,
Arrah, Tim avourneen, why did you die?"
"Ah, hould your gab," said Paddy McGee.

Chorus

Then Bidly O'Connor took up the job,
"Bidly," says she, "your're wrong, I'm sure,"
But Bidly gave her a belt in the gob,
And left her sprawling on the floor;
Oh, then the war did soon engage;
'Twas woman to woman and man to man,
Shillelagh law did all engage,
And a row and a ruction soon began.

Chorus

Then Micky Maloney raised his head,
When a noggin of whiskey flew at him,

It missed and falling on the bed,
 The liquor scattered over Tim;
 Bedad he revives, see how he rises,
 And Timothy rising from the bed,
 Says, "Whirl your liquor round like blazes,
 Thanam o'n dhoul, do ye think I'm dead?"
 [Irish, "Soul to the devil . . ."]

Chorus

The earliest manuscripts of the Finn MacCool (q.v.) stories (dismal they are in translation) are also ballads, written in Irish. Readers of FW assume Finnegan to be Finn-come-again in a theosophic and/or Viconian (q.v.) cycle, perhaps reincarnated after the still undefined way in which Bloom (q.v.) is a reincarnation of Ulysses and Shake-spear (q.q.v.). For the purposes of FW, it is easiest to assume that Finn and Finnegan are one, share attributes, adventures, names—e.g., the name Timothy and its permutations belong to Finn, the name MacCool and its permutations belong to Finnegan. See 6.13, where at Finnegan's wake Bidy O'Brien's question is: "*Maccool, Maccool, orra whyi deed ye diie?*"

The relation of Finn-Finnegan to H. C. Earwicker (q.v.) has not been established. Perhaps the link is *Finn-egan* (see Egan), for HCE is an innkeeper (see Inn).

In FW there are a thousand namings of Tim Finnegan (lots of TF in acrostic, just as with HCE, ALP, q.q.v.). Tim is comprehended in every Tim-Tom-Tam-Tum (q.v.), every variant of Finn-Finnegan, but the name Finnegan occurs in undistorted form but five times, Tim (or Timothy) Finnegan never. The ballad "Finnegan's Wake" is named once (607.16), *Finnegans Wake* never, save on title page, book cover, and jacket. Does this carry out (how? why?) the mystery Joyce made, hiding the true title of *Work in Progress*? See Inn.

More should be known about Irish wakes, and Joyce's printed sources (if any) for them. Wakes were not (are not?) shillelagh and whisky merely, but also occasions of ceremonial sexual orgy and sexual games and sexual mumming. One authority compares them to the fertility goings-on of certain tribes in southeast Africa. See my note in *AWN*, IV, no. 5, 99.

The following references are a smattering. 3.19; +4.18—with Master-builder (q.v.); 5.10,12; +6.10–11 (see Tim Tom), +.13—with Finn MacCool,

.14; 15.26; +17.14—with Phoenix (q.v.); 32.6; 53.30–31; 93.35; 102.5–9; 105.21; 121.15–16; +136.21—with Tamerlane (q.v.); +139.10 (see Tim Tom); 176.11,14,16; 221.26–27; 274.11; 276.21; 284.11; 287.n. 4; 311.18 (honour thee; see Timothy); 314.1; +321.16—with Phoenix (q.v.); .17; 332.4–5,8; 333.27; 337.28 (see Maltster); 351.2; 357.35; 358.19,23; 372.29; 375.15–17 (Honour . . . guilt Wimmegame's); 394.15–16; 415.15–24 (see Time); +455.29—with Time, Mark Twain (q.q.v.); 480.33–34; 481.13; 488.14; 496–97; 499.13,18; 503.10–11; 531.24,26,28,29,33; 532.2; 537.34; +576.28—with Masterbuilder, Phoenix (q.q.v.); 580.19; 594.4; 599.3 (see Time); 607.16; +608.31–32 (see Tim Tom)—with Phoenix (q.v.); 617.17 (see Tim Tom; lots more Finn in the passage); +628.12–16 (tid . . . Finn, again! Take . . . the)—with Time, Finn (q.q.v.).

Finnerty, King Saint—7th-century high king, Mr Kelleher says, and no saint, he. +41.24—with Finn, Festy King (q.q.v.).

Finnian—two Irish saints. One of them quarreled with St Columba (q.v.) about a book St Columba borrowed and copied. +372.29—with Finn, Browne (q.q.v.); +521.33—with Finn (q.v.).

Finn's Hotel—(more like a boarding house) on Leinster Street, Dublin, where Nora Joyce (q.v.) was, in Gogarty's (q.v.) words, "a slavey." From Finn's Hotel she eloped with Joyce to the continent. Mrs von Phul suggests that nothing fills up the blank at 514.18 so well as "Finn's Hotel."

HCE (q.v.) has some strong connection with Finn-Finnegan and is an innkeeper. His slavey is not young Nora Barnacle but old Kate Strong (q.v.). Is Kate meant for what Nora would have been had she not eloped? See Finn, Finnegan, Inn, Wynn's Hotel. 330.24; 420.25.

Finnuala (Irish "white or fair shoulders," according to Mr O Hehir)—in T. Moore's (q.v.) song "Silent O Moyle" she is "Lir's lonely daughter" who was enchanted into a swan (q.v.). For her story and Joyce's account of it, see Lir. See also Lear, Cordelia, Swan, Leda.

Some of the following indicate rather than name—e.g., "silent," "moyle," "lonely (q.v.) indicate the swan-girl. I don't know if a census can or should deal with indications (madness lies), but Joyce's glosses to paragraph #2 of FW

- (see *Letters*, I, 247–48) show plainly that he makes no distinction between persons named and persons indicated. 146.25 (shoulder . . . fair—combines with an incident in Bédier, q.v.); 226.5 (Leda indicated too); 289.28–29 (see Anna Livia, Elizabeth); 436.33 (lilylike . . . shoulder); +490.15—with Finn (q.v.); 548.33; 559.33; 600.31; +621.11–12—with Finvara (q.v.); 627.34.
- Fintan MacBochra**—the only Irish person to survive the flood. God preserved him to tell early Christian saints the history of Ireland's past. He spent centuries as an eagle, a hawk, and then became an otherworld god of wisdom, incarnate in the salmon (q.v.) from which Finn (q.v.) got his wise thumb. For another account—see Four. +25.9—with Fintan Lalor (q.v.); 359.5.
- ***Finton**, St—St Finton's Terrace, near Dublin? 617.6; 624.18.
- Finvara**—ancient Irish god who became king of Faery. A sacred hill bears his name. +621.11–12—with Finuala (q.v.).
- Fion**, Paustheen—an Irish air. 92.21; 95.17–18; 412.9.
- ***Fionia**—maybe Fiona Macleod, female self of William Sharp (1855–1905). +257.36—with Fawnia (q.v.).
- First Gentleman of Europe**—see George IV. 300.n. 2.
- First Murderer**—Cain (q.v.), characters in Shakespeare's and other Elizabethan tragedies. 460.6; 566.19.
- Fish**—see Salmon, Finn (q.q.v.). A fish is phallic, fertile, Christian.
- Fisk**, Jim—American financier. Vanderbilt (q.v.) said, "Who's Fisk?" 180.30.
- Fithil**—warrior in *Fingal* (q.v.), messenger in *Temora*. 131.28.
- ***Fitz**, Funny, 211.14.
- Fitzgerald**, Lord Edward (1763–98)—conspirator of '98, betrayed by Francis Higgins (q.v.), captured by Major Sirr (q.v.), married to Pamela (q.v.). 88.31.
- Fitzpatrick**, William John (1830–95)—"the modern Suetonius" (q.v.), author of *Irish Wits and Worthies, Including Doctor Lanigan* (q.v.). (Mr. Senn wrote about his use in FW.) Also Samuel A. O. Fitzpatrick, author of *Dublin: A Historical and Topographical Account of the City* (1907). Also Benedict Fitzpatrick, author of *Ireland and the Making of Britain* (1922). And likely other Fitzpatricks. 133.27.
- ***Fitz Urse**, Mr Loewensteil—according to Mrs Christiani, a scramble of German, Norman French, Latin, meaning "Mr Lion's-share Bear-son." See Lion, Bear. 97.5; 529.20 (Fauxfitzhuorson, q.v.; pointed out by Mr Mink).
- Five Bloods of Ireland**—the O'Neils of Ulster; the O'Connors of Connaught; the O'Briens of Thomond; the O'Lochlans of Meath; the M'murroughs of Leinster. See Four, Four Provinces. 270–71.
- ***Flaherty**, Paddy, 520.30.
- ***Flamming**—Flemming? 289.13.
- Flanders**, Moll—title heroine of Defoe's (q.v.) novel. See Mary, Molly Bloom (q.q.v.). +204.22—?with Manon Lescaut (q.v.); 562.14.
- Flannigan**, Bird—Dublin playboy, rode a horse into the Gresham, stole a Zulu child at the Exhibition of 1909. 504.23.
- Flashnose** or Flatnose—see Ketil.
- ***Flavin**, Tancred Artaxerxes (q.q.v.)—the initials TAF = Taff (see Butt). Flavin owes something to Latin *flavus* and may contrast with "Dunne" (q.v.). 337.35–36; 460.27.
- ***Flebbly**, 304.right margin.
- Fleischman**, Helen Kastor—Joyce's first daughter-in-law, wife of his son Giorgio Joyce (q.v.), mother of his grandson, Stephen. Helen told me the following referred to the troubles her first husband caused when she was divorcing him to marry Giorgio. +50.1—with Martha Fleischman.
- Fleischmann**, Martha—Swiss girl for whom Joyce had a tenderness, 1918–19. Bits of her got into bits of Gerty MacDowell and Martha Clifford (q.q.v.) in *Ulysses*. +50.1—with Helen Fleischmann (q.v.).
- Flemming**, Elizabeth—Quaker missionary, committed to Dublin's Newgate, 1665. +542.23—with Elizabeth Fletcher (q.v.).
- ***Fletcher**—perhaps John Fletcher, perhaps Phineas Fletcher (1582–1650), author of *The Purple Island*, some sort of epic of the body like (or unlike?) *Ulysses*. Fletcher was also a Lord Mayor (q.v.) of Dublin (q.v.). 312.36; 579.1.
- Fletcher**, Elizabeth—18th-century Quaker prison visitor. +542.23—with Flemming (q.v.).
- Fletcher**, John—see Beaumont.
- Flinders**, Polly—sat among the cinders. Also Moll Flanders (q.v.). 562.14.
- ***Flinn** the Flinter—Finn and Phil the Fluter (q.q.v.). Also Father Flynn, Father O'Flynn (q.q.v.)? 240.23.

- Flint**, Captain—dead pirate in Stevenson's (q.v.) *Treasure Island*. See Billy Bones, Silver. 83.10.
- ***Floh**, Luse, Biene, Vespattilla—German "flea, louse, bee"; Italian *vespa*, "wasp." In "The Ondt and the Gracehoper" (q.v.) they are the females the Gracehoper enjoys on earth and the houris the Ondt enjoys in heaven. Also real girls? +28.35, 29.2,3 (be . . . flop . . . deadlop (aloose))—with Dedalus, Alice (q.v.); 414.25; 417.17–18, 29–30; 418.14–15 (+ "Luisa's Polka" by Smetana); 458.32–33.
- ***Flood**, Billy, 14.18.
- Flood**, Henry (1732–91)—Irish politician, associate of Grattan (q.v.). W. H. Grattan Flood wrote *A History of Irish Music* (1905). 202.17; 511.10; 514.32; 580.33.
- Floras**—Flora was Roman goddess of flowers at whose festival the Floralia ("marked by merriment and licentiousness") was celebrated on April 28 with games, mimes, dances, as in "The Mime" where the Twenty-nine (q.v.) are flowers, and, as Joyce said, "the lilt of children." These are the barren girls, preached to in February (q.v.) in FW III,ii. 15.20; 33.28; ?143.4; 220.3; 224.23; 227.15; 339.25; ?360.2; ?458.14; ?471.27.
- ***Florenza**, aunt—influenza? 26.27.
- Flores**—king of Spain in "Flores and Blanchefleur." Mr Hart identifies Flores with Bloom or Henry Flower (q.v.). 143.4.
- Florestan**—character in *Fidelio* (q.v.). +246.18—with Florestein (q.v.).
- Florestein**—rival of Thaddeus (q.v.) in *The Bohemian Girl* (q.v.). +246.18—with Florestan (q.v.).
- Florian**, Jean de (1755–94)—French poet and fabulist. 385.11.
- Florizel**—young prince in *The Winter's Tale* (see Perdita). George IV (q.v.) signed himself Florizel when corresponding with Mrs Robinson. Bloom (q.v.) corresponds with Martha Clifford under the name of Henry Flower (q.v.). 621.30.
- Flotsam** and Jetsam—as Mr Maling says, English music-hall artists of the '30s. 513.32.
- Flower**, Henry—name under which Bloom (q.v.) writes Martha Clifford (q.v.) in *Ulysses*. Bloom in his bath is himself the Lotus, and, though "flower" seems commonly feminine in FW, 7.14 echoes *Ulysses* (85), and 620.2 ties Bloom to Lotus, Buddha, Dublin, HCE (q.v.). 7.14; 75.1; +143.4—with Flores (q.v.); 620.2; +621.30—with Florizel (q.v.).
- Flukie** of the Ravens—in the *Hauksbok*: "Floki . . . consecrated three ravens which would show him the way [to Iceland]; for at that time no men sailing the high seas had lodestones up in the northern lands." 539.35.
- Flute**—bellows-mender who plays Thisbe (q.v.) in *A Midsummer Night's Dream*. In Dublin argot, "flute" means "penis." In *Letters I*, 277), Joyce speaks of "my magic flute," meaning his muse or his *oeuvre*. Does he also mean that FW, like *The Magic Flute*, abounds in Masonic symbolism? 343.36; 513.8; 536.21–22; +589.35—with Phil the Fluter (q.v.).
- Fluther** Good—character in O'Casey's *Plough and the Stars*. +444.8—with Phil the Fluter (q.v.).
- Fluvia**—see Fulvia.
- Flying Dutchman**—see Vanderdecken.
- ***Flynn**—maybe Father Flynn, paralyzed priest in "The Sisters"; see Dubliners, Father O'Flynn, Flinn. +44.11—with Finn, Dublin (q.v.); +240.23—with Phil the Fluter (q.v.).
- Fokes** Family—Vokes Family, performers in music-halls and pantomimes, noted for agility and good humor. 106.22.
- Folchu**—Irish "wolf." See Wolves.
- Foley**, John Henry (1818–74)—Irish sculptor. He made statues of Goldsmith and Burke (q.v.) for Trinity College; he also made the O'Connell (q.v.) monument. 552.12.
- Foli**, Giovanni—name used in his early days in Italian opera by John McCormack (q.v.). 243.16; 397.12.
- ***Follettes**, Flimsy, 193.23.
- Fonar**—bard in Macpherson's (q.v.) *Temora*. 231.12.
- Foot**, Lundy—Mr Senn says, opened a tobacco establishment in Dublin (1758), where he sold: "Superfine Pig-tails for Ladies!" Once he asked J. P. Curran (q.v.) what motto should go on his carriage and was told: "Quid Rides." 128.13.
- ***Fooble**, Uncle and Aunty Jack, 496.2–3.
- Ford**, Ford Madox (1873–1939)—English novelist, editor of *Transatlantic Review*, which published, April, 1924, an early version of FW II,iv. He coined the name "Work in Progress" for what was to be FW. See Huddleston. +203.7—with Huddleston (q.v., and Dublin or Hurdle Ford); +224.6—with Huddleston, Four

(q.q.v.); +512.31 (see O'Ford); +570.32,33,34 (ford . . . hurdley . . . crimestone)—with Huddleston (q.v.).

Ford, Henry—American car-maker. 364.16.

***Foresygh**, Devine—maybe Galsworthy's Forsytes, maybe W. Forsyth, author of *History of Trial by Jury* (1852). See also Four. 290.10–11.

Forficula—Latin "small shears or scissors," dim. of *forfex*, the typical genus of the earwig (q.v.) family. See also Tailor? 18.11; 79.19; 310.10; 439.1; ?468.29.

Formosus—pope from 891–896. 154.20.

Fors—one of the four (q.v.) historians who survived the Flood—see Fintan. ?15.30; 228.15,16; 245.23; ?299.left margin; 411.1.

Forstowelsy, Miss—Mrs Christiani says, Danish *misforstaalse*, "misunderstanding." 444.11.

***Fortescue**, filly—see Wyndham. 194.30.

Fortissa—see Kate, Kate Strong, ?Forty.

Forty—though less common than One hundred and eleven (q.v.), forty indicates Anna Livia (q.v.), probably because the Hebrew letter *mem* (q.v.) means "forty" and "water." See Arcoforty? Fortissa?

Foster, John (1740–1828)—last speaker of the Irish parliament. ?227.5; ?490.23; 542.18.

Foster, Vere (1819–1900)—English philanthropist who helped Irish emigration in the famine. According to *Ulysses* (705), he put out a "handwriting copybook." 172.1; 227.16; 280.17; 300.14.

***Foulke's**—see Fawkes. 545.31.

Four

There are four cardinal points . . . the East and the West, the North and the South. Now, each of these has had its man. There were four men appointed to record all the wonderful events that had taken place in the world. Two of them were born before the Deluge and escaped from the waters, namely Fintan [q.v.] . . . whose duty was to preserve the histories of Spain and Ireland, or the Western World . . .; and Fors [q.v.] . . . his lot to record the events that happened in the East . . . the others are a grandson of Japheth [q.v.], and a great-grandson of Shem [q.v.]. The first, whose mission was to do the Northern world . . . the other was entrusted with the South. This audacious legend was transcribed into the *Leabhar na hUidhre* about the year 1100.

Jubainville, *The Irish Mythological Cycle*, 46

They were not only opinionative, peevish, covetous, morose, vain, talkative, but incapable of friendship and dead to all natural affection . . . Envy and impotent desires are their prevailing passions.

Gulliver's Travels (of the Struldbrugs)

Mamalujo (q.v.) or the four old men or historians, annalists of FW, are Matthew Gregory, Mark Lyons, Luke Tarpey, and Johnny MacDougal (q.q.v.). Their first names come from the four evangelists (q.v.); their surnames have not been plausibly explained, save for the plain connection of St Mark and the Lion (q.v.). Accompanied by the gray ass (q.v.), singing "One Keg of Beer for the Four of Us," they traipse in and out of the dream, at first the merest shadows—the word "four" or four things—they gradually come clearer, develop a certain mass and individuality. At length they dominate two sections of FW (383–99, 475–528).

The first of these sections is the mating of Tristan and Isolde (q.q.v.), in which they are the four old barons (or felons) out of Bédier (q.v.). The barons spy on the lovers and report to Mark of Cornwall (q.v.). They try and try to find out the truth of the affair, and make a good equivalent for the impotent, dithering historian in quest of truth. Joyce links them and their spying to the Elders (q.v.) from the book of *Susanna* (q.v.), two ancient judges, strong in desire and malice and untruth. (Anciently, Irish judges were also required to be historians.) In their voyeurist phase, they are sometimes called the Sycamores (q.v.), and spy on Adam's (q.v.) fall in the garden (203.21–22). Being male-and-female-lookers-on, they have something in common with Tiresias (q.v.), the Peeping Tom (q.v.) of *The Waste Land*. In their second section, the Four are more vigorous and come as Magi to the infant Yawn (q.v.), over whom they hold an enquiry—half inquest, half seance; Yeats's (q.v.) "Adoration of the Magi" is Joyce's source.

As far as I know, Joyce was the first artist to set senility down at length. Listening to an educated man, dying of hardening of the arteries, I realized that he spoke in the manner and matter and very rhythm of the Four. Joyce does not prettify his senescent Four—they are boring, repulsive, sinister—but he does

leaven them. A crazy beauty hangs about the honeymoon section, and at the inquest their maunderings are disciplined by numerical significance and structure. The old men are dominated by meanings of the number 4, which is a mysterious number. Jung (q.v.) thought it more important in the racial unconscious than 7. 4 is the Pythagorean (q.v.) number of justice, and the Four are judges, like the Elders. They are also the Four Evangelists (q.v.), each with appropriate creature; Four Masters (q.v.); Four Irish waves—see Rurie; Four Provinces (q.v.) of Ireland—the ass is Meath (q.v.), the missing fifth; Four compass points; Four Winds; Four dimensions, including time; Four elements; Paracelsus' (q.v.) Four parts of the human body; Four classical ages; Four ages of man; and doubtless many another Four.

The Four usually stand in rigid order: Matthew, Mark, Luke, and John—Ulster, Munster, Leinster, Connaught—gold, silver, copper, iron—birth, marriage, death, rebirth. Each has the distinctive speech of north, south, east, west Ireland; each has pet phrases and obsessive tics by which he can be identified. Early in the game, Joyce toyed with the notion of identifying the Four old men with AE, Yeats, Shaw, George Moore (q.q.v.)—see *Scribbledehobble*, 104, and *Letters*, I, 205–6. Maybe he did more than toy. 5.36 (Dublin's Four Courts—law buildings); 13.20; 29.10; 57.4,8; 80.16–17; 92.35–36; 94.24,31; 111.17; 112.6–7; 121.36; 124.3,20; 140.8; 147.3–4; 160.33; 175.25; 202.1; 214.33,35; 219.22; 224.1; 254.9–10 (see Polycarp); 282.20; 286.17; +290.10—with Forsyte (q.v.); 325.31–32; 363.24; 367.8,14,27; 368.5; 372.34; 377.29,34; 384.4,7,10–11,14; 385.27; 386.14–15; 387.15–16,17; 389.4,6,25,33; 390.13–14; 393.31; 397.3,12–13; 422.4,5; 428.4; 474.33; 475.18; 476.13–14; 503.18; 513.29,30,35; 522.34; 533.16; 555.20; 557.1–2; 560.24; 566.8; 573.8; 574.19; 581.22; 602.16; 604.34; 621.5–6; 625.11.

Four Evangelists—Sts Matthew, Mark, Luke, and John (see Mamalujo), these are the Four (q.v.) old men; see Gregory, Lyons, Tarpey, MacDougal. As in medieval art, their symbols often accompany them or stand for them: (1) man or angel, (2) lion, (3) ox or calf, (4)

eagle. The scriptural basis of the symbols is Ezekiel 1:10 and Revelations 4:7. Also in medieval art the evangelists are Argus-eyed (see *Purgatorio*, xxix, 95), indicating a knowledge of past and future. +13.20—with Mammon (q.v.; see also Four Masters); 122.28 (see the "Tunc" page of *Book of Kells* which illumines Matthew 27:38); 223.30–33; 245.28–30; 253.12; 256.21 (see Four Masters); 257.27–28 (Luke in the 100 letter word); 285.14–15; 290.n. 3 (see Roger); 325.32 (Mardyke is a section of Cork City; Lusk is in County Dublin; Cong is in County Galway; see Four Provinces); 367.16; 377.31–33; 396.34; 397.3,11,21,30; 398.4; 399.29, +34—with James and John, John-a-dreams (q.q.v.); 428.3–4 (see Elders); 476.32; +528.12–13—with Magda, Martha, Elizabeth, Joan (q.q.v.; doubtless the female saints); 541.15–16; 554.10; 559.22; 564.2; 581.21–22; 590.23; 598.22; +609.6–8—with Mata (q.v.); 614.28–30.

Four Masters

... each of the four evangelists in turn presenting to each of the four masters his evangelical symbol ...

Ulysses, 326

Annals of the Four Masters was compiled in the Franciscan monastery of Donegal by four or five masters whose names vary from list to list. Mr O Hehir gives the names used in FW as Michael O'Clery, Farfassa O'Mulcnory, Peregrine O'Duignan (q.q.v.), and Conry, who may be Conry O'Clery. The O'Clerys were hereditary poets of the O'Donnells (q.v.), and the Four (q.v.) indeed burst into poetry at 398–99.

The *Annals* were begun 1632, finished 1636. They deal with Ireland from the arrival of Noah's (q.v.) granddaughter, Caesair, and come down to 1616. In FW II,iv, Isolde (q.v.) goes from Ireland, rather than comes to it, and the Four Master sing, begging her to return to them.

FW 13.33ff gives four examples of the *Annals of the Four Masters*. 14.28; 21.29; 91.20; 95.27; 122–23; +184.33–35 (see Mathew, Noble, Lucas, Aguilar); 256.21 (see Four Evangelists); 282.left margin; 305.31–32 (see Giglamps etc.); 372.19–20; 384.6 (see Waves); 385.7; 386.20; +390.11—see Dignam; 391.7–8; 394.17; 395.6–7; 397.36; 398.1,15–16; 435.6;

- 477.2,13; 479.29; 482.12; 484.29 (peregrines = pilgrims); 520.3,15 (see Martin Clery); 533.20–21; 587.36; 618.14.
- Four** Provinces of Ireland—Ulster, Munster, Leinster, Connaught. The provinces, or places in them, often stand for one of the Four (q.v.) old men. The ass (q.v.) is Meath (q.v.), the “missing” 5th province.
- Four** thirty two (432)—when Patrick (q.v.) returned to Ireland as a Christian missionary.
- ***Fox**—I am baffled by the animals of FW, e.g., Bear, Lion, Bull, Hound (q.q.v.); Fox is specially dodgy, foxy. Uncertain, I suggest that Fox, like Chief (q.v.), usually indicates that Parnell is present on the page but is not directly named.
- ... nobody being acquainted with his [Parnell's] movements ... no clue to his whereabouts which were decidedly of the *Alice*, where art thou order even prior to his starting to go under several aliases such as Fox and Stewart [q.v.] ...
- Ulysses*, 633
- In “The Shade of Parnell” Joyce says Parnell was hunted to death from city to city like a deer (q.v.). A hunted deer is poetic, innocent, passive, and it may have struck Joyce (who had taken cunning for a weapon and created the crafty Mr Bloom) that better sport—and just as cruel—is hunting a trickster fox. At any rate, foxes are the common prey of the hunter in FW (bears are baited, lions caged); and the hunted (96–97) seems to be Parnell combined with his traducer Pigott (q.v.), who was hunted through Europe to his death. See Hound, Brer Fox, Reynard, Fawkes, Mookse, Lion and Fox. 30.18; 72.23 (see Mookse); 87.22 (see Mookse); 289.12 (“Yellow Wat and the Fox”—air of T. Moore’s, q.v., “O Doubt Me Not”); 291.36 (see Guy Fawkes); +97.13–14 (bis)—with Volpogone (q.v.), +.17 (Danish *Mikkelraev*, “Reynard”)—with Michael (see Mick), +.24—with Reynard (q.v.); ?124.33 (Fox and Geese is an Irish village, and a game—see Goose); 132.17; ?149.1 (see 124.33 above); 154.2 (tod, lowry are old names for “fox”); 155.31 (see Alopsius); 156.7 (see 154.2 above); 176.5,12–13 (see 622.24 below); +177.29,36 (ter)—with Fawkes (q.v.); 192.3; +193.19—with Fawkes (q.v.); +205.28—with Fawkes (q.v.); +242.35—see Pointefox; ?249.2; ?289.n.5—with George Fox (q.v.); +293.n.2—with Todhunter, Pointefox (q.q.v.); ?300.3; ?307.n.7; 381.9; +425.23—with Fawkes (q.v.); ?446.18 (see Goose); 449.6,215–16 (thurifex), 21; ?466.4; 480.23 (see Reynard), 28, 31–32; ?484.34; 489.2,74 (see Mookse); ?502.35 (Foxrock = Irish place, *Ulysses*, 441); 505.23 (bis; tod = fox, death); +514.33—with Fawkes (q.v.); 515.2 (see Fox-Goodman); ?516.12,14; 528.35; 529.20 (see Fauxfitzhuorson); +545.31—with Fawkes (q.v.); 547.1 (see 502.35, 505.23 above); 557.14 (see Fox-Goodman, see 124.33 above); 567.25 (same fox-hunt as 30.18); 571.14 (see Ivy); ?574.4,36 (see Brer Fox); ?575.11 (see Brer Fox); ?578.13; +590.14—with O’Connell (q.v.); 603.31–32 (see Fox-Goodman); 622.24 (see Ali Baba, Sullivan, Oscar of *The Masked Ball*).
- Fox, Brer**—character in the Uncle Remus (q.v.) stories. FW 574–76 is not clear to me, but I think Brer Fox is wily Bloom-Ulysses-Shakespeare-Parnell (q.q.v.), who tells his wife he “will breakfast” in bed. See Fox. 245.9; 574.4, +.36—with Fawkes (q.q.v.); 575.11,29,30.
- Fox, Charles James** (1749–1806)—English politician. See Fox, Canning. 156.6–7.
- Fox, George**—founded the Quakers. See Fox. 289.n.5.
- ***Fox-Goodman**—connected with bells. Mr Hodgart suggests Dean Gabriel Goodman (1528–1601), for whom the bells of Westminster Abbey are (were?) rung daily, ending with forty strokes on the tenor. Mr Staples found (*Thom’s*, 1903) a John Fox-Goodman, Esq. who was a magistrate and Grand Steward of the Masons. 35.30; 328.26; 360.11; 369.8; 403.19,21; 511.9; 515.2; +557.13–14—with Parnell (q.v.); see also Fox, Twelve); 603.32; 621.35.
- ***Fox-Goodman, Fauna**—Mr O Hehir says Fauna is wife of Faunus (q.v.), and is herself the Bona Dea, a chase deity who prophesied to women. 212.9–10.
- ***Foyle, Josephine**—the Foyle is an Irish river. 212.13.
- Fram**—iron ship Nansen (q.v.) used to attempt the North Pole, 1893–99. ?94.18; 312.7; 313.27; 317.9; ?550.29; ?596.7.
- France, Anatole** (1844–1924)—pseudonym of Jacques Anatole Thibault, French writer. Joyce said (*Letters*, II, 212) France suggested “Ivy Day” and

- "The Dead." Various Tibble or Theobald can name him. 420.9; 504.30.
- ***Francie**—Festy King's pig (q.q.v.), who may be identical with the sow Cliopattrick (see Clio, Cleopatra, St Patrick, who herded pigs in Ireland). Frank (q.v.) is one of Shaun's (q.v.) names. +86.27—with St. Francis of Assisi, Francis Bacon, François Villon, François Rabelais (q.q.v.); 420.9.
- Francis** of Assisi (1182–1226)—founder of the Franciscan order, animal lover. He preached to the birds; in FW III,ii, Shaun (q.v.), an anti-Franciscan type, preaches to girls who are also birds (see Hen), and sometimes little flowers. +86.27 (see Francie above); 226.9; 433.1; 440.20–21.
- Francis Xavier**, St (506–52)—Spanish Jesuit, "Apostle to the Indies." His day is December 3. 433.1.
- François** de Sales, St (1567–1622)—patron of writers. See Macleay. +212.15—with St Francis Xavier (q.v.).
- Fran** Czeschs—see Schaurek.
- ***Frank** (means "free")—name usually given Shaun (q.v.) or unassignable. See also St Francis, Benjamin Franklin, Francie, Frank Power, Francis Bacon, Rabelais, Villon? 48.11 (see St Austell, Frank Smith); ?+62.15–16—with Abel (q.v.); 70.5,10 (see *Betreffender*; ?General Franco); 121.20; ?127.29; 134.26; 183.19; 220.12; 234.32; 282.8; 302.31; 303.30; 315.36; 332.8; ?343.28; ?388.18; 405.23; 410.21; 413.30; 452.15; 465.12; 478.17,19; 533.15; 557.20; 562.23; 615.13.
- Franklin**, Benjamin (1706–90)—American revolutionary, diplomat, writer, scientist who dared the lightning. +289.10—with Ben Jonson (q.v.); +372.7–8—with Benjamin Guinness (q.v.); 606.14 (with Three Rock Mountain), 20.
- ***Fred**—see Watkins? ?184.19; 330.4.
- ***Freda**—see Fred Watkins. 588.2.
- French**, Basil—character in Henry James's "Julia Bride" (q.q.v.) of whom Julia was "proud." +464.36—with David, Davitt, French Devil (q.q.v.).
- French Devil**—Jean Bart (1651–1702), a brave French sailor. 268.n. 6; +464.36—with David, Davitt, Basil French (q.q.v.).
- French**, John, 1st earl of Ypres (1852–1925)—Irish commander of the British Expeditionary Force in France and Belgium, 1914–15. Irish viceroy, 1918, who was always in scandals with girls. 8.11.
- French**, Percy—turn of the century Dublin entertainer, songwriter. See Abdul, Slattery, Paddy Reilly, Phil the Fluter. He wrote "The Mountains of Mourne," "Are You Right There, Michael" (q.v.). +296.n. 1—with french (q.v.); 495.3,27.
- Frere**, John H. (1769–1846)—English light-versifier. See Hood. 487.21.
- Freud**, Sigmund (1856–1939)—Viennese psychoanalyst, author of *The Interpretation of Dreams* (338.29–30). The relation of *Ulysses* and FW to this work is tricky and subtle and deserves the fullest, deepest study. Joyce joins him to his rival, Jung, and makes rude remarks about how they are frauds, corrupters of youth. As has often been said, German *Freude* = "joy." +7.13—with Falstaff (q.v.); ?34.7; 115.23 (see Jung, Alice); +123.20—with Jung (q.v.); 172.21; +173.17—with Manu (q.v.); ?299.2–3; ?337.7; 411.35–36; +460.20—with Jung (q.v.); ?579.20.
- Frey**—Norse god of fertility, peace. 211.4; 231.13; ?247.17; 335.15; 356.17; +582.26—with Humphrey (q.v.).
- ***Frick's** Flame, 537.30.
- Frida**, Freda, etc.—Joyce wrote (*Letters*, I, 264): "These are 29 [q.v.] words for 'Peace' taken from or modelled on the following tongues and variations (German, Dano-Norwegian, Provençal, French, Greek, French variations, Malay, Echo, Gipsy, Magyar childrens, Armenian, Sengalese, Latin variation, Irish, Diminutive, N. Breton, S. Breton, Chinese, Pidgin, Arabic, Hebrew, Sanscrit, Hindustani and English). . . . This word was actually sighed around the world in that way in 1918." 470–71.
- Friday**—Robinson Crusoe's native friend. 211.16.
- Frith**, William Powell (1819–1909)—English artist who painted Swift and Vanessa (q.q.v.). 358.36.
- ***Fritzle**, 420.9.
- ***Fronces**—maybe Peaches (q.v.) Brown-ing. 527.17.
- Frost**, Percival (1817–98)—mathematician. 286.9, ?19.
- Frou Frou**—title of Meilhac and Halévy's opera. I don't know if Frou Frou is a girl or not. 127.17; +236.12–13—with Pruf-rock (q.v.); 510.35.
- Fruí Mria**—Fellow of the Royal University of Ireland and Member of the Royal

- Irish Academy, as Mr Philip Sullivan observes. Mrs Christiani says *Fru* = Danish "Mrs," and "Mria" = "Mary." I think everybody is right. 495.34.
- Fruit**—because of the nature of its perilous theme, FW abounds in fruit which, like whiskey (q.v.), is feminine mostly. See Apple, Peaches. Moor (q.v.) Park is an apricot, quarreled about in *Mansfield Park*; Barbarossa is a grape; Isabel is a Georgia (q.v.) peach. Sometimes the fatal fruit of FW is a potato.
- ***Frullini** (Italian "whisk"), Romiolo—see Romeo? 531.21.
- Fry**, Elliot, Atkinson—see Elliot and Fry.
- ***Fry**, Mr, 342.10; 413.35.
- ***Fry**, Paul—Paul Pry? Roger Fry? See Elliot and Fry. 43.9.
- Frygga**—Odin's (q.v.) wife. 431.3; ?537.30; +577.17—with Elizabeth (q.v.).
- ***Fudgesons**, Fidge, 257.36.
- Fugger's News Letter**—36,000 pages of manuscript sent by agents to Count Edward Fugger from 1568 to 1605, written in Italian, German, Latin, dog-Latin. 97.32.
- ***Fuinnninuinn**, Brownaboy—Finn, Brown, Barnaby (q.v.v.)? 372.29.
- Fu Li**—*felix culpa*. According to Mrs Wright, *fu* = "happy," *li* = "sin" in Chinese. 426.17.
- Fulke Fitz Warin**—his history is mentioned by Miss Weston (q.v.). 529.20.
- Fulvia**—first wife of Mark Antony (q.v.). In *Antony and Cleopatra* (q.v.), she is the left-at-home wife (offstage). +547.5—with Anna Livia (q.v.).
- ***Fumadory**, 395.10.
- ***Fung Yang**, 109.6.
- Furey**, Michael—see Bodkin.
- Furies**, Erinyes, Eumenides, Gracious Ones—avengers of blood-guilt who drove Orestes (q.v.) etc. to madness. The Furies may connect to the gracious Miss O'Malley (q.v.), but I find no evidence. 25.27 (with Erin); 353.3 (with God and the Russian General); +424.14,15—with Shaun, Michael Furey (q.v.v.); 460.6,11.
- Furlong**, Thomas (1794–1827)—as Mr Staples says, Irish poet, author of *The Plagues of Ireland* (1824), a plea for Catholic Emancipation. 71.35.
- Furniss**, Father—author of *Sight of Hell* (1861), a book for scaring children. 289.13.
- Furphy**—Brewer (q.v.) says that in World War I, Australian latrine buckets bore the name of their manufacturer, Furphy. A "furphy" is, therefore, "a latrine rumor." 65.22.
- Fursey**, St (d. 648)—Irish missionary. Bede (q.v.) says he fell into trances and saw fires of falsehood consuming the world. 474.20.
- ***Furstin II** and the Other Girl—two (q.v.) fillies. 342.24.
- Fusiliers** or Royal Welsh Fusiliers or Her Majesty's 23d regiment—the Three (q.v.) soldiers in many a regiment, but are particularly attached to this one. Why? 8.5,23; 10.1; 33.26; 34.17; 40.10; 47.10; 58.24; 241.28; 322.8; 335.18; 412.34.
- ***Futter**, Canon—just cannon fodder? 9.19–20.
- ***Futtfishy** the First—see Fish. 480.16–17.
- Fynlogue** or Finnloga—father of St Brendan (q.v.). 327.3.
- Fyrapel**, Sir—leopard in the Reynard (q.v.) cycle. 483.15.

G

- ***Gaascooker**, Meistr Capteen—Norwegian Captain (q.v.). *Gaas* = Norwegian "goose" (q.v.). Some joke about "cooked his own goose." 323.13.
- Gabler**, Hedda—title, heroine of Ibsen's (q.v.) play. 540.24.
- Gad**—1) Semitic god of fortune; 2) seer at David's (q.v.) court; 3) Israelite tribe. 219.15; 246.5; 284.29; 597.9(bis).
- Gage's Fane**—air to which T. Moore's "Tis Believed That This Harp" is sung. 600.15.
- Gainsborough**, Thomas (1727–88)—English painter. See Buttall. 260.24.
- Galahad**—son of Lancelot (q.v.), Grail knight. See Gawain, Percival. 143.20; 312.30; ?321.10–11; 389.23; ?408.28.
- Galatea**—(1) nymph loved by Polyphemus (q.v.) and slain by him because she loved Acis; (2) Pygmalion's (?253.11) statue, animated by Venus (q.v.). 32.12; 547.32 (Galata, a bridge in Constantinople).
- Galen**, Claudius (b.130)—celebrated ancient medical writer. 184.13; 424.7.

- Galeotto**—Italian form of Galehault, who in Old French romances brings together Lancelot and Guinevere (q.v.v.), hence a pander—see Ruffian. *Inferno*, V, 137: "A Galeotto was the book and he who wrote it." +251.25—with Galileo, Lily (q.v.v.).
- Galileo** (1564–1642)—Italian astronomer. +251.25—with Galeotto (q.v.); 583.8.
- Gall**, Franz Joseph (1758–1828)—Austrian founder of phrenology. Some of the many "gall" may refer to St Gall, an Irish missionary who founded a Swiss monastery. 364.15; 510.16.
- Gallagher**—Lord Mayor (q.v.) of Dublin (q.v.). +540.23—with Christ (q.v.).
- Gallaghers**, Betty—two moons, for *gealach* is Irish "moon, moonlight." The reference takes in Elizabeth I (q.v.), a moon goddess. Elizabeth II? ?8.25; 90.10; 256.35,36 (butter . . . Gaylegs . . . Gallocks); 502.14; 524.29.
- Gallants**, Two—Lenahan and Corley (see *Dubliners*). 187.12–13; 283.16–17; 322.3; ?502.10.
- ***Gallowghurs**—I can't fit in Ignatius Gal-laher of "A Little Cloud" (see *Nuvoletta*, *Dubliners*). 8.25.
- ***Galloper** Troppler, 48.15.
- ***Gallus**—various prominent Romans. Latin for "domestic cock." 14.20; 256.2; 594.30.
- Gallus**—Brewer (q.v.) says he died while kissing his wife's hand. 377.21.
- Gallus** and Magnus, Sts—connected with the abbey of St Gall (q.v.) where they keep facsimiles. See Pappagallus. 484.35.
- Galway**—sometimes indicates Nora Joyce (q.v.).
- Galway**, Warden of—see Lynch.
- Gama**, Vasco da (1469–1524)—Portuguese navigator. 512.15.
- Gambrinus**, Gaudio—Flemish king, credited with brewing the first beer. 134.6.
- ***Gamellaxarksky**, Abdullah—*gammellax* = Norwegian "old salmon" (q.v.). See also Abdullah? 34.2–3.
- Gamp**, Sairy—midwife in *Martin Chuzzlewit*. She carried a large umbrella, so midwives and umbrellas are called "gamps." 57.23; 449.14.
- ***Gamuels**—Samuel? Norwegian *gammel*, old? 318.22.
- Gamut**—see Rainbow.
- Gandhi**, Mohandas (1869–1948)—Hindu leader, assassinated. 276.17; 289.2.
- Gandon**, James—18th-century Dublin ar-chitect, designed the Custom House and the Four Courts (both burned), and the east front of the Parliament house. 552.11.
- Ganymede**—beautiful youth who was carried off by an eagle and became a cup-bearer on Olympus. Name assumed by Rosalind (q.v.) in *As You Like It*. 269.18; 583.11.
- Garcielasso**—see Vega.
- Gardener**, Gardiner—usually refers to Adam (q.v.). Molly Bloom (q.v.) sang at the Gardiner Street church in Dublin (*Ulysses*, 569). Somewhere, I suppose, is Molly's sweetheart, Lieutenant Stanley G. Gardner, killed in the Boer War. When he went to war, Molly gave him the claddagh ring (?464.24) that Mulvey had given her—the Cressid touch. Mr Mink points out that Gardiner Street and Gardiner's Mall (547.18) are named for Luke Gardiner (d. 1775), who laid out much of N.E. Dublin.
- Gargantua**—Rabelais's (q.v.) giant hero. 319.26.
- Garrick**, David (1717–79)—English actor. 55.35; 134.11 (see Rick Dave Barry).
- Garry**—Jerry, Garryowen (q.v.v.) 215.3.
- ***Garrymore**—Jerry (q.v.)? Barrymore? 583.11.
- Garryowen**—place in Griffin's (q.v.) novel, *The Collegians*. Griffin says it means "Owen's little garden" and is "almost a synonym for Ireland." There is also "Garryowen," an Irish song, used by the 7th Cavalry, played at Custer's last stand. Garryowen is a poet and dog, set on Bloom (q.v.) in "Cyclops" (q.v.). The Irish set hounds (q.v.) . . . +215.3—with ?Jerry (q.v.); +372.28—with Corry (q.v.); +588.2–3—with Carr (q.v.).
- ***Garterd**, Miss—Gertrude Stein (q.v.)? 423.35.
- ***Gascon** Titubante of Tegmine-sub-Fagi—made-up name for HCE (q.v.). *Titubante* means "reeling with drink." *Tegmine-sub-Fagi* plays with the first line of Virgil's (q.v.) first eclogue, *sub tegmine fagi*. 403.8–9.
- Gaspey**, Otto, Sauer—Edmund Wilson mentions these as German publishers of a teach-yourself-foreign-language series under the editorship of Pietro Motti (?485.3), Knight of the Crown of Italy. 485.3.
- Gatling**, R. J.—American inventor of a machine gun which by 1870 was adopted by nearly every civilized country. 246.21; 377.6.

- ***Gattabuia** and Gabbiano—Mr Wilder points out, Italian “prison” and “sea gull.” See Chaka. 424.10.
- Gaudyanna**—Spanish river Gaudiana, including Anna Livia and Ann Whitefield (q.q.v.). +294.29.
- Gaunt**, John of—Shakespeare’s (q.v.) time-honored Lancaster who dies in *Richard II* (q.v.), making puns on his name. 121.4; ?381.13.
- Gautama**—see Buddha.
- ***Gavelkind** the Gampfer—gavelkind is a law term. 268.left margin.
- Gawain**—King Arthur’s (q.v.) nephew, knight of the Round Table, Grail knight. See Galahad, Percival. 398.5–6.
- Gay**, John (1685–1732)—English poet, playwright, author of *The Beggar’s Opera*. See Peachum, Jenny Diver. ?179.8; 236.30.
- ***Gaylord**, 198.4.
- Gay Socks**—see Guy Fawkes. 193.19.
- GE**, Gaea, Gaia—Greek earth goddess (see Tellus) represented by Molly Bloom (q.v.) in *Ulysses*. As Mrs Solomon points out, the Kabbalistic “gematria” is also referred to. 256.36, 257.5,6; 297.1; 411.15.
- ***Gedankje**, Dr, 150.11.
- Geillic**—Irish “earwig” (q.v.). 256.36 (see Gallaghers).
- Gelchossa** (“white legged”)—minor female in *Fingal* (q.v.). 228.14.
- Gelert**—faithful dog, wrongly slain in a Welsh story. His grave is called Bethgelert (q.v.). 177.22.
- Gellius**, Aulus (130–180)—Latin grammarian. 255.19.
- Gem**—Jem or James, Gemini (q.q.v.).
- Gemellus**—Latin “twin” (q.v.). 90.18.
- Gemini**—twins (q.v.), constellation containing the stars Castor and Pollus (q.v.). See also Jiminies, Tristopher, Hillary, Shem and Shaun. 21–23 (*passim*); 185.17–20; 220.14; ?268.7; 409.1; +498.13—with Jameson (q.v.); 505.12; 564.1.
- Gemman**—Christian *filé* who taught St Columba (q.v.). *Gemin* = Irish “fetter.” 202.20.
- ***Gemuas**, the two—see Gemini? 358.32.
- Genesius**, St—Roman martyr, patron of actors who played at being a candidate for baptism, but God touched him and under torture he did not recant. 219.9.
- ***Genevieve**—as in the song “Sweet Genevieve”? +266.27—with Juno, Eve, Jennies (q.q.v.).
- Genghis Khan** (1162–1227)—Mongol conqueror. +24.35—with Guinness, guinea hen, Madame Blavatsky, Koot Hoomi (q.q.v.); +593.17–18—with Guinness (q.v.).
- ***Gentia** Gemma—Issy (q.v.). Dante’s (q.v.) wife was named Gemma. 92.25.
- Gentleman** with a Duster—pseudonym used by Harold Begbie, author of *Painted Windows* (1922). According to Evelyn Waugh, the book is “a superficial and vulgar survey of various leading churchmen.” 432.24.
- Geoff**—see Mutt and Jute. 488.29.
- ***George**—begins as George’s Quay on the Liffey (q.v.) and as Georgia, USA (named for George II). The US may be thought of as the land of Giorgio Joyce (q.v.) and his descendants, for Giorgio’s first wife was Helen Fleischman, an American. Like Peter Sawyer and Shaun (q.q.v.), Giorgio went off to try his luck in the New World. George means “a husbandman,” and on p. 3 is the plebeian opposite of Patrick (q.v.), the patrician who comes to Ireland. By times, George refers to Gorgias, George Duke of Clarence, George Moore, George Russell, George B. Shaw, George Yeats (q.q.v.); this last, because of *A Vision*, combines with George Moore at 179.31. 3.8; 11.15; ?102.7–8; ?327.30; 385.36; 406.7; 458.25; 562.29; 563.30.
- George**, Royal—British ship that sank with 800 persons in 1782. The Royal Gorge is a canyon in Colorado. 151.29.
- George**, St—patron of England. St George’s Channel joins the Atlantic and the Irish Sea. See George above. +229.3–4—with George Eliot, maybe with G. Shaw, G. Moore (q.q.v.); 324.31; +492.34—with George Moore (q.v.); +563.20 (see Rosengorge).
- George IV** (1762–1830)—king of England and Ireland, known as the First Gentleman of Europe. When he visited Ireland in 1821, the town of Dunleary (see Dan Leary) was renamed Kingstown (q.v.). The Free State renamed it Dun Laoghaire. See Florizel. 300.n.2; 428.19; ?558.17.
- George V**—king of England (1910–36)—his queen was Mary (q.v.). Joyce wrote him about *Dubliners*—was it decent? See Majesty. +229.3—with St George, George Eliot (q.q.v.).
- Georgia**—see George.
- Gertrude**, Queen—Hamlet’s mother. Wyndham Lewis (q.v.) said Joyce owed almost everything to Gertrude Stein

- (q.v.). +287.19—with Gertrude Stein, Gerty MacDowell (q.v.v.).
- Geryon**—monster Hercules (q.v.) killed. In the *Inferno*, Dante and Virgil (q.v.v.) journey on his back to Maleboge. 594.7.
- Ghost**—some refer to King Hamlet, Shakespeare, Ulysses, Parnell, some to Ibsen's (q.v.) *Ghosts (Gengangere)*, about which Joyce wrote a poem.
- ***Giacinta**—615.3.
- Gibbon**, Edward (1737-94)—historian. 504.29; 2531.1.
- Gibsen**—may be a kind of canned salmon (q.v.), but is mostly Ibsen (q.v.) and tea in *Love's Comedy*. The rendering of Henry Gibson for Henrik Ibsen is explained in *My Brother's Keeper* (128). 34.10 (Gob scene); 170.26.
- Gide**, André (1869-1949)—French writer, apologist for homosexuality. +345.22—with Guinness (q.v.); 346.9; 347.27.
- Gideon**—son of Joash (q.v.), liberator, reformer, judge of Israel (Judges, 6-8). As Mr Mink points out, the miracle of the dew on the fleece (Judges, 6:32-40) is often quoted in "The Norwegian Captain" (q.v.) episode, and shows Gideon to be a role of Kersse's—the native repelling the rude invader. 313.5; 325.27; 568.7; +603.17—with Giedion-Welcker (q.v.); 624.12.
- Giedion-Welcker**, Mrs Carola—she and her husband Sigfried Giedion (b.1893) were Zurich friends of Joyce's in the '30s. +603.15,17—with Gideon (q.v.).
- Gift**, Gifted—often mean Pandora (q.v.). And "poison" in Norwegian.
- Gigantes**—giants buried under Mt Etna, Mr O Hehir says. 55.22; 253.29-30.
- Giglamps**, Sopy Geysers, The Smell, Gory Mac Gusty—the Four (q.v.) as senses: sight, ?touch, smell, taste. 305.n 3.
- Gilbert**, J. T.—author of *History of Dublin* (1854). +573.13—with W. S. Gilbert, Stuart Gilbert (q.v.v.).
- Gilbert**, Stuart—helped translate *Ulysses* into French, wrote *James Joyce's Ulysses* (1930), in which the elaborate scheme of *Ulysses* was first published. Gilbert and Budgen wrote the two best books about *Ulysses*. +573.14—with J. T. Gilbert, W. S. Gilbert (q.v.v.).
- Gilbey**—kind of gin. 406.33; 558.2.
- Gilda**—heroine of *Rigoletto* (q.v.). 147.12.
- ***Giles**, Farmer, 240.31.
- Gilletta** of Narbonne—original of Shakespeare's Helena (q.v.v.) in *All's Well*. See also Gillia? +391.21—with Juliet (q.v.).
- Gill**—Dublin publisher, bookseller. +440.14-15—with Gilly (q.v.).
- ***Gill**, Gilly—name given at times to HCE's (q.v.) slanderer, the Cad (q.v.); it is the Devil (q.v.); see also Satan) who is Man's slanderer, and Mr Atherton identifies Gill with Hogg's (q.v.) Gilmartin, who is the Devil in *Confessions of a Justified Sinner*.
- According to Brewer (q.v.), Gilly, Magrath, Toller (q.q.v.) were giants—Gilly was Swedish, 8 feet, 10 inches tall. "Gaping Ghyl" (330 feet) is a profound vertical shaft in Yorkshire, of a sort called *chaldrons du diable* or *marmites des géants* (see *11th Britannica*, "Cave").
- I do not know if the following information applies: Gilly Gaupus Scotch for a tall awkward fellow or, in the 19th century, a half-wit; *gill* Irish "servant"; *giolla* Irish "boy"; *gile* Irish "brightness"; *giall* Irish "hostage"; *geillic* Irish "earwig" (q.v.); Shakespeare (q.v.) had a brother, Gilbert; Gille was an Ostman bishop of Limerick, Ireland's first papal legate. See Gillia, Gilligan. 36.35; 27.8; ?72.29; ?90.13-14 (see 518.9); 227.30; 244.23; 267.7; 278.26; 305.9; 312.29; +354.13—with Goll (q.v.); 382.9; +440.14-15 (ter)—with Gill (bookseller, q.v.); 446.34-35; 518.9; +578.6 with Tom Dick Harry (q.v.); 617.19.
- ***Gillia**—presumably wife of Gill (q.v.) and identical with Bareniece Maxwellton and Lily Kinsella (q.q.v.), who is wife of Magrath (q.v.). How these identities can be brought together, I do not know. 102.25 (see Seven); ?229.11; ?254.36; +391.21—with Giletta (q.v.); 572.33,35 (see Seven); 573.16.
- ***Gilligan**—maybe Gill (q.v.). 421.32; 622.22.
- ***Gilligan-Goll**—one of the Twelve (q.v.). See also Gill, Goll. 370.22.
- ***Gillooly**, 178.16.
- Giovanni**, Don (or Don Juan)—Spanish hero, subject of works by Mozart, Byron, Shaw, Browning (q.q.v.), discussed at length in Kierkegaard's (q.v.) *Either/Or*. See Leporello, Tanner, Whitefield, Otavio, John McCormack. In FW III, ii, the Don Giovanni theme is handled. Jaun preaches a sermon on chastity—love only me!—and, like Mozart's Don, Jaun stuffs himself with food on the very brink of hell. Don Giovanni as non-stop talker has precedents in *Man and Superman* and in *Fifine at the Fair*.

- +211.32—with Joseph Vance (q.v.); +281.left margin—with Don John (q.v.); 461.31; 470.33.
- Girofle** and Girofla—title of and twin sisters in Lécocq's opera. 129.30.
- Gish**, Lillian and Dorothy—American movie stars of the '20s. 80.33.
- Gissing**, George (1857–1903)—English novelist. 527.8.
- ***Gizzy**—see Izzy, Biss.
- Gladstone**, William Ewart (1809–98)—British prime minister, "The Grand Old Man" or "G.O.M.," "The Grand Old Spider" (Parnell's, q.v., term), "William the Conqueror" (q.v.), "The People's William." A Dublin actor was named Gladstone; so were certain cheap French wines. His house was Hawarden (242.33; 380.35; 515.35).
- In "The Shade of Parnell" Joyce describes Gladstone's shiftness in morals and politics (see Demerara) and the firmness Parnell showed when he nearly led Gladstone to giving Home Rule to Ireland. When Parnell was officially proved an adulterer, Gladstone ordered him deposed as leader of the Irish party. Thus, along with Tim Healy, the O'Sheas, the Sullivans (q.q.v.), the Irish priests, the roused rabble, Gladstone figures in FW as a murderer of Parnell, a type of king-killer, god-killer. This murder is usually figured as a tree-felling (see Tree and Stone, Eleutheriodendron). To the Elizabethans, a "woodman" was a "wencher," and, sure enough, all his life Gladstone was suspect because of his fondness for uplifting fallen women (see Peter Wright). In FW Gladstone is sometimes associated with Pigott's (q.v.) forgeries.
- Thus Gladstone is usually an unfriendly word in FW and applied generally to Shaun (q.v.)—see Buffalo Workbook #31. On the other hand, "Grand Old Man" is usually HCE (q.v.). See also Disraeli, Victoria, Lia Fail, William. +27.1 (see Glassarse); 31.30,32; 41.35; 61.13 (see Dilke); 72.27; 77.16,34; ?113.2; 132.27; +146.34—with Ondt (q.v.); 169.18; +170.32—with Gluckstein (q.v.); 221.34–35; 261.16; +321.8—with Browne and Nolan (q.v.); 332.20; +334.5 (see Demerara), 6–7,11, +.13–14—with Browne and Nolan (q.v.); +336.21—with Grant, Adam (q.q.v.), 34; 337.16 (see Billy); 352.24; ?356.36; +365.11—with Gladys (q.v.); 373.28; 380.35; 393.18; ?402.22; ?420.8; 428.8; +438.14—with Dane, Dean (q.q.v.); +468.29–30—with Noah (q.v.); 536.20; 537.1; +600.13 (with Lia Fail); 607.35; 624.27.
- ***Gladys**, 200.25; +365.11—with Gladstone (q.v.); 470.17.
- Glamours**—Glamis. See Macbeth. 250.16.
- ***Glassarse**, Tom Bowe (*tombeau*)—maybe Gladstone (q.v.), because Disraeli (q.v.) is in the same line. A "glasshouse" is a military prison. See Tim Tom; see also 561.4. 27.1.
- ***Glaucus** (Latin "sea-green")—(1) sea god; (2) helmsman of the Argo who steered between Scylla and Charybdis (q.v.); (3) son of Sisyphus (q.v.), torn to pieces by his own mares; (4) son of Minos (q.v.) and Pasiphaë; (5) prince who fought for Troy and exchanged his golden armor for bronze; (6) hero of *The Last Days of Pompeii*. 179.26.
- Gleb**—see Boris and Gleb.
- Glendalough**—St Kevin and St Laurence O'Toole (q.q.v.) were abbots of Glendalough.
- ***Glideon**—see Gideon. 325.27.
- Glimglow**, Miss—the lamp (q.v.), as Master Mettresson is the mattress, in the Earwicker (q.v.) bedroom. 585.5.
- Glinka**, Michael Ivanovich (1803–57)—Russian composer of *A Life for the Czar*—341.17. +360.12 (clinkars)—with Humphrey Clinker (q.v.).
- Glintylook**—see Glendalough.
- Gloatsdane**—Gladstone (q.v.).
- ***Gloria**, Mrs—Old Glory? 228.19–20.
- ***Glover**—John Shakespeare (q.v.) was one. According to the *Dublin Annals*, 1875, O'Connell's (q.v.) centenary was celebrated by a performance of Professor Glover's National Oratorio, *St Patrick (q.v.) at Tara*. 540.31; 567.8.
- Gluck**—Alma (1884–1938), soprano; and/or Christoph (1714–87), operatic composer. +180.8—with McGuckin (q.v.); 200.8–9; 360.9–10; ?569.4.
- Gluckstein** and Salmon—Mr Atherton says, owners of the Lyons Corner Houses in England. +170.32—with Gladstone (q.v.).
- ***Glue** and Gravy—maybe the "Blue and the Gray," i.e., armies of North and South in the American Civil War. See Lincoln, Grant, Lee, Stonewall Jackson, Pickett, J. W. Booth, John Brown, Jubal Early.
- To the Irish, a "blue" man is a black

man or a Moor (q.v.), and, for the sake of FW, Joyce assumes that the "blue" men were all black; see 78.27, etc. 30.6-7; 97.20-21; 329.8-9; 375.3; 412.5; ?537.13.

***Glugg** and **Chuff**—names of Shem and Shaun when they play Nick and Mick or Satan and St Michael (q.q.v.) in "The Mime" (219-59). See also McQuillad, O'Mailey.

"The Mime" retells the wars of the angels and their fall. To the winner will go the female spoil, for this is Milton's (q.v.) dubious battle, revisited by a war-correspondent who is a sentimental girl-child like Gerty MacDowell or Marie Corelli (q.q.v.). In the game of "Angels and Devils" (q.v.) the boys guess at colours, and who wins will "take the cake," for the little band of flower and rainbow (q.v.) girls are the Maggies (q.v.) or madeleines, a kind of tea cake. Like Proust's *jeune filles*, they are perhaps young boys, or some of them.

P. W. Joyce in *English as we Speak it in Ireland*, says *glugger* is an empty noise, a noise made by shaking an addled egg, a vain and foolish boaster; *chuff* means "full," and one may say "I'm chuffey after dinner." Glugg may, then, be an empty belly that doesn't get filled; and Chuff may be an overstuffed belly that doesn't want food. Nevermind. The cake will be taken from both of them. ?31.11 (bluggy ... gugglet); +37.35—with Japheth, ?Chief (q.q.v.); 131.34; +205.22—with HCE (q.v.); 219.22; 220.10,11,14; 222.22,25; 223.5,12 (glee you gees); 224.9,16; 225.29 (bis),30 (ter); 226.19,20; 235.27,28; +237.20—with Chief (see Parnell); 240.3; 249.27,31; +266.24—with Jeff (see Mutt); +351.27—with Japheth (q.v.); +352.34—with Chief (see Parnell); ?363.36; ?371.12; 444.29; +449.19,20 (choughs ... long-lugs)—with Lug (q.v.); +517.13—with Jeff (see Mutt); ?590.13,19; ?597.18.

Glwlwd of the Mghtwg Grwpp—character in "Culhwch and Olwen." 482.13.

***Gmax**, Knox and Dmuggies—Mick Nick and the Maggies (q.q.v.). See also Max, Knox? 342.2.

G.M.P.—*maybe GMP* (1911) by Gertrude Stein (q.v.) and meaning Gertrude, Matisse, Picasso (q.v.); also Get My Price (see Parnell), and Postmaster General 603.12.

***Gnoccovitch**, Gnaccus, 159.28.

***Gobble** Anne—see Gobelin? Goblin? 308.2; 501.11.

Gobbo, Launcelot and his father—comics in *The Merchant of Venice*. Italian *gobbo* is "hunchback"—at 623.12 it refers back to "Lord" at 623.4; humpbacks were once called "lords"—from Greek *lordos*, "crooked." See Pukkelsen, Humpty. 319.20; 455.26 (with Globe Theatre); 623.12.

Gobelin—family of French tapestry-makers, and a district near Paris. See Gobble? 308.1-2; 501.11 (Mr Atherton thinks this may be a telephone number); 552.13.

***Godard**—see Medard. 185.21.

Godfrey—like Joshua (q.v.), one of the Nine Worthies. 550.2.

Godfrey, My Man—title, character in a pretty funny movie, starring William Powell and Carole Lombard. +387.35—with Michael Gunn, Adam, Humphrey (q.q.v.).

Godolphin (note Phin = Finn,q.v.), Jerry—is Shem (q.v.), who goes about disguised as Jerry-the-Ass (q.q.v.) and turns out to be the Godolphin Arab (or Arabin), an animal from whom all pedigreed race-horses are descended. When discovered in Paris, the Arab was so little valued that he was pulling a cart—see 553.35 where "arabinstreeds" combines "Arabin steed" and "street arab." As this very Cinderella (q.v.) of horses, this darkest of horses, Shem gains half his father's kingdom (563.23-36).

Mr Atherton identifies "the godolphing lad in the Hoy's Court" with Swift (q.v.), who was born in Hoey's Court, Dublin. Swift's name and his love of horses (see Houyhnhnms) make a good link between Swift and the Arab. Maybe "Hoy's Court" is also the High King's court at Tara where St Patrick (q.v.), too, did well.

See Philadelphian. "Godolphin" contains God and Jonah's whale and Finn (q.q.v.). 300.28; 301.17 (I do not understand this reference—see Dolph); 555.20; +563.7—with Jehu (q.v.), +25-26—with Swift (q.v.).

Godolphin, Sidney, earl of (1645-1712)—British politician. See Jerry Godolphin.

Godred Crown—Norseman who subdued Dublin and the Isle of Man (see Mana-

- naan), known in Manx folklore as King Gorse (?128.20; ?330.28). 7.19; 262.n. 3.
- ***Goerz** from Harleem—maybe the lens-maker of *Ulysses* (164), Mrs Yoder suggests. 577.22.
- Goethe**, Johann Wolfgang von (1749–1832)—German poet, playwright, novelist, philosopher. 71.26; ?143.5; 144.2; 148.20; 229.3; 251.26; 344.5; ?352.11; 389.23; ?480.36; 510.11; 539.6; 596.36.
- Gog** and **Magog**—represent the nations that are deceived by Satan (q.v.); Revelations, 20). In legends of Alexander (q.v.), Gog and Magog are enemies he sealed behind a great wall in the Caucasus. In *The Faerie Queene* (q.v.), Gogmagog is the chief giant of Albion. There are statues of Gog and Magog in London. 6.19; +25.23—with Maud Gonne (q.v.); 71.26; 73.6; 222.14; 246.5–6; +366.26—with Og (q.v.).
- Gogarty**, Oliver St John (1873–1957)—Dublin poet, eye-ear-nose-throat surgeon, model for Malachi “Buck” Mulligan (q.v.) in *Ulysses*. Oliver Gogarty is hero—a priest—of George Moore’s (q.v.) *The Lake*, a novel which retells, after a fashion, the story of St Kevin (q.v.). (It has not been noticed that the grey buttocks of Father Malachi O’Flynn, q.v. [*Ulysses*, 584], are taken from those of Father Oliver Gogarty—see *Letters*, II, 154–55.) FW 600–606 retells *The Lake*. In FW, Gogarty and Wyndham Lewis (q.v.) are the principal models for Shaun (q.v.), and it is fair to say no writer ever had better luck in enemies than Joyce. See John, St John, Malachi, Oliver, Antinous, Claudius. 224.8; 498.17.
- Gogol**, Nikolai Vasilievich (1809–52)—Russian author of *Dead Souls*. 339.4 (Oalgoak’s); 341.7; 343.3.
- Golazy**, pere—see Pergolesi. 360.7.
- Goldilocks**—heroine of “The Three Bears.” 615.23.
- Goldsmith**, Oliver (1728–74)—Irish writer. See Hardcastle, Whang, Sweet Auburn, Goody Two-Shoes, Melancholy Slow, Tony Lumpkin. Most of his works are named or quoted, and, I think, an interesting alternate title for FW might have been *The Mistakes of a Night*. See Atherton; see *Our Friend James Joyce* (146–48). 56.30 (Mr Melancholy Slow—see “The Traveller,” line 1); +256.12–13—with R. B. Sheridan (q.v.); ?+322.34—with Cromwell (q.v.).
- Golias**, Bishop—type of materialistic prelate in whose name the medieval Goliardi wrote satirical poems. +8.20—with Goliath (q.v.).
- Goliath**—giant that David (q.v.) slew (1 Samuel, 17). +8.20—with Golias (q.v.); 491.1.
- Goll** (one-eyed or blind)—hereditary enemy of Finn MacCool (q.v.). Finn kills him and is killed by his followers. See Ival Goll? 240.13; +354.13—with Gill (q.v.); +370.22—with Gilligan (q.v.); 512.1.
- Goll**, Ivan (1891–1950)—French poet, signed protest against the pirating of *Ulysses*, helped translate “Anna Livia Plurabelle” (q.v.). It is impossible to say if he is comprehended in any of the “goll” (q.v.) references in FW. ? 240.13; ?+294.18—with Gulliver (q.v.); ?354.13.
- Gomez**—see Lynch.
- Gomme**, Alice B.—author, as Mr Atherton says, of *Children’s Singing Games* and *The Traditional Games of the British Isles*. 374.10; +545.31—with Gomez (q.v.).
- Goncourt**, Edmond de (1822–96) and his brother Jules (1830–70)—French authors, journal-keepers. 89.17.
- Gonne**, Iseult—listed with Maud Gonne (q.v.) because I cannot often tell them apart.
- Gonne**, Maud (1866–1953), or Madame MacBride (see Bride)—Irish revolutionary, beauty, Yeats’s Leda (q.q.v.). See also Swan. She played Cathleen Ni Houlihan (see Kate). As beautiful and warring, she often doubles with the Gunnings (q.v.) and appears in the company of Betsy Ross (q.v.). Some of the following references may be to her daughter, Iseult Gonne, who was also courted vainly by Yeats and figures in his poetry. Iseult is in Joyce’s poetry (FW 398–99) as young girl courted by old men (see my note in AWN, IV, i, 30).
- Why Maud Gonne is often linked to Michael Gunn (q.v.) I do not make out. At a guess, Joyce suggests there is a likeness between staging a pantomime and staging a revolution. +8.9, 11, 14—with Gunning, Michael Gunn (q.q.v.); +9.9—with M. Gonne; 10.22; ?+68.27—with Dagon (q.v.); 72.25;

- 75.6; 95.6; +141.6 (4 times)—with Guinness (q.v.); 159.10 (Iseult); 204.27 (ter); 226.6,7 (Iseult; see Issy); ?+245.2 (ist gonz; see Issy); +257.34 (bis)—with M. Gunn, Gunner (q.q.v.); +263.17-18 (bis)—with M. Gunn (q.v.); +271.17,18 (*gonna*, Italian "petticoat"; see Betsy Ross)—with M. Gunn (q.v.); ?280.6,10; 292.12 (*La Donna è mobile*; see 271 above); 306.n. 2 (ter); 336.6 (ter); +376.17,18 (bis)—with M. Gunn. Gunning (q.q.v.); +398.6,17,29 (Iseult Gonne)—with Issy, Isolde (q.q.v.); +399.3 (Iseult)—with Brinabride (?MacBride), +.11—with Elizabeth, Issy(q.q.v.), .22; 451.3; +508.28—with Gunning (q.v.); +512.18—with Gunning, Anne (q.q.v.); 526.26,34 (see Bride); 546.32—with Gunning (q.v.); ?+590.24—with M. Gunn (q.v.); +596.15—with Gunning, Gunnar, M.Gunn (q.q.v.); +598.9 (bis)—with same as 596.15; +625.32—with M.Gunn, Gunning (q.q.v.).
- ***Gooch**, Gwendolyn, 609.4-5.
- ***Gooch**, Reeve—*rive gauche*. 197.1.
- Goodfellow**—see Puck.
- ***Goodsted**—Goodspeed Bible? 600.14.
- Goody** Two-Shoes—18th-century children's story, maybe by Goldsmith (q.v.). 14.4; 622.10.
- Goose**—see Nora Barnacle, Mother Goose, Shen. The Wild Geese were Irish Jacobites who fled Ireland after the abdication of James II (q.v.) and served in continental armies. Fox and Geese is a children's game and an Irish village.
- Goose**, Mother—wrote all the nursery rhymes (there's female chauvinism for you). She is always Nora Barnacle (barnacle goose) Joyce (q.v.). See also Duck. +195.4—with Anna Livia (q.v.); 213.29 (Nora's middle name was Joseph,q.v.); 316.11-12; +329.10—with Hen (q.v.); *chen* is greek "goose"; ?377.25 (gosson ... morhor); 449-50; 531.19; 549.1-2; 623.3-4.
- ***Gopnar**, 325.26.
- ***Gopheph**, 125.17-18.
- ***Gordon**—General? 373.20.
- Gordon**, gay—see Lindsays. 438.36.
- Gore**—Lord Mayor (q.v.) of Dublin (q.v.). 553.7.
- Gorgias**—title, character in a dialogue of Plato's (q.v.). He is a false rhetorician whose art Plato calls ignoble. *Gorgias* contains the famous comparison of the ignorant soul to a leaky barrel (510.17-18). I think *Gorgias* lies behind the concept of Shaun (q.v.) as a barrel, leaking the hot air of rhetoric as he floats down the Liffey (q.v.; FW III, i,ii). *Gorgias* may double with a lot of George (q.v.) references.
- Gorgons**—snake-haired sisters whose gaze turns men to stone. 102.7-8; 137.34.
- ***Gorham**—see Roe. 277.n. 4.
- Gorky**, Maxim (1868-1936)—pseudonym of A.M. Peshkov, Russian novelist whose works include *The Mother* (Joyce's include "A Mother"). As Mr Wilder says, "Gorky" means "bitter." "Bitter" is sometimes given as the meaning of Miriam-Mary (q.v.). 132.35; ?228.16; ?443.35.
- Gorman**, Herbert—Joyce biographer. *The Martyrology of O'Gorman* was a medieval Irish book. 235.29; +349.25—with O'Gorman (q.v.); 407.1.
- ***Gormleyson**—maybe Gormflaith, mother of Sitric Silkbeard (q.v.). 348.18.
- ***Gorotsky** Gollovar—Mrs Yoder says this is Russian for "mayor of the town." See Gulliver? 294.18.
- Gosse**, Sir Edmund (1849-1928)—English man of letters who helped Joyce get a grant from the Royal Literary Fund in 1915. 325.16.
- ***Gottgab**, Mr—maybe Patrick (q.v.); see Baggot, Dieudonnay, Nathan, Jonathan. 490.8,14,20,24.
- Gough**, Sir Hugh (1779-1869)—fought in the Peninsula, conquered the Punjab. His statue stands (stood?) in the Phoenix (q.v.) Park. I do not understand the references to him. 211.25 (the gift seems meant for Wilde, q.v.); 271.29 (Mr Senn says P. W. Joyce mentions Gough's *Arithmetic*); 334.18; 357.31; 375.17; 616.22.
- Gould**, Jay (1836-91)—American financier. See Fisk. 140.15; 327.28.
- Goulue**, La ("Greedy Gal")—dancer painted by Toulouse-Lautrec (q.v.). See Kate. 531.14.
- Gow**—anglicization of Irish *gabba*, "smith" (q.v.). 356.3.
- ***Gowan**—Scottish daisies? 398.5; 624.8.
- Gracchi**, Tiberius and Caius—Roman politicians. Their mother Cornelia said they were *her* jewels. Their family name was Sempronius. See also Titus Andronicus. 128.15; +614.1—with Gripes, Gracehoper (q.q.v.).
- Grace**—see Grace O'Malley, Gracehoper,

- Grania, William Grace, *Dubliners*, and also Anna Livia (q.v.) because in Hebrew Anna means "grace."
- Grace**, William Gilbert—hero of 19th-century cricket (insect game for an earwig, q.v. ?). He seems to be HCE (q.v.), mixed up with William Shakespeare and Grace O'Malley (q.q.v.). +25.36—with ?Grace O'Malley (q.v.); +71.13—with Grace O'Malley (q.v.), ?19; +83.23—with Grace O'Malley (q.v.); 160.2-3; 337.1—with ?Grace O'Malley (q.v.); note all the Williams, q.v.; +361.12-13—with Gracehoper (q.v.); 583.23; +584.11—with Gracie Fields, ?Grace O'Malley (q.q.v.); +607.22,34 (Whyle om . . . Gracest)—with ?Grace O'Malley (q.v.).
- Gracehoper**—see Ondt.
- Graces**, The—in Greek myth there were three of them who personified grace and charm and were friends of the Muses, Aphrodite, Hercules (q.q.v.), all of whom needed to charm. See Charis, Grace O'Malley. +105.27—with Gracehoper (q.v.); +419.6—with Gracehoper (q.v.).
- Grafton**—Dublin street and the Duke of Grafton, an 18th-century viceroy. 198.32.
- Gramont**, Comte de—as Mr Hodgart says, subject of *Mémoires de la vie du Comte de Gramont* (1713) by Anthony Hamilton (q.v.). Gramont married the Irish beauty, Elizabeth "La Belle" Hamilton (q.v.). 137.36; ?+570.1—with Granby (q.v.).
- Granby**—Dublin actor mentioned by Fitzpatrick (q.v.), and Dublin's Granby Row. 569.36; +570.1—?with Gramont (q.v.).
- Grandgousier**—Gargantua's (q.v.) father. 399.23.
- Grand Old Man** (G.O.M.)—see Gladstone.
- ***Grande**, Ciliégia—the Grande is a river; *ciliégia* is Italian "cherry." 207.12.
- Grania**—see Dermot.
- Granny**—see Grania.
- ***Grant**, Grunny—Grania (q.v.). 301.n. 5; 580.20.
- Grant**, Ulysses S. (1822-85)—18th president of the U.S., leader of the Federal (or Union or Northern or Blue) army in the Civil War; see Robert E. Lee, Glue and Gravy, John Pope, George, Pickett, Stonewall Jackson, Abraham Lincoln.
- In 1878 Grant was given the freedom of the city of Dublin. In *Ulysses* (742), Grant is identified with Homer's Ulysses (q.q.v.): "... general Ulysses Grant whoever he was or did supposed to be some great fellow landed off the ship . . ." Therefore, Grant is identified with Bloom (q.v.). In FW Grant perhaps is a black—see Ham—rising in revolt against the white. This is the likelier as the Irish called Moors (q.v.) and blacks "blue men" (78.27—with Bloom). Joyce's joke about "pillfaces" (78.27) takes the Irish pale and the Pill, a little Dublin harbor at St Mary's Abbey. It may also take in Wyndham Lewis' (q.v.) "Paleface," an attack on Sherwood Anderson, D. H. Lawrence, Joyce, etc., as nigger-lovers. +4.35—with Joyce (q.v.); 8.18,29; 78.24, 25,28,29; 116.32; 273.20-21; +336.21—with Gladstone (q.v.); ?361.30; ?463.13; 466.22; ?+513.28—with Grania (q.v.); 515.14; ?566.32; 581.26; ?605.7.
- Granu** or Grana Wail or Uile—see Grace O'Malley.
- Granville**, John Carteret, earl of (1690-1763)—Irish viceroy, friend of Swift's (q.v.). I think a Dublin street bears (bore?) his name. 553.26.
- Grasshopper**—see Ondt.
- Grattan**, Henry (1746-1820)—Anglo-Irishman who worked for a separate parliament and moderate reforms. Henry Flood's (q.v.) name is popularly associated with his. Essex (q.v.) Bridge was renamed for Grattan. 202.17; 580.32.
- Graves**, the Rev. Charles (fl. 1899)—bishop of Limerick who demonstrated that Patrick's (q.v.) *Confession* in the *Book of Armagh* was copied by the scribe Ferdonnach, whose name occurred in eight places in the manuscript—but that on every spot where it occurred it had been erased for "apparently inscrutable reasons, with the greatest pains." (Douglas Hyde, *Literary History of Ireland*, p. 137.) 124.9.
- Gray**, Dolly—as in "Goodbye Dolly Gray." 228.13.
- Gray**, Dorian—hero of Wilde's (q.v.) *Picature of Dorian Gray*. 186.8; 257.6.
- Gray**, Dwyer (d. 1888)—Irish nationalist, editor of the *Freeman's Journal* (which also employed L. Bloom and F. Higgins, q.q.v.), Lord Mayor (q.v.) of Dublin (q.v.). He is associated with the gray ass (q.v.). Why? See O'Dwyer? 214.33; 398.2; 602.14,15.

- ***Gray**, Grogam—the ass (q.v.). See also Dwyer Gray. 399.9; 609.10.
- Gray**, Sir John—head of the Dublin waterworks (1863–75). His statue is in O'Connell Street. 553.13–14.
- Gray**, Thomas (1716–71)—English poet. 192.34.
- Great Cackler** or **Seb** or **Oeb**—husband of Nut (q.v.), father of Osiris, Isis, Set (q.q.v.). A male creator, he laid eggs from which the world became. 237.34.
- Great Harry**—ship in Henry VIII's (q.v.) navy, burnt in 1553. The reference is to Jaun (q.v.) as Henry, leaving the Catholic church. 431.26.
- Great White Caterpillar**—Oscar Wilde (q.v.) reminded Lady Colin Campbell of one. Grose (q.v.) says a "caterpillar" is a soldier. This ties Wilde to Wellington and the statue of King Billy (q.q.v.). 33.23; 263.29; 241.9; +350.11—with Mr W. H., Cad (q.q.v.).
- Green**, Hetty (1835–1916)—American capitalist. 471.13.
- Green**, Mr Molesworth—in the late 18th century built Montpelier Parade, near Blackrock. Dublin has a Molesworth Place and Street, a Marlborough (q.v.) Place, Road, Street. 57.35.
- Greene**, Gretta—"Having eloped with my present wife in 1904 she with my full connivance gave the name of Miss Gretta Greene which was quite good enough for il Cav. Fabbri who married us. . . ." (*Letters*, III, 222). The pretty name plays with elopement, with Nora's youth, ignorance, Irishness—"my little strange-eyed Ireland," Joyce calls her (*Letters*, II, 276). And he calls her Gretta in "The Dead" (see *Dubliners*) and identifies her with Cathleen Ni Houlihan (q.v.). Gretta is a form of Margaret and may be the Maggies (q.v.), who are associated with Father Michael (q.v.) as Gretta Conroy is with Michael Furey (q.v.). 67.31–32; 94.1; +212.10—with Grania (q.v.); +226.31 (N for greeneriN.B)—with Nora Barnacle (q.v., her initials and Erin); 533.19 (here with Nora Helmer, q.v.; see also Goose); ?538.34.
- Greene**, Leticia or Lettice or Letty—in 1608 Thomas Greene and his wife Leticia lived at New Place, Stratford-on-Avon, had a son, William. I fancy Joyce read a book saying Lettice Greene was important to Shakespeare (q.v.). 20.24; 43.28,29; 62.11 (with Lotus); 161.30; ?184.25; 203.29; 251.30; +267.1,2—with Leda (q.v.); 284.23; ?340.18; 344.11,12; +415.3 (see Plus-siboots); 511.22—with Dark Lady; +540.23—with Lady from the Sea (q.v.); +542.29—with Lucrece (q.v.); 548.1; 603.17; 620.10,11 (let us . . . Rathgreany).
- Greene**, Robert (1560–92)—English writer who died of a surfeit of food and Rhenish wine (see 406.20). In *A Groatworth of Wit* he perhaps says Shakespeare (q.v.) stole other men's work. Shakespeare held no lasting grudge and went on to base *The Winter's Tale* on Greene's *Pandosto*. See Fawnia. In FW accusations of plagiary are rampant—Shaun usually accuses Shem (q.v.), as Wyndham Lewis (q.v.) accused Joyce. 360.30; 406.19; 412.11,33.
- Greenwood**, Sir George, K. C., M. P.—believed Shakespeare (q.v.) the actor to be distinct from the poet, had a controversy about it with Andrew Lang. 335.32–33.
- Greenwood**, Sir Hamar—after the First World War, he became chief secretary at Dublin Castle. "His mistaken zeal in attempting to cover up British acts of violence gave the Irish a new phrase for telling a lie—telling a greenwood." 450.33.
- Gregory**, Lady Augusta (1852–1932)—I am sure there is more reference to her than I have found. Her *Gods and Fighting Men* is echoed at 74.1–5. 303.13–14.
- Gregory**, Matthew—first of the Four (q.v.). See also St Matthew, Four Evangelists, Four Masters, Four Provinces. He is Ulster, North, fire, the Golden Age, birth. I cannot explain the surname. It ought to include Lady Gregory (q.v.), but I don't see how. +184.34—with Father Mathew (q.v.); 214.34; 366.8,13; 368.33; 384.7,8,10–11; 385.19; 386.13; 388.30; 392.14,16,19; 393.4; 397.2,5,6; 398.1–2 (the first stanza is sung by Matthew Gregory); 405.4; ?466.28; 475.23–24; 476.3–4 (see Walker), 25; 477.20; 520.4, +16—with Father Mathew (q.v.); +533.21—with Pope Gregory I (q.v.); 573.8,28.
- Gregory**, Pope—sixteen popes and one anti-pope. 154.21; 156.21; 551.31; 605.30.
- Gregory I**, Pope—ordered the making of the collection now known as the Gregorian Chant. +533.21—with Matthew Gregory (q.v.).
- Gregory VII**—see Hildebrand.

- Gregory XIII**, Pope—in 1582 modified the Julian (q.v.) calendar. The modification was adopted by the impulsive English in 1752 and was known as “new style.” See Chesterfield. +553.16–17—with Romeo (q.v.).
- Gretta**—see Gretta Greene.
- ***Grex’s**—Latin “flock.” 170.34.
- ***Grey**, Rhoda, 583.18.
- Grey One**—see Badbols.
- Grieg**, Edvard (1843–1907)—Norwegian composer who set *Peer Gynt* (q.v.) to music. 139.19.
- Griffin**, Gerald (1803–40)—Irish author of *Talis Qualis* and *The Collegians*, which was the basis of Boucicault’s *Colleen Bawn* (q.q.v.). 450.14.
- Griffith**, Arthur (1872–1922)—edited *The United Irishman*, founded Sinn Fein, was briefly president of the Free State. When he died, Gogarty (q.v.) embalmed him. I don’t know whether A. G. gave his name to Griffith’s Valuation, which played a part in the struggles of the Land League and means “a rent reduced to the government rating valuation of the farm.” See Leonidas. 41.34; 307.9; 358.22; 619.4.
- Grimaldi**, Joseph (1779–1837)—English clown. Because of him, clowns are called “Joey.” 55.35.
- Grimbarb**—Grymbert, the badger in the Reynard (q.v.) cycle. 480.24.
- ***Grimes**—see Twelve. 370.20.
- Grimm**, Jacob and Wilhelm—19th-century German brothers, philologists, mythologists, best known for collections of fairy tales. Jacob Grimm formulated “Grimm’s Law,” which has to do with the shift of consonants. +9.2—with Guinness (q.v.); 206.2–3; 330.6; 335.5; 378.28; ?+388.31—with Saxo (q.v.); 414.17; +448.24—with Isengrim (q.v.).
- Grimshaw**, Bragshaw and Renshaw—*Grimshaw*, *Bagshaw*, and *Bradshaw* was a farce performed at the Haymarket, 1856. G. B. Shaw (q.v.)? 132.10.
- Grimstad**—as Mrs Christiani says, the place where Ibsen (q.v.) spent seven years as an apothecary’s apprentice. 602.35.
- Gripes**—see Mooksee.
- Grisill** or Griselda—type of long-suffering fortune. 410.9.
- Gristle**, Madam—see Steevens.
- ***Groenmund’s Circus**, 469.16.
- Grose**, Captain Francis (1730–91)—English maker of *A Classical Dictionary of the Vulgar Tongue*. The 1st edition (1785) was in Joyce’s library—see Mr Connolly’s descriptive bibliography, and also Mr Graham’s article on Grose in *A Wake Digest*. Any old “gross” can name Grose, but Burns rhymes the name with “prose.” 158.7; 426.13.
- Grotius**, Hugo (1583–1645)—Dutch author of *Adamus exile*, etc. 415.25.
- Grouchy**, Marshal (1766–1847)—marshal of Napoleon’s (q.v.), fought at Waterloo. 8.22.
- Grouseus**, St—St Grouse’s Day starts the grouse season in England. 449.27.
- ***Growley**, Garda, 197.7.
- ***Grumbledum**, old—perhaps glances at the soldier’s song in Shaw’s *St Joan* (q.q.v.); see *Letters*, I, 220. See Lear. 65.20,23 (bis); 273.1; 481.27–28.
- Grundy**, Mrs—muse of disapproval. 413.21.
- Guelphs** and Ghibellines—warring factions in 13th-century Italy, said falsely to be named for Guelph and Ghibel, rival brothers of Pistoia. 31.32; 72.29; 567.36.
- Guglielmus Caulis** (William Cabbage-stalk)—Mr Mink says, the statue of William Smith O’Brien (q.v.) of the Cabbage Patch Rebellion (celebrated in “Slattery’s (q.v.) Mounted Foot”). Formerly, the statue stood at the South end of O’Connell (q.v.) Bridge. 553.14.
- ***Gugnr**, 221.9.
- Guido** of Arezzo—in the 11th century, introduced names of the first six notes of the scale, first made use of lines and staff and intervals and probably the F clef. ?83.15 (languidoily); 260.12–13.
- Guinea-hen**—see Artemis, Biddy Doran. To the Elizabethans, a guinea-hen was a *poule*.
- Guinevere**—Arthur’s (q.v.) queen, Lancelot’s (q.v.) mistress, she fits not too badly into the Grania, Iseult of Ireland (q.q.v.) role. Is she connected or identical with the Jinnies (q.v.)? 28.1; +112.26—with Janus (q.v.); +285.left margin—with Eve, Michael Gunn, ?Maud Gonne, Guinness (q.q.v.); also with the Evergreen Touring Company—see W. W. Kelly—and with the Queen’s Men); +318.5—?with Dinah (q.v.); +389.23—with Quiney, Queenie, ?Quinn (q.q.v.); +433.6—with Lancelot (q.v.), and Glendalough, (q.v.); ?+565.10—with Guinness (q.v.).
- Guinness**—Dublin’s great brewing family. Arthur (q.v.) Guinness and Sons is at

James's Gate (q.v.) on the Liffey (q.v.), and their motto is: Guinness is Good for You. In FW III,i,ii, Shaun (q.v.) is a barrel of Guinness export stout, rolling down the Liffey (see Gorgias). The Irish word for "Guinness's vineyard beverage . . . is *lin dub* or *dub lin*" (*Letters*, I,225). "Vineyard" accords with Joyce's description of Sir Benjamin Lee Guinness (1798–1868)—as "Dublin's Noah" (q.v.), and his wife Elizabeth (q.v.) is associated with Anna Livia (q.v.) and with Noah's wife in the medieval mystery plays. Sir B.L.G. was Lord Mayor (q.v.) of Dublin (q.v.), fed guests off golden plates, and restored St Patrick's cathedral (see Swift), which was fitting because St Patrick (q.v.) taught the Irish to make whiskey (q.v.).

"Noah's" sons, Lords Ardilaun and Iveagh, also figure in FW (Joyce's description of them was censored by Stuart Gilbert—see *Letters*, I,225; Joyce's father unseated the former for Dublin city, i.e., John Joyce (q.v.) helped a liberal candidate unseat Ardilaun, the conservative candidate (see Ellmann,15). See also Brooks, Robert Lyons, John Jameson, Power's, Phoenix, Artalone. +3.10-14 (thuartpatrick—thuart is an anagram of "Arthur"—Joyce considered Arthur Guinness to be referred to here; see *Letters*, I,248)—with King Arthur, Sts Peter, Patrick (q.q.v.; see also Noah, Jameson); 4.24; 6.27; +9.1-2 (Arthur Guinness)—with Cromwell (q.v.), 18; 16.31; +24.35— with Genghis Khan, Guinea-hen, Blavatsky, Koot Hoomi (q.q.v.); 29.2-4 (lordmajor . . . lee . . . bennbranch a yardalong . . . ivoe); 35.15; 44.12 (Guinn . . . Arth); +64.33 (see Noah, Noah Beery); 71.4,23; ?90.13; 99.3; 106.30; 140.1; +141.6—with Maud Gonne (q.v.); 190.17; 212.1; ?219.9; 236.25 (see Sterling); 272.27 (see Sterling); +285.left margin—with King Arthur, Guinevere, Eve, King's Men, Queen's Men (q.q.v.); and with the Evergreen Touring Company—see W. W. Kelly); 299.30; 307.1; 309.1; +325.4—with Jameson (q.v.); +333.17—with Jameson (q.v.; see also James and John); 345.22-23; +361.3,5—with King Arthur (q.v.); +372.7—with B. Franklin (q.v.); 382.3; 407.4 (ardilaun); 408.27-28 (Guinness . . . Badeniveagh); 414.12; +418.1,2 (Ar-

talone . . . Highfee, q.q.v.); 420.22, .+36—with Wellington (q.v.); +421.26—with Diogenes (q.v.); 443.32; 498.14 (epheud and ordilawn); 510.13; +549.34—with Noah, Ass (q.q.v.); 557.11 (ivileagh); 565.10-11; 588.5 (hardalone); +593.17-18—with Genghis Khan (q.v.); +621.7-8—with St Anthony, Arcturus, King Arthur (q.q.v.).

Gulliver, Lemuel—Swift's (q.v.) mariner. *Gullible's Travels* by Ring Lardner is compared by Wyndham Lewis (q.v.) in *Time and Western Man* to the prose of Pound, Stein (q.q.v.), Joyce (see 173.3). 173.3; 294.18; +453.13—with Bolivar (q.v.); +464.13—with Shem (q.v.); 620.13-14.

***Gundhur** Sawab, Lightnints, 351.32.

Gundobald (d.516)—Arian king of Burgundy, codified laws, built the walls of Geneva. His niece, St Clotilda (q.v.), whose father he had killed, roused her sons against him. 57.25.

Gunn, Michael (1840–1901)—manager of the Gaiety Theatre, South King Street, Dublin; husband of Bessie Sudlow (q.v.), father of Selskar Gunn (q.v.). Gunn, as producer of the pantomime that is human history, is a role of HCE's (q.v.). Many of the folk tales in FW are also pantomimes: Bluebeard, Red Riding Hood, Cinderella, Goody Two-Shoes, Dick Whittington, Humpty Dumpty, Ali Baba, Goldilocks, Sinbad, Turko, Sleeping Beauty, Robinson Crusoe, Babes in the Wood (q.q.v.). See also Mr Atherton's "The Gist of the Pantomime" (*Accent*, Winter, 1955).

In FW, M. Gunn steadily interchanges with "gun as weapon" and with Maud Gonne (q.v.), "beautiful woman" as weapon or warrior or *casus belli*. War as pantomime, past as pantomime? "The brave that gave their. The fair that wore. All them that their gunne" (625.31-32). +8.9,10,14—with Maud Gonne (q.v.); +9.8—with M. Gonne (q.v.); +25.21-24 (ter)—with Gog, ?Gladstone (q.q.v.); ?+31.19—with Michael Manning (q.v.); +44.12—with Guinness (q.v.); 64.2; 65.11; ?67.16; 104.8,9, +12—with Noah (q.v.); 116.15; 130.26; 135.4; 173.22; +192.2-3—with Russian General (q.v.); 220.24 (see Humphrey); 242.10; +257.34—with M. Gonne, Gunnar (q.q.v.); +263.18—with M. Gonne (q.v.); +285.left margin—with M. Gonne, Guinness, Guinevere, Eve (q.q.v.); see

- also King's Men, Queen's Men, see W. W. Kelly—Evergreen Touring Company); 317.14; +323.27,28—with Salmon (q.v.); 331.1; 338.24; 343.23–24 reference to Othello,q.v.); 350.33; 352.23; ?368.1–6 (6 times); +376.17,18—with M. Gonne, Gunning (q.q.v.); +387.35—with Humphrey, Godfrey (q.q.v.); 434.10; ?+443.21—with Rollo (q.v.); 481.19; +497.17—with Gunnar (q.v.); +510.13—with Gunnar (q.v.); +513.20—with Papageno (q.v.); 531.4–5; ?552.28; +588.11—with Gunnar (q.v.); +590.24—with M. Gonne (q.v.); +596.15—with M. Gonne, Gunnar, Gunning (q.q.v.); +598.9—with Gunning, M. Gonne (q.q.v.); +622.22–23—with Gilligan, Healy, Sullivan (q.v.); see also Twelve); +625.32—with M. Gonne (q.v.).
- Gunn**, Selskar (1883–1944)—son of Michael Gunn and Bessie Sudlow (q.q.v.), friend of Joyce. I don't know why he is partnered with Pervenche (q.v.). She is listed here. In Danish, *elskere* is "lovers." ?15.6 (Elsekiss . . . Kerry); 28.26–27; 223.7; 238.23; +281.14–15—with Venus (q.v.); 330.7 (here, Mrs Christiani says, is quoted the Norwegian national anthem); 388.6; 580.17–18; 626.19.
- Gunnar**—often perhaps only Michael Gunn, Maud Gonne (q.q.v.). Gunnar is Brynhilda's husband in the *Nibelungenlied*. 177.18; 257.34; 497.17; 510.13; 588.11; 596.15.
- Gunning**, Elizabeth and Maria—18th-century beauties who took London by storm. Maria married Lord Coventry, Elizabeth married the Dukes of Hamilton and Argyll (q.q.v.). See also Elizabeth and Mary.
- These charmers mix with their niece, another Elizabeth (1769–1823), whose story is told in military terms by Horace Walpole (q.v.) in his letters to the Misses Barry, 1790–91. "Gunnilda" or "The Infanta" (q.v.) forged letters, as the Jinnies (q.v.) do in the Museyroom episode, because she wanted to capture the to-be Duke of Marlborough. The plot failed and she was unmasked. Walpole describes a Gillray print called "The New Art of Gunning" in which Gunnilda is astride a cannon, firing forged letters at Blenheim while her mother lifts up "her hoop to shelter injured innocence, as she calls her." (Compare FW 8.29–36).
- It is nearly impossible to separate the Gunning aunts from niece, from each other, from Maud Gonne (q.v.), herself a soldier-girl, from Michael Gunn (q.v.). See also Betsy Ross. +8.9,11,14—with M. Gonne, M. Gunn (q.q.v.); +343.23–24—with Michael Gunn (q.v.); +376.18—with Maud Gonne (q.v.); +495.25–26—with Elizabeth, Mary, ?Maud Gonne (q.q.v.); +508.28—with Maud Gonne (q.v.); +512.18—with Maud Gonne, Anne (q.q.v.); 567.11; +596.15—with Maud Gonne (q.v.); +598.9—with Maud Gonne (q.v.).
- Gus**—see Augustine?
- Gutenberg**, Johann (1398–1468)—German printer. +20.7—with Jute.
- Guy's Hospital**—in London. +545.31—with Guy Fawkes (q.v.).
- ***Gwen**, 406.11.
- Gwenn** du Lake—Glendalough (see St Kevin, Guinevere, Lancelot, q.q.v.). 433.6.
- ***Gwyfyn**, 418.28.
- ***Gygas**—*gigas*, Greek "giant," or Gyges, Lydian king. 36.13; 494.23.
- Gynt**, Peer (or Peter,q.v.)—Norwegian folk hero, subject of play by Ibsen, opera by Grieg (q.q.v.). At one time Joyce thought to make *Ulysses* "a Dublin Peer Gynt" (Litz, 2), and I am not sure he didn't go on to do so. 75.17; 199.8; ?311.29; +330.5—with Peter and Paul (q.v.); ?+340–41—with Persse O'Reilly (q.v.); 365.6; +369.10—with Frank Power (q.v.); 2445.24; 490.22; +535.19—with Peter and Paul, Ibsen (q.q.v.); 540.22–23; 624.10; 626.34.

H

- Haakon**—several Norwegian kings. 322.16.
- Haarington**, King—see Sir John Harington.
- Habakkuk**—Old Testament book. 116.32.
- ***Hackett**—maybe includes two Irish-Americans who had a fight with John Quinn about *Portrait of the Artist*. 80.33.

- ***Hackett**, Lictor—in Rome a lictor carried the fasces, a kind of hatchet. 197.6.
- Hadding**—mythical Danish king who visited the other world in company with a magic lady and returned to tell the tale. "Haddings Land" became a name for the other world. +140.1—with Whittington (q.v.); 597.2.
- ***Haddocks**, Roche—roach and haddock are fish, rock is St Peter (q.v.), and R. Haddocks probably reappears as Peter Cloran (q.v.). Because of "first of the month" (34.7), also *Rosh Hodesh*. 34.9.
- Hades**—Greek god of the underworld, chapter of *Ulysses*. See Pluto. 183.35; 229.13; ?358.36; +398.10—with Finn (q.v.); 547.29.
- Haensli** and **Koebi**—Swiss-German diminutives of John and James (q.v.). 163.5-6; 487.10.
- Hafiz**—pen-name of Shams-ad-din Mohammed (d.1388), Persian poet. +347.19—with Hodges Figgis (q.v.); 595.3.
- Hagaba**—see Hagar.
- Hagar** or **Hagaba**—Abraham's (q.v.) miserable concubine, mother of Ishmael (q.v.; Genesis, 16). Kate (I don't understand it) is the concubine or former concubine in FW. +276.9—with Hecuba (q.v.); +530.34—with Copenhagen (q.v.); +580.6—with Haggard (q.v.).
- ***Haggard**—maybe Rider Haggard? +580.6—with Hagar (q.v.).
- Haggispatrick**—see St Patrick.
- Hahn**-Hahn, Ida, Countess von (1805-80)—sentimental German novelist who joined the Catholic church because her style had been parodied and because of the revolution of 1848. The *11th Britannica* makes her sound like one of those authoresses of the *Odyssey*—Gerty MacDowell or Marie Corelli (q.q.v.)—that Joyce had fun with in "Nausicaa" (q.v.). Hahn (German "cock") may include Madame Blavatsky (q.v.), born Hahn. Perhaps Gertrude Stein's (q.v.) short sketch "Ida," composed in 1937, published as a novel in 1940. Ida is a girl of dual personality (see Sally) who has a twin self, Ida-Ida. ?29.27; 66.23; 211.35; ?227.14 (see Seven); 276.n. 4; 379.15; 504.22.
- Haines**—Wyndham Lewis (q.v.) called him the "stage Englishman" of *Ulysses*. 416.1.
- ***Hajizfijiz**—includes Hodges Figgis and Hafiz (q.q.v.). 347.19.
- ***Hal**—I can't assign these to any particular Henry or Harry (q.q.v.). 234.4; 358.20; 535.5; 557.10.
- Half Past Six**—Joyce's nickname at Clongowes. 583.30.
- ***Haliday**—maybe (1) Charles (1789-1866), who wrote *The Scandinavian Kingdom of Dublin*; or (2) William (1782-1812), who translated Keating's *History of Ireland*. ?264.4; 573.2.
- Hall**, Elizabeth (1608-70)—daughter of Susanna Hall (q.v.), granddaughter ("niece," q.v.) of William Shakespeare (q.v.). According to *Ulysses* (210), she was "Lizzie, grandpa's lump of love" and the reconciling girl-child who inspired Marina ("a child of storm"), Miranda ("a wonder"), Perdita ("that which was lost")—see *Ulysses* (193). See Lump-Lamp, Elizabeth, and Issy, for Isabel is a variant of Elizabeth.
- Hall**, Susanna—see Susanna. Shakespeare's elder daughter who married Dr John Hall and was mother of Elizabeth Hall (q.v.).
- Hall** and **Knight**—wrote math books for schools. 283.26.
- Hallam**, Arthur (1811-33)—Victorian charmer, subject of Tennyson's (q.v.) "In Memoriam." 40.14 (epickthalamorous); ?256.11.
- Halley**, Edmund (1656-1752)—English astronomer who observed the comet of 1680 which bears his name. 54.8; +90.4—with Tom Dick Harry (q.v.).
- ***Halligan**, 622.22.
- ***Halpin**, Martin, 266.n. 2.
- Ham** (Hebrew "warm," or *Khem*, Egyptian "black," which is what the Egyptians called themselves)—Noah's (q.v.) second or third son (see Shem Ham Japheth, also Shem, Sham). When Ham saw his father lying naked in drunken sleep, he told his brothers what he had seen. The brothers walked backwards so as not to see, and covered their father up. When Noah woke and found what Ham had done, he said, "Cursed be Canaan (q.v.), a servant of servants shall he be unto his brethren" (Genesis, 9). See FW 364.19. Ham fathered Cush (q.v.) or Egypt-and-Ethiopia and the whole of the negro race.
- Shem Ham Japheth are part of that bothersome fact of FW: sometimes HCE (q.v.) has two sons, sometimes three sons (see Twins, Three). I cannot explain it, nor have I had the time to study racial conflict in FW. HCE is Finn (Irish *fionn*, "white"), and like Noah he casts off his

black progeny (75.15–76.9), makes them scapegoats. Ham, then, fits into the theme of dispossessed heir, e.g., Ishmael, Caliban, Hamlet, Havelok, Satan, Telemachus, the Stephen Dedalus (q.q.v.) of *Ulysses*. As servant-slave, Ham is joined to the Man Servant, at least to the Man Servant (q.v.) when he is black (see Behan, Mahan, Ass, Bear, Black Man). See also Pig (when St Patrick, q.v., was a slave in Ireland, he herded pigs), Bacon, pork in any form—I cannot neaten up or distinguish these references.

Ham's conflict is also with his brothers, or rather (for the purposes of FW) with Japheth, ancestor of the gentiles, who is Shaun (q.v.); in "Shem the Penman" Shaun is concerned to prove that his brother Shem (ancestor of the Semites) is really "a low sham," i.e., Canaan (q.v.) means "a low region" and "sham" joins the Jew with a meat forbidden him, makes him a nigger, too (170.25, etc.). See also *First Draft* (108): "Cain-Ham (Shem) . . ."

Scapegoats, dispossessed dark sons are thrown off—see the cool efficiency with which Wellington (q.v.) blows up the rebel Hinndoo (q.v.; p. 10), but the dark, the dispossessed, remains a part of the Great White Caterpillar (q.v.). Throughout FW, Ham interchanges steadily with Hem-Him-Hom-Humphrey).

I am dissatisfied with the following Ham references. There are so many possible Ham-Hem-Him-Hom-Hum and I cannot see them steadily or whole. +6.30,32,33,36—with Hamlet, William, Humphrey (q.q.v.); 10.25 (warm); +29.30,33—with Shem (q.v.); +31.24—with Hamlet, Havelok (q.q.v.); 33.22 (refers to the snake's cold blood); 37.4; +39.17—with Bacon, Packenham (q.q.v.; see also Kehoe); +40.11—with Behan (q.v.); +41.14—with Shem (q.v.), 17 (hogshome), +.18—with Hamlet (q.v.); +43.1—with Hume (q.v.), +.3—with Hamlet (q.v.), 5; +46.12; 49.22; 52.22,23; +63.33—with Charles Martel (q.v.); 64.7; +9 (Mullingcan Inn = Canaan, q.v.)—with Mulligan (q.v.); +73.7,9—with Polyphemus (q.v.); 76.5; 79.1,35—with Hamlet, Olaf (q.q.v.); +82.9,11—with Hamlet (q.v.); +90.24; 93.15,21 (see Sham); +114.19,20—with Shem Ham Japheth, Hamlet (q.q.v.); 124.13 (warmly . . .

Him); ?125.12—(with *another*); +147.34—with William (q.v.); +170.24,25 (Canaan, q.v., means "low," refers also to snake, q.v.)—with Sham (q.v.); +173.27—with Shem (q.v.); +177.20–21—with Hambone (q.v.); +181.36—with Hamlet (q.v.); +182.1 (see Sham); 187.22; +192.6—with Hamlet, Hamilcar (q.q.v.), 8,23 (see Sham); 199.19–20; 229.1; 247.14; 253.24; 275.22; 309.22; ?316.25,33; +317.10—with Humphrey (q.v.), 16, ?+.24—with Humpty (q.v.), +.28—with Shem (q.v.); 318.16–17 (see Sham), +.21—with Bacon, Buckingham, ?Packenham (q.q.v.); 320.9; 322.35; +359.22,27—with Hamlet (q.v.); +364.19—with Hamlet, Canaan, Kinihoun (q.q.v.; see also Ass), +.31—with Abraham (q.v.); +365.21,29 (wind . . . dhamnk . . . dhumnk . . . lowease)—with Wyndham Lewis (q.v.), .35 (Mah); +368.15—with Homer, Omar Khayyam (q.q.v.); ?371.10,11,21,23; ?376.16 (unclish ams—see Sham); ?404.6,20—with Homer (q.v.); +418.1,17—with Hamlet (q.v.); +421.19–20—with Hamlet (q.v.); 422.18,33; 423.30 (warmed); 431.5–8; 464.25; 465.8(see Sham), +.32—with Hamlet, Behan (q.q.v.); +468.10,11—?with Adam and Eve (q.v.), +.18,19—with Hamlet (q.v.; see also Sham); 493.16 (bis), .17 (ter); 497.34; 499.11; +513.21—with Edwin Hamilton (q.v.), .+23—with Shem (q.v.); +518.21 (see Sham), .28—with Barham (q.v.); 526.14 (see Sham); 552.8,9; +584.2—with Blackham (q.v.); +586.35,36—with Anna Livia (q.v.); +587.1—with Anna Livia (q.v.); 588.13 (warming); +597.28—with Mahan, Maya, Wyndham Lewis (q.q.v.); +613.10—with Sham, Behan (q.q.v.), Shamrock, 12; +619.8–9—with Humpty (q.v.), 12,13; +623.12—with Mahan, Mohammed (q.q.v.).

Hamazum, Mrs—see Amazon, ?Ham.

Hambleton—18th-century cricket club. 584.18; 586.11.

Hambone—negro in American comic strip. +177.21—with Ham, Hamlet (q.q.v.).

Hamid, Abdul II, "the damned" (1842–1918)—Turkish sultan, deposed 1908. Mr Atherton says "yldist kiosk" (135.18) is his name in Turkish. 357.7.

Hamilcar Barca (b. 270 B.C.)—Carthaginian general, father of Hannibal (q.v.). +192.6—with Ham (q.v.).

- Hamilton**—137.35–138.2 is composed of a string of disparate people named Hamilton, identified by nickname, tag, or masterwork, all of which can be garnered from the DNB: “single maiden speech”—see W. G. Hamilton; “La Belle ... Grand Mount ... ain fireside”—see Elizabeth Hamilton(s), Anthony Hamilton, Gramont; “hebrew”—see George Hamilton; “himmeltones”—see James Hamilton; “himmeltones ... quicksilversong”—see James Archibald Hamilton, and, taking “himmeltones” to be tones of heaven, this included all Hamiltons who were clergy; “qwaterinions”—see William Rowan Hamilton. See below all the Hamiltons mentioned above.
- Hamilton, Anthony** (1646–1720)—author of *Mémoires de la vie du Comte Gramont* (q.v.). 138.1. See Hamilton above.
- Hamilton, Edwin** (1849–1919)—Dubliner, wrote libretti for several pantomimes, including *Turko the Terrible* (q.v.). +513.21—with Ham (q.v.).
- Hamilton, Elizabeth**—(1) Comtesse de Gramont (q.v.), Irish beauty, called, like Isolde of Ireland (q.v.), “La Belle.” She was Anthony Hamilton’s sister. (2) Elizabeth Gunning (q.v.), Duchess of Hamilton, another Irish beauty. (3) Elizabeth Hamilton (1758–1816)—author of the song “My Ain Fireside.” See Hamilton above. 137.36; 138.1.
- Hamilton, Lady Emma** (1761–1815)—Nelson’s (q.v.) mistress, Horatia’s (q.v.) mother. Is Emma Clery (q.v.) of *Stephen Hero* included? Is Emma Hamilton comprehended in the “La Belle” (see Elizabeth Hamilton above)? 328.21.
- Hamilton, George** (1783–1830)—Irish clergyman who published *Introduction to the Study of the Hebrew Scriptures*. See Hamilton above. +138.1 (hebrew set to himmeltones).
- Hamilton, James** (1841–67)—Scottish clergyman, published *Book of Psalms and Hymns*. See Hamilton above. +138.1 (himmeltones = hymn tunes).
- Hamilton, James Archibald** (1747–1815)—astronomer at Armagh who observed the transit of Mercury (q.v.). See Hamilton above. +138.1–2 (quicksilver = mercury).
- Hamilton, William Gerard**, “Single Speech” (1729–96)—Irish M.P., made a brilliant maiden speech in Parliament and never spoke again. See Hamilton above. +137.35–36 (maiden speech); 229.22–23; 584.18.
- Hamilton, Sir William Rowan** (1805–65)—Dubliner, mathematician. He discovered quaternions. See Hamilton above. +138.2; 285.10; 300.27–28.
- Hamiltons**, haughty—see Lindsays. 438.36.
- Hamlet**—Shakespeare’s (q.v.) prince, a role of Stephen Dedalus’ (cognate with Satan, Telemachus, q.q.v.) in *Ulysses*. To Stephen’s thinking, Shakespeare did not identify with the non-achieving son, Prince Hamlet, but with the achieving father, King Hamlet, who, murdered, betrayed by his queen, his brother, and his son’s inaction, is still the ghost (q.v.) who gives them all existence.
- I don’t understand the use of Prince Hamlet in FW. He is attached to Swift (q.v.) by the dean-dane (q.v.) puns—both were “mad” and cold to their women (see Ophelia, Stella and Vanessa). Prince Hamlet is tied to Ham (q.v.) because both are black princes and dispossessed. By way of Ham and Havelok (q.q.v.) he is tied to the Man Servant (q.v.). See also Patrick.
- I have not read Saxo (q.v.) or the Hamlet sagas, but it seems likely that, as a wild viking avenger, Prince Hamlet may figure in FW. There is much that suggests FW in the *11th Britannica’s* “Hamlet” and “Havelok” articles. The saga Hamlet is said in *Annals of the Four Masters* (q.v.) to have fought at Dublin in 919, and he has been identified with Olaf Cuaran (q.v.). Mr O Hehir explains that Hamlet and Humphrey (q.v.) are variants of the name Olaf (q.v.).
- See Claudius, Feng, Gertrude, Horatio, Rosencrantz, Kersse, Hamnet Shakespeare, Bacon, Pig, Black Prince. +6.30,31,32,33,36,7.3 (Him ... let ... Hom ... Hum ... him)—with Humphrey (q.v.;—see also William); 17.23; +31.24—with Havelok (q.v.); 41.18; +47.23,24—with Dean, Dane (q.q.v.); 59.31; 62.17; ?72.8; 77.14; +79.1—with Ham (q.v.), 15 (see Dane), 35 (see Olaf); 81.30,31; +82.9,11—with Ham (q.v.); +84.9 (see Dane), 32–33 (see Olaf), ?36 (see Dane, Donnelly); 86.21,22 (*muc*, Irish “pig”; see Dane); 102.20; 105.18; +114.19,20—with Shem Ham Japheth, Humphrey (q.q.v.); +123.32—with

- Hanno (q.v.); ?139.22 (see Dan, Dane); +143.7—with Shem Ham Japheth (q.q.v.; see also Arthur); 147.3.4; 179.26 (den making); +191.20,21—with T. S. Eliot (q.v.); 192.21,35; +193.9 (Let . . . ghem)—with Ham, James (q.q.v.), .11; 201.8 (see Dan, Dane), +.30 (*Olaph lamm et*)—with Olaf (q.v.); ?219.8 ghosters); +221.32—with Dean (q.v.); 230.7; +248.26—with Dean (q.v.); 258.10; ?+261.16—with Dean (q.v.); +287.18—with Dean (q.v.; note Gertrude, q.v.); +288.19—with Dean (q.v.); +301.n. 5—with Pen, Mark (q.v.; Tristan, q.v., died in Penmark, q.v.); ?314.14,15; 323.35–36 (Ghost mixes with Ibsen's *Gengangere*; ?336.3 (see Dane); +359.14—with Dane, Penelope (q.q.v.), +.22, 27—with Ham (q.v.); +364.19—with Ham (q.v.); +365.21—with Shem Ham Japheth (q.v.), +.35—with Ham (q.v.); +385.16—with Dean (q.v.); ?409.3; +418.1, +.17—with Mohammed (q.v.); +421.18—with Pen, Mark (see 301.n. 5 above), +.20—with Ham (q.v.), +.29—see Dane. +452.2—with Dean (q.v.); +465.32—with Behan, Ham (q.q.v.); +503.21—with Dean (q.v.); 529.35 (see Dane); ?530.14; ?534.4; ?536.3; +562.30,32—with Dean (q.v.); 585.36; 586.18; +594.12,27—with Dane, Dean (q.q.v.); +606.26—with Pen, Mark (q.q.v.; see 301.n. 5 above).
- Hammurabi** (1955–1913 B.C.)—Babylonian king, formulated an early code of law. 139.25.
- Hampton**, John (1595–1643)—Puritan, parliamentarian, politician, kin to Cromwell (q.v.). Wolverhampton is a town in Staffordshire. +442.9—with Cromwell, Wolves (q.q.v.).
- *Hanandhunigan's**—Hannigan? Mrs Christiani points out Danish *Han* and *Hun* or “he” and “she” in Danish. 6.20; 332.4.5.
- *Hanar**—maybe Anna Livia and Hen (q.q.v.). 350.8.
- Hand**, Robert—Lothario, would-be betrayer, perhaps the Tristan (q.v.) of *Exiles* (see Rowan, Bertha, Beatrice. Stephen Hand (q.v.)? I am not sure the following refer to Robert. 192.25; 394.24; 395.27,29; 404.16; 407.23–25.
- Hand**, Stephen—in *Ulysses* he gives a bad (and criminally obtained) tip on the mare Sceptre (q.v.). Here Shaun (q.v.) says—bet on post-mortem or life after death. +455.11—with Shaun (q.v.; see also Joe Hanny).
- Handel**, George Frederick (1685–1759)—English composer. 295.28.
- *Handiman** the Chomp, Esquoro—HCE (q.v.). Joyce's Basque word-list (shown me by Miss Jacquet) contains: *handi* or “big,” and *eskuora* or “Basque language.” 102.16.
- *Hands**, Nancy—name for Anna Livia (q.v.). 244.20; 376.24; 382.27.
- Handy**, Andy—see Rooney.
- *Hang Ho**—a motif I can't in general account for. In a couple of places (213.5 ff., 627.31) it certainly indicates Cordelia (q.v.) who, in some versions of her story (e.g., *The Faerie Queene*, q.v.), hangs herself after long imprisonment. The prison is indicated by the Sing Sing which is usually near Hang Ho—compare “We two alone will sing like birds i' th' cage.”
- The Hang Ho or Yellow River is called China's Sorrow (213.5–6) because it changes course, becomes other rivers; Joyce uses it to indicate metamorphosis: the metamorphosis of the Washerwomen (q.v.); the metamorphosis of Lir's children from youth to swan to ancient to dead. The fate of Lir's (q.v.) children is one of the Three Sorrows of Storytelling. It should be noted that in FW the three white daughters of King Lear are changed into two yellow sons of Leary (q.v.) contesting for the division of Ireland (611–613)—see also Patrick, Archdruid. The following list is not exhaustive. 4.28; 6.28; 24.23 (shoe *hanging*); +49.25–26 (*behangd* . . . *behooved*)—with Behan, Howth (q.q.v.); +63.22—with Hengest and Horsa (q.q.v.), ?35; 85.5; 102.24; +119.23 (how the . . . *siangchang hongkong*)—with Howth (q.v.); 122.16,17 (whang God); +143.15—with Hoel (q.v.); 22–23—with Hengest and Horsa (q.v.); ?154.11; 206.3; 213.5,6; 224.8–9; ?248.15–16; 255.1; +272.17—with Hengest and Horsa (q.v.); +297.n. 5—with Whang (q.v.); 322.6–7,12; ?+341.5—with Whang (q.v.); 355.27–28 (who . . . *hangsters*, who); 378.27; +391.5—with Johnny MacDougal (q.v.), +.8—with Behan (q.v.); 398.27–28; +411.21—with Mahan (q.v.), Hermes; 442.3 (*hang* who); +446.7,11 (How . . . *hopes* . . . *hong, kong* . . . *honestly*); ?457.7–8;

- 485.22,24,25,28; 567.12; 588.20; 596.13; 608.20-21; 611.30; 622.22; 627.31.
- Hannibal** (b. 247 B.C.)—Carthaginian general, son of Hamilcar (q.v.). He crossed the Alps and harried Rome. 81.3; 132.6; +274.9—with MacHamilton (q.v.); 538.10.
- Hanno**—several Carthaginian soldiers, rulers. The first reference below is to Hanno, the navigator (fl. 500 B.C.), who wrote an account of a voyage along the west coast of Africa. Inscribed on a tablet in the Phoenician tongue, it was hung in the temple of Melkarth (q.v.). +123.32—with Hamlet; 182.20.
- ***Hanny**, Joe—Johann or John. I guess from the context it includes the mysterious tipster, Stephen Hand (q.v.). 455.11.
- ***Hanoukan's**, 245.5.
- Hanover**, House of—English royal house which turned into Windsor. 388.17.
- Hans**—John or Shaun (q.q.v.). ?104.18; 125.14; 209.26; ?+382.27—with Nancy Hands (q.v.).
- Hans** the Curier—John or Shaun the Post (q.q.v.); see also Hans Carr (q.v.)? Mr Senn suggests Hans Curjel, Director of Zurich's Corso Theatre, whose daughter Lucia (see Lucia Joyce) drew the pictures on FW 308. 125.14.
- Hansard**—official report of the proceedings of the House of Commons. 98.28.
- Hansel** and Gretel—children in fairy-tale and pantomime (see Gunn). See also Gretta. 105.15; 551.9; +618.2-3—with Gerty MacDowell (q.v.).
- Hansen**, Mr Hurr—the Eberfeld Calculating Horse (108.15-16), Clever Hans. See John. 602.31; 603.16.
- Hanway**, Jonas (1712-86)—English traveler, first man to carry an umbrella in London, for which he was stoned. He wrote against tea drinking. +449.14—with James (q.v.).
- Hanzas** Khan—Hassan Khan, Persian ambassador, visited Dublin in 1819. +497.34—with Hans, Koot Hoomi (q.q.v.).
- ***Hapapoosiesobjibway**—HCE's (q.v.) Indian name. Haveth-Papooses-Everywhere? 134.14.
- Hapsburgs**—Austrian royal family. 557.6.
- Harald** Fair Hair (Haarfager) (850-933)—first king of Norway, annexed Scottish isles. Finn (q.v.) means "fair." 134.27; 169.4; 324.28 (I'm not sure what Harald this is); +536.34,35—with Herod, Harros (q.q.v.); 610.3—with Hare (see Burke).
- Harald** Gray Cloak (or Graafeld)—Harald II, grandson of the above. With his brothers, he ruled the west of Norway, was murdered in 969. +567.18—with Harald II (q.v.), last of the Saxons.
- Harald** Harefoot—king of the Saxons, 1035-40. 444.5.
- ***Haraldsby**, 139.34.
- Harcourt**—Dublin street, 18th-century viceroys, 236.22.
- Hardcastle**, Mr, Mrs, Kate—characters in Goldsmith's (q.v.) *She Stoops to Conquer*. See Lumpkin, Miss Bulkeley. 538.31-32.
- Hardicanute** (1019-42)—son of Canute (q.v.), king of England. He struggled for the throne with his half-brother Harold. 325.23.
- ***Harding**—U.S. President? 273.23-24.
- ***Hardmuth**—the pencil-maker? 42.27.
- Hardress**—see Cregan.
- Hardwick**, Charles, 5th earl—friend of Edward VII, known as "Champagne Charlie" and "The Glossy Peer." ?369.10—with Frank Power (q.v.); +539.22—with Charles II (q.v.).
- Hardy**—includes Thomas (1840-1928), English novelist, and Nelson's (q.v.) "kiss me, Hardy." 199.24; 202.23; 333.22.
- Hare**,—see William Burke.
- Hare**, uncle—as Mr Bonheim says: *Wie geht es Ihnen heute, mein dunkler Herr?* or "How are you today, my dark man?" See Dark Man. I think it is also Shakespeare's "Uncle Lear" (q.q.v.)—uncle Hare. 466.30.
- Hare** and Tortoise—Aesop (q.v.) fable. +238.22—with ?Tarr (q.v.; see also W. Burke and Hare).
- Harrington**, Sir John (1561-1612)—English courtier, author of *Metamorphosis of Ajax* (q.v.) or "a jakes"—very dull book. Harrington served with Essex (q.v.) in Ireland and wrote a book about Ireland. 266.12; +447.9—with Henry VIII (q.v.; and Harrington Street, Dublin).
- Haristobulus**—see Hyrcan.
- Harlequin** and Columbine—pantomime characters. 48.15; 221.25; 360-61; 455.28; 527.26-27.
- Harley**—hero of Mackenzie's *Man of Feeling*, whose sensibility was so fine that he

- died when his love accepted him in marriage. +426.12—with William Harvey (q.v.).
- *Harman**—maybe Thomas Harman, whose *Caveat or Warning for Common Cursitors* (1566) Eric Partridge compares to Grose (q.v.). "Harman" or "Harmanbeck" is cant for a constable. +394.29—with Heremon (q.v.); 466.25.
- Harmsworth**—see Northcliffe.
- *Harnett**, Sheila—see Solomon Silent. 176.3.
- Harold**, Childe—Byron's (q.v.) hero. +423.8.
- Harold II**, "last of the Saxons" (1022–66)—English king, defeated and killed at Hastings, fighting William I (q.v.), the Conqueror. It was after the Norman Conquest that surnames were introduced into England. ?+4.32—with HCE, Haroun, Childeric, Egbert (q.q.v.); 5.6; 9.11–12; 30.2–3, 20–21 (see Humphrey, Chimpden); +31.8–9—with Humphrey; +32.14—with Humphrey, HCE (q.q.v.), .18 (Here; Harold is derived from Anglo-Saxon *here*, "army," *wealdan*, "rule")—with Here Comes Everybody (q.v.); +33–34—with Haroun (q.v.); 375.6; 378.7; +567.18—with Harald Gray Cloak (q.v.).
- Harold Bluetooth** (940–86)—Danish king whose baptism marked Denmark's conversion to Christianity. 387.8; 403.12.
- Haroun-al-Raschid**, "the Orthodox", (763–809)—caliph of Bagdad, character in the *Thousand and One Nights* in which he goes about disguised. It is a role of Bloom's (q.v.) in "Circe" (q.v.). +4.32—with HCE (q.v.); 31.8–9; +32.14—with Humphrey (q.v.); +318.9—with Humphrey (q.v.), 33–34; +358.28–29—with Wellington (q.v.); 566.16.
- Harriot**, Thomas (1560–1621)—English mathematician. 301.17.
- Harris**, Frank—his biographies of Shakespeare and Wilde (q.q.v.) were pilaged by Joyce for *Ulysses* and FW. I can't distinguish Harris from Horus, Horace, Harrys, etc. +110.17—with Aristotle (q.v.).
- Harris**, Lord George—19th-century cricketer. He probably doubles with one of the English King Henrys (q.v.). Henry II (q.v.) is called "lord Harry" in "Oxen of the Sun" (*Ulysses*, 393). +584.1—with Thomas Lord (q.v.).
- Harrods**—London department store which often doubles (why?) with Herod (q.v.). 127.11; +159.15—with Hope Bros. (q.v.); +527.3—with Herod (q.v.); +536.35—with Herod (q.v.).
- *Harry**—these "Harry" references I can't pin down. Some may be King Henrys (q.v.) or Tom Dick Harry (q.v.). Harry was an ill-fated name for Ireland—consider Henry II, Henry VIII, Henry Tudor, Henry Carr (q.q.v.). +14.36—with Heremon (see Heber), Ahriman (q.v.); 71.15; +110.17—with Aristotle (q.v.); +134.27—with Harald Fair Hair (q.v.); 137.22; +176.20—with Tom Dick Harry (q.v.); 224.12; 233.31; 260.left margin; 303.26; 351.31; 373.17; +396.16 (Old Harry—see Devil); 410.2; 416.1,2 (see Hurrish); +425.25—with Tom Dick Harry (q.v.), +.32—with Ahriman (q.v.); 455.13; +483.19—with Esau (q.v.); 511.22 (bis), 24 (bis); +578.7—with Finn (q.v.); +584.1—with Lord Harris (q.v.); 621.24.
- Harry the Minstrel or Blind Harry** (b. 1470)—Scottish poet. +484.21—with Henry II (q.v.).
- *Hart**—sometimes the male deer (q.v.), the animal with which Joyce identified himself and Parnell (q.v.); sometimes the "heart"; sometimes Shakespeare's sister, Joan Hart, whose descendants are alive today. Sometimes, by virtue of Joyce's always prophetic soul, Mr Clive Hart who made the first—and very fine—word-list of FW. 11.26; 37.11; 300.16; 339.8; 460.17; 499.30; 616.2; 622.29.
- Hart, Bill**—American hero of silent Westerns. 274.14.
- *Harte**, Eva—see Eve. 251.28.
- *Hartigan**, Hurricane—maybe Harrigan and Hart, Irish-American comedians and song-writers. 210.16.
- Hartley**, Marsden—painter. In McAlmon's novel, *The Distinguished Air*, the principal characters are—so Edward Dahlberg says—Joyce and Hartley. The novel is, further, said to be about pederasts and lesbians in Berlin after World War I; it was sold as pornography on Times Square, then titled *There Were Silk Stockings*. 547.4.
- Harty or Hart**—Lord Mayor (q.v.) of Dublin (q.v.). 547.4.
- Harvey**, Bagnal—hanged in '98. 471.33.
- Harvey**, William (1578–1637)—English

- doctor, discovered the circulation of the blood. +426.12—with Harley (q.v.).
- Hasculf**—last Danish ruler of Dublin, defeated and slain by the Anglo-Normans. 516.19.
- Hasdrubal**—son-in-law of Hamilcar (q.v.). He was beheaded and his head thrown into Hannibal's camp. 192.16.
- *Hatchett**, Liftenant-Groevener, 325.1.
- Hathaway**, Anne—William Shakespeare's (q.v.) wife, who, in *Ulysses*, is linked to Penelope (q.v.). I think FW is about Shakespeare and his plays, and, therefore, I think, all Ann-Anne-Anna-etc. in FW refer to Anne Hathaway. See Anna Livia. 26.35; ?68.25; 113.18,20 (Add dapple inn . . . whatholoosed); 114.16–17; 116.36; 117.19; 170.20; +230.14–15—with Casanova (q.v.; see also Casanuova); ?243.2; 270.29,30; 338.31 (see Lump); 411.27–28; 623.34.
- Hathor**—Egyptian cow-goddess. See Anit. 566.36.
- *Hatta**—Anglo-Saxon messenger in *Through the Looking-Glass*. See Alice. +383.24—with John (q.v.).
- *Haught**, Ellishly—just "hellishly hot"? 289.14.
- Haun**—Mr O Hehir says "Haun" and "Hauneen" are legitimate variations of *Sean* or *Shean*, etc., Gaelic "John" (q.v.). Haun is listed with Jaun (q.v.).
- Hausmann**, Baron (1809–91)—leading spirit in the rebuilding of Paris. See Alphan. 129.16; 205.35.
- Havas**—news agency. 421.32; 593.6.
- Havelok** the Dane—hero of a 14th-century verse romance which has much in common with the early Hamlet (q.v.) story. See also Olaf. Havelok is a watcher like Hamlet and brings a malefactor to justice. In FW he is always linked to the Man Servant (q.v.), who is, at times, a policeman, an informer. See *11th Britannica*, "Havelok." 15.31; +31.24—with Hamlet (q.v.); 556.23.
- Haveth** Childers Everywhere—nickname given by Anna Livia, q.v. (11.15–16), to H.C.Earwicker (q.v.). It is listed under H.C.E. Childers (q.v.). FW 532–54 was published, in 1930, as "Haveth Childers Everywhere." 532.6–536.27 brings in HCE (q.v.) as Daddy Browning (q.v.) to deny having had young girls, and as Oscar Wilde (q.v.) to deny having had young boys.
- Havvah**—Hebrew "Eve" (q.v.). See also Heva, Ave.
- Hawker**, Harry—as Mrs von Phul says, he fell into the sea while flying the Atlantic in 1919. Probably also "Affable Hawk," pseudonym of Desmond MacCarthy, who in 1927 called FW "disgusting, distorted rubbish." Joyce joins him to the Mookse or Wyndham Lewis (q.v.), another unfriendly critic. 158.34.
- Hawkeye** or Natty Bumpo—hero of Cooper's (q.v.) *Leatherstocking Tales*, which include *The Last of the Mohicans*. 106.24.
- Hawkins**, Sir John (1532–95)—British admiral, explorer, popularly said to have brought the first potato plant to Ireland. See Raleigh, Murphy. ?34.9; 316.27–28; 542.1.
- Hawthorne**, Nathaniel (1804–64)—American author of *The Scarlet Letter* (see Hester Prynne), *The House of the Seven Gables*, "Recollections of a Gifted Woman" (see Delia Bacon). There are a number of "Hawthorn" references, but only 204.20 (follows the seduction of a religious celibate who pledges his paramour to silence) seems clearly to name N.H. See Petrarch. 135.2–3; +160.6—with Howth (q.v.); 204.20; 357.32; 553.22 (?Drummond of Hawthornden).
- *Haycock**, 136.14.
- Hayden**, Mrs—a medium (see Atherton, 247). +482.17—with Haydn, Haydon (q.v.); and Eden).
- Haydn**, Franz Joseph (1732–1809)—Austrian composer. His "Creation" is based on *Genesis* and *Paradise Lost*. +482.17—with Hayden, Haydon (q.v.).
- Haydon**, Benjamin Robert (1786–1846)—English painter whose works include "The Curse of Adam" (q.v.). +482.17—with Hayden, Haydn (q.v.).
- Hayes**, Bully—American pirate in the Pacific islands, ca.1865. Maybe also Dan Hayes, 18th-century Limerick buck. An old Irish playbill read: "*The Tragedy of Hamlet* [q.v.] by the celebrated Dan Hayes of Limerick." 210.16; 289.14.
- Hayes**, Conyngham, Robinson—Dublin chemists. See Thre. 434.12.
- *Hayre**, Cattie, 239.24.
- *Hazel**—see Hen. 64.34.
- *Hazelton**, Secret Speech, 515.12.
- HCE**—the initials simultaneously denote Here Comes Everybody (q.v.) and Humphrey Chimpden Earwicker, an inn-keeper (see Inn) of Chapelizod (q.v.),

which is an environ of Dublin (q.v.), on the Liffey (q.v.). The initials HCE occur ten thousand times, within words, as acrostics, asserting and reasserting that pleasure which passes all understanding—the unquenchable, disgraceful delight of being I.

I HCE

As our hero is known by nicknames and by variants on his own name—Hum, Hump, Humpty(q.v.)—so like many a man he is known by his initials (see *Here Comes Everybody*, H.C.E. Childers, E; see also Mr Dalton's "Music Lessons" in *Wake Digest*). What follows is a smattering. 198.8; 199.24; +255.16—with Hector (q.v.); 264.3; 273.17; 284.1; 291.n. 1; 302.28; 332.3; 407.30; 411.18; 420.17–18; 421.23 (see Pigott); 484.20; 494.8; +522.2—with Ben Hecht (q.v.); 564.4; 577.23; 578.12; 593.5; 623.9.

II H—C—E—

Another smattering follows—initials H—C—E— used acrostically. This is one of Joyce's persistent modes of saturating language with his hero's signification. A—L—P— (Anna Livia Plurabelle, q.v.) is so used, but perhaps less obsessively. A study of acrostics in FW is needed. 3.3 (Howth, q.v., Castle and Environs); 21.3 (Hark, the corne entreats); 23.4 (his eacy hitch); 30.14 (Hag Chivychas Eve, q.v.); 31.3 (earthside hoist with care); 73.19 (Et Cur Heli—see Healy); 105.14 (He Can Explain); 198.8–9 (H.C.E. has a codfisk ee); 264.1–10 (Honour commercio's energy yet aid the linkless proud [see Anna Livia] . . . everybody . . . ech . . . ernst . . . halliday . . . eclipses . . . Horn of Heatthen, highbrowed . . . Harbourer-cum-Enheritance. Even Canaan [q.v.] the Hateful); 306.14–15 (economy, chemistry, humanity); 559.21–22 (harmony. Say! Eh! Ha! Check); 593.5 (Haze sea east—see Sea); 623.33–34 (hardest crux ever . . . heth hith ences—see Pigott).

III Humphrey

Why name Everyman "Humphrey"? Because of Humpty Dumpty (q.v.), a fertile object that take a fall? Because our hero is not a fine physical specimen, but humpbacked—outward and visible sign of inward and spiritual disgrace? Because Everyman is "Homfrie" or free man? (23.20)

Humphrey is, anyway, an interesting

name, as Mr O Hehir shows in his note "Humphrey," in *Gaelic Lexicon*, which by all means see. The burden of the note: Humphrey, Hamlet, Oliver, MacCool (q.q.v.), and more names, important in FW are derived from the Norse name Olaf, which means "ancestral relic," and it was Olaf the White (q.v.; see also Finn, which means "white") who built the city of Dublin (q.v.) or, as FW once makes it, "Humblin" (18.7).

FW is fairly swamped with variations, distortions, permutations of Humphrey: Hum, Hump, Humph, Humpty, Humpty, Ham (q.v.), Him, Hom—these are legion and only the start of it. What follows is a little list of Humphrey and Humphrey-but-slightly-distorted. See Honuphrius, Duke Humphrey. 17.19; 23.20 (see Nyanza); 24.7; +29.5–6—with Humphrey Clinker (q.v.); +30.2,20—with Harold (q.v.); +31.8—with Harold (q.v.); 46.30; 52.23; 53.9; 62.21 (see Cheops); 70.13; 97.3; 124.33; 196.21; 203.6; 270.13 (Humphreystown is in Wicklow); +317.10—with Ham (q.v.); 325.27–28; 430.7; +582.26—with Frey (q.v.); 585.32; 616.36.

IV Chimpden

Before William the Conk (see William I) came, bestowed the "occupational agnomen," our hero was named Harold (q.v.) or Humphrey Chimpden (see FW 30–31). I don't know another thing about Chimpden save that it was Coxon (q.v.) in early drafts and it is not forever played around with, as Humphrey and Earwicker are. To me, Chimpden suggests animals—chimpanzee and a den. 24.7; 30.2; 32.16; 46.2; ?+119.32 (Champ de Mors)—with Mars (q.v.); 582.26.

V Earwicker

According to Ernest Weekley (?424.14), in *The Romance of Names* (it was in Joyce's library), Earwicker comes from Anglo-Saxon *Euerwaar* or Ever-Waker. Also, Weekley says, surnames did not come into England till after the Conquest, and it is William the Conqueror (q.v.) who gives Harold (q.v.) or Humphrey his Saxon name (30–31); the rabble gives him the same name in French, *perce-oreille*, Irished into *Persse O'Reilly* (q.v.). See also Earwig, E, Ea, Ear, Earwickers of Sidlesham, Forficula, Dionysius.

"Ear" 's principal meanings are organ of hearing, ear of corn, act of plowing—but the commonest plays on the first syllable of Earwicker are "ever" and "Eire." "Wick" is a lamp-wick, a creek; but the meaning Joyce cares for most is that of a town, village, or street, derived from Anglo-Saxon *wics*, from Latin *vicus* (see *Vico*).

"Wicker" is willow, a tough, pliant, weak plant—no bad description of Everyman. "Wicker-as-waker" is of surpassing interest, not just because it ties to "Finnegan's (q.v.) Wake," but also because "wake" has (or had) such meanings as "to be born," "to be roused up," "to be resurrected." Indeed, the reader of FW will miss out on a lot of curious poetry if he fails to read about "ear" and "wake" in Webster, Skeat, and the OED. The name Earwicker is so fluid and flexible in Joyce's hands that I half-think he chose the name for the sake of etymological pliancy. Why not? The following is not complete. I doubt if a complete list can be made by man. A computer . . . 5.14; 6.15,24,25,27, (wake . . . E'erawhere . . . hear . . . hoer), +33 (*Bailywick or*)—with *Vico*, *Bailey* (q.q.v.); 13–14; 17.34; 20.23; 21.1; 24.9–10; 25.6; 28.15; +29.23 (*schooner . . . wicklowpattern*)—with *Vico* (q.v.); 30.7 (see *Earwickers of Sidlesham, Herrick*); 31.11; 33.30; 34.13–14; 35.21; 36.12; 42.28; 47.15,16,17; +48.16—with *Eyrbyggja* (q.v.); +51.29 (*Ordovices*)—with *Vico* (q.v.); 59.27; 70.35,36; 73.3,4,17; 77.27; 79.1–2,3,5,6,16,19 (see *Forficula*), 33; 83.5–6; +84.18,19 (*nearest . . . Vicar*)—with *Vico* (q.v.), .27 (*her whacking. Herwho?*); 91.11; 98.28,32; 107.2,6; +108.21–22,23—with *Finn* (q.v.); 119.16–17 (last undistorted Earwicker in FW); 126.4,7; +131.21–22 (our . . . vikelegal, our)—with *Vico* (q.v.); 132.19; +134.16—with *Vico* (q.v.); +149.13—with *Wagner* (q.v.); 153.36; 170.18 (see *Walker*); 173.9; +175.25–26—with *Twelve* (q.v.); 191.20; 200.7; +202–3 (*nowhere . . . Wickenlow . . . Erin*)—with *Vico* (q.v.); +215.23 (*Ordovico or*)—with *Vico* (q.v.); +246.25 (*their Vico's road*)—with *Vico* (q.v.); 255.5, +.27 (*baptister Vickar*)—with *Vico* (q.v.); +260.15 (*Vico Roundpoint*)—with *Vico* (q.v.); +266.4—with *Persse O'Reilly* (q.v.); +277.15–16 (*there's . . . Westwicklow*

or)—with *Vico* (q.v.); +291.18 (*Rectory? Vicarage Road*)—with *Vico* (q.v.); +301.8—with *Finn* (q.v.); 311.11 (see 173.9 above); 320.26–27; 321.17; +326.7—with *King Lear, Lir* (q.q.v.); +330.13—with *Vico* (q.v.); 351.25; 358.21–26; 359.26 (see *Eric*); 360.32; +361.21 (*grootvatter Lodewijk*)—with *Lewis Carroll* (q.v.); 375.19, +32–33 (*tear Vikloe*)—with *Vico* (q.v.); 378.7; 382.25; 383.13; 390.4–5; 421.12; 434.10–11; 467.28–29; ?+472.21—with *Vico* (q.v.); 474.12–13; 485.21 (see *Jenkins*); 491.30; 495.23; 496.15,28,29,35; 514.20; 527.25 (*verry wickred . . . reely*); 559.6; 568.26; 577.27; 579.25; 580.30,32; 581.6; 585.30; 593.3; 595.16; 602.21 (*Ciwareke*); 608.27, 32; 610.8; 612.16 (*padre, whackling*); +614.9 (*Arador vigors*)—with *Vico* (q.v.); 615.16; 616.3; 619.7,12; 622.32; 625.17.

He—see HCE, E. Him (via Ham, q.v., Hem, Hom, Hum) slides into identification with HCE.

Head—see Howth, White Head.

***Head-in-Clouds**—HCE (q.v.). A giant? Howth (q.v.)? HCE as mountain—see Chin. 18.23.

***Healy, Billy**—see Three. ?100.7; 520.33; 608.8.

Healy, Timothy Michael (1855–1931)—Irish politician, protégé of Parnell's (q.v.), ratted on Parnell and joined the wolves (q.v.; see also *Twelve, Sullivan*) and priests who hunted Parnell to death. Healy's clerical alliance explains FW's sneering references to him as "Healy Mary"; but Healy is most steadily seen as the disciple who dipped his hand in the same bowl and then betrayed Christ—see "The Shade of Parnell" for a description of Healy as Judas (q.v.). Judas-Healy fits with the Healy-as-Brutus (q.v.) of Joyce's first-published, now lost work, a poem on the death of Parnell, "Et Tu Healy" (see FW 73.19).

To his enemies he was "Healy the Hound" (see *Hound*), to his friends "Tiger Tim." His house in Chapelizod (q.v.) was nicknamed "Healiopolis." When he was vice-regent, the Lodge in the Phoenix (q.v.) Park was nicknamed "Uncle Tim's Cabin." It is possible he is Sully the Thug and/or Magrath (q.q.v.). Perhaps Healy is comprehended in some of the Holly and Ivy (q.v.) theme. His relation to Tim Finnegan (q.v.) is unclear, but it is interesting that Joyce

- begin and ended his career with works about a man named Timothy (q.v.). +6.15 (hoolivans)—with Sullivans (q.v.; see also Twelve); 15.5; 58.5 (hollyday . . . ulvy); +73.19—with HCE, reversed, and Carr (q.q.v.; see Hound; names "Et Tu Healy"); 77.16; 92.3; 99.27 (see 332.5); ?111.17-18; 155.15,16(see Holly); 163.11 (?see Holly); +176.12—with Ali Baba (q.v.); ?264.n. 3; ?291.8,11; 329.34,36; 379.12, +.32 (hailing to time the), +34 (Tem for Tam at Timmotty)—with Tim, Tem, Time, Tammany (q.q.v.); 435.30; +481.20—with Ali Baba (q.v.); 616.32; 622.7,22,23—with Ali Baba (q.v.).
- Heap, Jane**—see Margaret Anderson. It is barely possible these two give their names to the Maggies and the Jinnies (q.q.v.). 389.10 (Janesdanes).
- Heaton, Thomas**—listed in Thom's (q.v.), 1871, as an architect of Perth who designed the Presbyterian church in Rutland (now Parnell) Square, gift of Findlater (q.v.). 552.12.
- *Heavyscuigardaddy**—sugar-daddy? Eve's (q.v.) sugar-daddy? 306.3.
- Heavystost's**—see Hephaestus. 514.11.
- Hebe**—goddess of youth. +346.4—with Eros (q.v.).
- *Hebeneros**—Hebe, Nero, Eros (q.q.v.)? 346.4.
- Heber** and Heremon—sons of Milesius (q.v.) who, with their brother Ir (?86.15), invaded Ireland. Heber and Heremon divided Ireland between them; Heremon killed Heber and became high king of all Ireland, founding the royal Milesian house that ended with Roderick O'Connor (q.v.). +14.35-36—with Bear, ?Esau, ?Ahriman (q.q.v.; all the legendary invaders of Ireland are in this paragraph); 271.19-20; 394.29; 604.4.
- Hec, Hek**—see HCE.
- Hecate**—Greek goddess of the moon (q.v.), night, childbirth, magic, and the underworld. Also a character in *Macbeth* (q.v.). 273.17.
- Hecht, Ben** (1894-1964)—American writer. See Shane Bullock. 302.28; 522.2.
- Hector**—Trojan hero in the *Iliad*, in *Troilus and Cressida*. 255.16.
- Hecuba**—queen of Troy, wife of Priam (q.v.) in the *Iliad*. +276.9—with Hagaba (q.v.).
- Hedwig**—girl in Ibsen's (q.v.) *The Wild Duck*—see goose. 274.17.
- Heehaw**—see Ass.
- *Heenan**—maybe J. C. Heenan, "the Benicia Boy," American prizefighter who fought with Sayers in the last great fight with bare fists on English soil. See Peaches? +466.29—with Black Man, Lear (q.q.v.).
- Heeny, Bill**—see Bellini, ?Heenan (see Peaches). 360.7.
- Heep, Uriah**—in *David Copperfield* (q.v.). +434.29—with Uriah the Hittite (q.v.).
- *Hegan, 67.16.**
- Hegel, Georg** (1770-1831)—German philosopher. 12.21; 107.36; 416.33; 604.6.
- Hegesippus**—(1) Athenian orator; (2) early Christian writer; (3) 4th-century adapter of the *Jewish War*???? 38.16.
- Heidelberg Man**—man of the Old Stone Age—see Lizzyboy. 18.23; 37.1.
- Heidsieck**—kind of champagne. 35.9; 372.35-36; 373.7; 451.26; 462.10.
- Heifer** or Silk of the Kine—secret name for Ireland, used by the Jacobite poets—see Austin Clarke's *Collected Poems*, p. 546. These are the stolen cattle-girls in "Oxen of the Sun" and in FW III i.ii. ?28.4 (hayfork); +445.24—with Ann Boleyn (q.v.).
- Heighland, Gordon**—the Gordon Highlanders, a Scottish infantry regiment. 392.34.
- Heinz**—American canned goods. 581.5 (see HCE).
- Hek**—see HCE, Hec.
- Helen** of Troy—beautiful woman in Homer, Shakespeare (q.q.v.). In *Ulysses* she is Mrs O'Shea (q.v.), an offstage presence, judged inferior to stay-at-home Penelope or Molly Bloom (q.q.v.). Nell is part of Parnell (q.v.). Maud Gonne (q.v.) was Yeats's Helen. See Paris, Leda Helena, Helen Fleischman, Eileen (Irish "Helen"), Schaurek, Madame Blavatsky. As this note suggests, I am hazy about Helen in FW. ?34.32—with Fresh Nelly (q.v.); ?71.29 (see Helena); ?+151.7—with Farinelli (q.v.; *shee* is Irish "fairy"); +224.30—with Cinderella (q.v.); 227.14 (see Seven); +243.9—with Parnell (q.v.); 254.31; +291.14—with Anna Livia, Issy, Elizabeth (q.q.v.); ?303.left margin; +303.11—with Parnell (q.v.); ?324.21; +332.29—with Nile (see Cleopatra); 361.14; ?431.17; 433.12 (see Kate the Shrew); ?435.19; +445.11—with Parnell (q.v.); 450.10; +512.16—with Anna

- Livia (q.v.); +553.12—with Parnell (q.v.); see also Pardonell); 561.25; ?+564.28—with Parnell, Scarlet Pimpernel (q.q.v.); ?583.3; 584.17; 604.36.
- Helena**—girls in *All's Well* and *Midsummer Night's Dream*. Shakespeare (q.v.) lived in the parish of St Helena in London. See Constance, Helen. 71.29 (Mr Staples points out, a play on Cromwell's, q.v., "Hell or Connaught"); 415.32 (this is Madame Blavatsky, q.v.).
- Heliogabalus**—bad Roman emperor (218–22), who made worship of the sun-god paramount at Rome. 157.26.
- Helios**—Greek sun-god. See Sun, Apollo. 67.10; 341.23.
- Helmer, Nora**—heroine of Ibsen's (q.v.) *A Doll's House* (Norwegian *Et Dukkehjem*). A few or many "doll," "duck" (q.q.v.) instances may refer. Nora is often identified with Nora Barnacle (q.v.), who eloped. Nora Helmer is also associated with Gretta and Bertha (q.q.v.), who are modeled on Nora Barnacle. Nora Helmer was a forger. Most of the following are in Mr Tysdahl's book. 138.34; ?141.3,5; 197.13–14, 20,21; ?200.6–7 (Mrs Christiani and Mr Tysdahl do not agree on the meaning of this passage); +242.25,33—with Nora Joyce, Mother Goose (q.q.v.); 243.12; ?256.34; 296.13–14,16,21,n. 1 (the context is forgery); +330.25—with Nora Joyce (q.v.), +27—with Wellington (q.v.); ?374.15; 395.29; 444.35; +533.18–19—with Nora Joyce, Gretta Conroy (q.q.v.); 575.34 (compare 294.n. 1—this passage, which I don't understand, is about women's rights.); 577.1,16.
- Helmholtz, Hermann Ludwig Ferdinand von** (1821–94)—German scientist who wrote on color-vision in *Physiological Optics*. 611.28.
- ***Helmingham** . . . Yggdrasselmann (q.q.v.)—the initial letters spell Here Comes Everybody (q.v.). Some names I can identify, some I can't, and I don't know what they have in common. 88.21–23.
- ***Helmut, P. C.**—police constable? 277.left margin.
- Heloise**—see Abelard.
- ***Helusbelus**—Elizabeth (q.v.)? Helios (q.v.)? 594.23.
- Helvetius, Claude** (1715–71)—French freethinker. His book *De l'esprit* answered Montesquieu's *L'Esprit des lois* and treated the Bible with derision. It was publicly burned. +4.21—with Leviticus.
- Hemans, Felicia Dorothea** (1793–1835)—English poetess (see Casabianca), buried in Dublin. 397.31.
- Hemingway, Ernest** (1899–1961)—American novelist. 440.25–26 (hemd in . . . aye).
- Hen**—see Biddy Doran, Leda, Artemis, Guinea-hen, Madame Blavatsky, Hahn-Hahn, Harriet Weaver, "Aunt Hen."
- Hengest and Horsa**—brother chieftains who led the first Saxon invaders of England. 63.22; 143.22–23; 214.12; 272.17; +325.17—with Horus (q.v.).
- Hengler, Albert**—proprietor of a circus which performed at the Rotunda in Dublin (*Ulysses*, 680). 307.8; 529.34.
- Hennessy** ("Hinnessy")—friend of Mr Dooley (q.v.), and a brand of French brandy. In the Museyroom episode, he is one of the Three Lipoleums (q.q.v.). See also Hinndoo. 10.4,5,+6,9,14,19—with Dooley, Hinndoo (q.q.v.); 240.13; 325.8–9; 463.18.
- Hennu**—name sometimes given Osiris (q.v.) in *Book of the Dead*. Hennu is Lord of Tattu. 479.33.
- Henrietta**—see Renan, see Hen.
- Henry II** (1133–89)—English king, given (or not) the Bull (q.v.) *Laudabiliter* by Pope Adrian IV (q.v.), loosed the Anglo-Norman invaders on Ireland, gave Dublin to Bristol ("Tolbris," 545.21). See Becket.
- Henry II is subject of Ireland's (q.v.) false-Shakespearean play, and is the "lord harry" of *Ulysses* (394).
- It is sometimes hard to tell Henry II from the other King Henrys in FW. See also Harry. +316.5—with Tom Dick Harry (q.v.); +484.21—with Harry the Minstrel (q.v.); ?539.32–33; 545.23; 546.3—with Henry V (q.v.), +.10–11—with HCE (q.v.).
- Henry IV** (1367–1413)—English king. +93.1,4,7,8—with one of the Tudors (q.v.), Henry VII or Henry VIII (q.q.v.).
- Henry V** (1387–1422)—English king. 546.3, +10—with Here Comes Everybody (q.v.).
- Henry VII** (1457–1509)—Tudor, king of England. +187.19—with Henry VIII (q.v.).
- Henry VIII** (1491–1547)—Tudor, king of England, founder of royal divorce (see

- Wills), royal uxoricide, and founder of the Church of England. Like HCE (q.v.), he discarded a Catherine (see Kate) for an Anne (see Boleyn) and was father to Elizabeth (q.v.). 455.26–29 describes the burning of the Globe during a performance of Shakespeare's (q.v.) *Henry VIII*. See the other King Henrys of England; see also Harry. 28.3, 25—with Tom Dick Harry (q.v.); +93.1—with Festy King (q.v.), +4.7—with Tom Dick Harry (q.v.), 8 (can include Henry VII, q.v.); 117.16–17; 132.17; 138.33; +187.19–20—with Henry VII (q.v.); ?+275.n. 5—with Herod, Herodotus (q.q.v.); 289.n. 6; +307.14—with Henry VII, Sir Henry Tudor (q.q.v.); 328.25; 370.31; 414.31; 431.26 (see Great Harry); 440.36; 445.3,4 (bis); +447.9—with Sir John Harrington (q.v.; plus Dublin's Harrington Street—see .13; King, Henry, Moore, Earl, Talbot are also Dublin streets); 454.19; 455.13; 457.31 (he n'er it); 539.33; 576.6 (see Kilbride); +578.7—with Finn MacCool (q.v.; "cool" is sometimes said to mean "head"); +616.14—with HCE (q.v.).
- Hep, Hepi, Hapi**—see Apis.
- Hephaestus**—Greek god of fire, identified with Vulcan (q.v.). Zeus (q.v.) threw him out of heaven and he was all day falling to earth. See *Paradise Lost*, I, 740. 514.11.
- Hera**—wife of Zeus (q.v.). As Mr Wilder says, the passage on 208 imitates the *Iliad*, XIV, and a lot of Zeus's women are buried in it. See Juno. 117.2; 208.2 (Werra); 266.20; +415.11–12—with Ra (q.v.); +457.13—with Tethra (q.v.).
- Herbert**—see Pembroke.
- Hercules**—chief hero of Hellas, whose labors I would expect to find in FW. The sign of the Globe Theatre was Hercules with the world on his back. 16.4; 81.3; 128.36; 487.15; 492.5; 570.17.
- Here Comes Everybody**—"pleasant" nickname given by the populace (32.17–19) to H.C.Earwicker (q.v.); see also HCE, Childers. Here Comes Everybody is equivalent to Everyman (q.v.) but is more comic, pompous, and contains the most important sexual word in the language. Moreover, it lacks the male chauvinism of *Everyman*. Adam (q.v.) was, for a time, every man there was, with Eve (q.v.) potential in "every" (see 361.12). (There is a sign, q.v., in the Buffalo workbooks which may express this union. "Here" (see Harold) blends to He, Hero, Earwicker, Eire, Erin—e.g., 579.20–21; 619.12.)
- I make no attempt, in the following list, to get all the "here," "hear," "ever," "every," "everybody," but they all apply to HCE, sure as God made little apples (q.v.). 32.18–19,20; 88.21–23 (initial letters spell Here Comes Everybody; see Helmingham; 108.23; +315.20—with Howth, Eve, ?MacCool (q.q.v.); +361.12—with Eve (q.v.); 371–72; 378.4,5; 546.10–11 (see *Here Crass*).
- Heremon**—see Heber.
- Hereward the Wake** (fl. 1070)—as Mr Malings says, he was an English outlaw who rose against William the Conk (q.v.), and the subject of a novel by Kingsley. 562.28.
- *Heri** the Concordant Erho—Joyce's Basque word-list (Buffalo Workbook #45) contains (according to Miss Jacquet): "concor (bossu)" and "erho," meaning "hunchback" and "mad." See Harry, Henry VIII? 328.25 (see also 546.10–11).
- *Herman**—maybe Melville (see Billy Budd). 40.11; ?184.19; ?342.20 (see Entwhistle); 392.15.
- Hermann** and Dorothea—title, characters in a poem by Goethe (q.v.). +283.28–29—perhaps with Herman Melville, certainly with Rhea (q.v.).
- Hermes**—messenger of the Greek gods, anciently (and in FW) identified with Mercury, Thoth, Hermes Trismegistus (q.q.v.). Hermes was represented as a stone (q.v.) or heap of stones, as a squared stone pillar or herm, as a beautiful young man, a beautiful singer, and a most eloquent speaker. Swift of foot and eloquent, Hermes was often said to be the wind and a hound (q.q.v.). Hermes is a principal role of Shaun the Post (q.v.), singer, indefatigable preacher of prudence, cunning thief—see also Jaun. Homer's (q.v.) "Hymn to Hermes" (see Shelley) tells how, moving backwards, Hermes stole the cattle of his brother Apollo (q.v.); the "Hymn" is a principal narrative framework of FW III.
- Hermes was also god of dreams, to whom the last libation before sleep was made (see FW 399.36). He was Psychopompos, or Guide of Souls, coax-

- ing them by his eloquence to go gently: paralleled in III,ii, by his preaching barrenness to a girl audience. St Michael (q.v.) performs the same happy task—soul guiding—in the Greek church. Hermes has many other attributes, all of them fitted neatly to Shaun. 66.26–27 (herm = stone pillar with phallus and head of Hermes on it); +81.6,7 (milestones . . . Hermes)—with Stone, Anton Hermes (q.q.v.); 263.22 (see Hermes Trismegistus); +271.5–6—with Ox-thievous (q.v.); +411.21—with Mahan (q.v.; see also Hound, Hand); 470.2 (see Hermes Trismegistus); 471.17 (see 66.26–27 above).
- *Hermes, Anton**—see Hermes. Also Danton? 81.7.
- Hermes Trismegistus**—the god Thoth (q.v.) and/or an Egyptian magus who lived before or after the flood. His works, sometimes called the *Emerald Tables* (263.22), appeared as *Pimander* (408.20: “Those sembal simon pumpkel pieman yers”) in the 3d century A.D.; by the 17th century, *Pimander* was known to be forged and plagiarized, a jumble of Christian and Neoplatonic matter. Miss Frances Yates in her racketsy book, *Giordano Bruno and the Hermetic Tradition* (New York, 1969), associates Trismegistus and Bruno (q.v.; see also Ass, Mercury); she does not know FW and has been, for some Joyceans, a misleading guide. See Hermes.
- Such Hermetic matter as I have read or read about is on an intellectual level with Kahlil Gibran—simple-minded mystical platitudes with a strong hate of sex and physical fertility. This I take to be the tenor of Shaun’s (q.v.) sweet preaching to girls in FW III, ii, and his harsh lecturing to boys in I,vi,#11 (see *Letters*, I, 258).
- Joyce’s references to Dublin Hermetics are from first to last unfriendly.
- Hermione**—queen in *The Winter’s Tale* (see Perdita). 14.8.
- Hero and Leander**—lovers in classical story and in Marlowe’s (q.v.) poem. Heroine of *Much Ado*. 68.25; 117.2; 135.17; +146.24—with Eros, Rose (q.q.v.); “of eroes” brings in Bédier’s, q.v., Tristan, q.v., who, disguised, carries Iseult from boat to land when she undergoes the ordeal of iron); 203.13 (Leander, a British rowing club); 249.14,19–20; 328.25 (see Heri); ?394.33; ?398.5,29; 466.14; 487.31.
- Herod Antipas** (reigned 4 B.C.–A.D. 39)—built cities, is the Herod of Matthew 2, who ordered Jewish children massacred because he feared Christ might live. He always doubles with Wyndham Lewis (q.v.), for both of them created a childermas. +13.20—with Herodotus (q.v.); +127.11—with Harrods (q.v.); +159.15—with Harrods (q.v.); 260.n. 1; +275.n. 5—with Harry, Herodotus (q.q.v.); +423.8—with Childe Harold (q.v.); 520.5; +527.3—with Harrods (q.v.); +536.35—with Harrods; 599.5; 614.35.
- Herodotus** (484–25 B.C.)—Greek historian. +13.20—with Herod (q.v.); +275.n. 5—with Harry, Herod (q.q.v.); ?341.11; 410.2; 614.2,35.
- Herrera y Tordesillas, Antonio de**—wrote *General History of the West Indies*. 512.18.
- Herrick or Eric**—see Earwickers of Sidlesham, Eric. Herrick may include Robert Herrick (1591–1674), English poet. See Mr Staples’ note (AWN, II,6,13). 30.9–10; +220.25—with Eric, king of Sweden (q.v.); 359.26; ?530.21; 610.8; 623.1 (see Ericoricori).
- *Herrington**—Harington (q.v.)? 101.14.
- *Hersy**—heresy? 355.15.
- Hertz, Heinrich Rudolph** (1857–94)—German physicist who discovered the phenomenon called “hertzian waves.” 232.10; 331.23; 460.25.
- Hery Crass Evohodie**—Mr O Hehir says, *heri cras evo hodie*, “yesterday, tomorrow, hurray today.” See HCE, Here Comes Everybody. +546.10–11.
- Hesitency, Hesitancy**—see Pigott.
- Hesperus**—personification of the evening star. 38.14; 245.23; 306.27; 538.23.
- Hester**—see Stella.
- *Heteroditheroe**, 221.31.
- Heth**—Phoenician name for letter H (as in HCE). 452.13; 623.34.
- *Hetty Jane**—see Stella? 27.11.
- Heva**—Latin for Eve (q.v.). In patristic etymologies *Heva* means serpent (q.v.). See Havvah, Ave.
- *Hewitt**—see Hugh. +42.4; 118.20; +135.29—with Costello, HCE (q.q.v.).
- Heytsbury**—Dublin street. Lord Heytsbury was a 19th-century viceroy. 578.26.
- Hiawatha**—Longfellow’s (q.v.) Indian hero. 600.8.
- Hibbert, Robert**—19th-century radical who endowed a lectureship. +388.29—with Mother Hubbard (q.v.).

- Hickey's**—secondhand bookdealer on Bachelor's Walk, Dublin. 64.6; 70.15; 286.10.
- ***Hicks**, 49.27; 64.6; 67.19,20; 423.11; 454.15.
- ***Hickstrey**—history. See Hicks? 64.6.
- Hidamo**—Adam (q.v.). See Ellmann (478–79). 212.36.
- ***Higgins**—hero of Shaw's (q.v.) *Pygmalion*? Francis Higgins, "The Sham Squire" edited *Freeman's Journal* and betrayed Lord Edward Fitzgerald (q.v.). 517.27; 604.6.
- Highfee**—see Artalone.
- Hilarion**, St—abbot who introduced the monastic system into Palestine. "As he lay down how often did not nude women encircle him?" The Roman Hilaria may also be indicated. 361.30–31.
- Hilary** or Hillary—see Tristopher and Hillary.
- Hilda** or Hilde—see Hilda Wangel.
- Hildebrand** (1020–85)—became Pope Gregory VII. +155.36—with Alday (q.v.).
- Hill**—see Howth, Hilary, Mountain. Odd that no one has found Rowland Hill.
- Hill**—the Memorial Program of Dublin's Gaiety Theatre mentions Hill, "... that 'mountain of flesh' as 'Cattermole.'" 129.4.
- Hill**, Fanny—subtitled *Memoirs of a Woman of Pleasure*, by John Cleland, 1750. It and *The Story of O* are the only sweetly pretty pornography known to me. 204.8,13.
- Hillel**—Jewish rabbi and scholar who lived in Jerusalem at the time of Herod (q.v.). 350.3; 499.8.
- Hillman** Minx—English auto. 376.3.
- Himana**—see Aminah. 309.14.
- ***Himmyshimmy**, Mr—Ham and Shem (q.q.v.)? 173.27.
- Hin**—see Chin, Shin, Hinndoo.
- Hind Horn**—ballad hero. 403.13–14.
- ***Hing** the Hong—see *Ulysses* (210). 206.3.
- ***Hinndoo** Shimar Shin—Three Lipoleums, Three soldiers (q.q.v.). As the "Museyroom" episode shows, Hinn Doo is made of parts of the names of two soldiers, *Hinnessy* and *Dooley* (q.q.v.), which, united in Hinndoo, form a third soldier who (at 10.6) stands between the two soldiers from whom he was made. This repeats in words Joyce's pencil sketch of Waterloo (reproduced in *First Draft*, facing p. 50). In this sketch, signs (q.v.) $\wedge \nearrow \square$ show Shem and Shaun (q.v.), and between them, a sign composed of their united substance. I am no theologian, but I suppose this to be an imitation of the procession of the Holy Ghost from the First and Second Persons of the Trinity. I do not know if the Third Soldier is a secular or a religious mystery.
- Mr O Hehir says "the hinndoo Shimar Shin (see Shin) is Irish for "that fair-dark trefoil (or shamrock)." I suppose it is the shamrock St Patrick picked in order to illustrate the Trinity. See Three.
- Wellington (q.v.) conquered Hindus in the Mysore wars and was derisively called "The Sepoy" by Napoleon (q.v.). The Sepoy Rebellion (Indian Mutiny) of 1857 occurred because of a religious insult. For the rebellion of the "seeboy" (10.14–15; see Ham), and his threatening to throw a bomb at Willingdon (q.v.), see Ranji. The Indian Mutiny is one with Irish rebellion and, I guess, with American, too, for Dooley and Hennessy are Irish-American. See Dufferin. +10.6,9,15,18,19—with Hennessy and Dooley (q.q.v.); ?403.13; 499.21; ?513.24.
- Hinnessy**—see Hennessy.
- Hippo**, Bishop of—see St Augustine.
- Hippolyta**—see Amazon.
- ***Hips** and Haws, 257.11.
- ***Hitchcock**, "Ductor"—probably Robert Hitchcock, author of *A Historical View of the Irish Stage* (1788), prompter at Dublin's Theatre Royal. 44.2; 363.2–3.
- Hitler**, Adolf—German dictator, thug, celebrated by Wyndham Lewis (q.v.) in *Hitler* (1931). Shaun (q.v.) first hails Hitler, then feels like one of his zombies. Pound and T. S. Eliot were also Hitler-prone; see 191.7 (Ezra means "helper"); 191.6. 191.7; 410.8.
- Hobbs**, Jack—20th-century cricketer. 584.15.
- Hobson**, Alan—see Thomas Hobson.
- Hobson**, Thomas (1544–1630)—hired horses only in turn, thus creating the expression "Hobson's choice," meaning "this or nothing." Alan (or Allan) Hobson is a character in *Tarr* (q.v.) who is lectured and badgered by Tarr, as Schott (q.v.) is by Jones (q.v.). Only the last of the following references surely includes Allen. 63.2; 320.23; 432.35.
- Hocking**, Silas Kitto—popular novelist, preacher, early 20th century. 364.17; ?423.10.
- ***Hocus** Crocus Esquilocus—HCE (q.v.). 254.20.

- Hod**—"to rise in the world Tim [see Finnegan] carried a hod"—the only pun in "Finnegan's Wake," and (did Joyce know it?) *hod* in Hebrew means "splendor." A note (I can't be sure of it) in Buffalo Workbook #8 indicates that the pot on the pole (31.2-3) is a hod. See Bucket and Tool, Becket and O'Toole.
- Hod (Hodur, Hothr, etc.) was the blind Norse god who Loki (q.v.) tricked into throwing mistletoe at Balder (q.v.). He is sometimes indicated in the following. +4.26—with HCE (q.v.); +6.8—with Howth, Head (q.q.v.); 98.7,30; 131.33; 201.18 (god?); +296.6—with Adam (q.v.); 359.1; 424.20-22 (100-letter word); 558.30; 568.18.
- Hodder**, James (fl. 1661)—English author of *Arithmetick, The Penman's* (q.v.) *Recreation*. See Cocker, ?Hod. 537.36.
- Hodge**—Mr Kelleher says, English steamboat service between Ireland and Holyhead. 138.11.
- Hodges** Figgis—Dublin bookstore (see *Ulysses*, 49). +347.19—with Hafiz (q.v.).
- Hodur** or Hod (q.v.)—blind Norse god who threw the mistletoe at Balder (q.v.). 201.8; 424.20.
- ***Hoel**—maybe the 11th-century Duke Hoel of Brittany, or the father of Isolde of the White Hands (q.v.), or the hero of Meyerbeer's (q.v.) opera, *Dinora*. 143.15.
- ***Hoet** of the rough throat, 254.29.
- Hog**—see Pig.
- Hogam**—Ogham (see Oghma) writing, plus the Rev. E. Hogan, who collected Bog Latin words. See Macalister's *Secret Languages of Ireland* (226). 98.30; 223.4; +388.17—with Copenhagen (q.v.).
- Hogan**, John (1770-1835)—Irish sculptor, who made an Eve (q.v.), the DNB says, and the O'Connell (q.v.) statue at Dublin's City Hall. +223.4—with Ogham (q.v.); 552.13.
- Hogarth**, William (1697-1764)—English painter, engraver. 435.7.
- Hogg**, James (1770-1835)—"The Ettrick Shepherd," Scottish writer whose *Confessions of a Justified Sinner* is used in FW, as Mr Atherton has pointed out. See Fig. 69.19; 366.26; 487.7; 533.35.
- Hokmah**—Hebrew "divine wisdom." 32.4.
- Hokusai** (pronounced "hock sigh")—18th-century Japanese artist. 36.4; 548.9.
- ***Holly** and Ivy—a carol, decoration at the Christmas dinner table in *Portrait*. There is a resemblance—food and drink and fighting over a dead man—between the Christmas dinner and Finnegan's (q.v.) wake. Ivy was an emblem of Parnell (q.v.) and so it often is in FW, while Holly suggests Tim Healy (q.v.), Parnell's Judas (q.v.) and slayer. Now and then Holly and Ivy are girls (see Two) who may be partisan priestesses of the slayer and the slain. See Mistletoe. "Ivy Day in the Committee Room" is a *Dubliners* (q.v.) story. "Et Tu Healy" is Joyce's first, lost poem. +5.30—with Eve (q.v.); +6.15—with Healy, Sullivan (q.q.v.); see Hooligan; 19.23; ?25.6; +27.13,15—with Eve, Mary (q.q.v.); ?31.25,32; +58.5-6 (ter)—with Healy, Parnell (q.q.v.); 59.9; 77.16; +88.23-24—with Eiffel (q.v.); 97.36 (houx, epheus); 138.25; 147.10,11; 152.3; 163.10-11; 165.28 (see Ebahi); ?167.35; 186.13; 192.9,10,19,21, ?27; 209.27; 236.13-14; 265.17; ?271.n. 5; 291.1,9,11; +327.28—with Ivar (q.v.); 354.25 (ter); 377.16; 390.30,31; 392.28-29; 421.6-7; ?446.12; 465.13; 485.21-22; 502.2,4; 505.3; +508.9—with Eve (q.v.); 556.3; +557.11—with Iveagh (q.v.); +571.14—with Fox (tod; q.v.); +588.17—with Mary (q.v.); +616.32—with Healy, Issy (q.q.v.); ?+619.36—with Ivar (q.v.).
- Holman**, Libby—night-club singer of the jazz era. 200.12.
- ***Holmes**, 276.n. 2 ("Johnny Comes Marching Home").
- Holmes**, Oliver Wendall (1809-94)—American author of *The Autocrat of the Breakfast Table* and of *The Professor* at the same. ?26.26; +458.23—with Harmsworth (q.v.); 581.10,12.
- Holmes**, Sherlock—Conan Doyle's (q.v.) detective. 165.32-33; 444.35; +534.31—with Lorcan Sherlock (q.v.).
- ***Holmpatrick**, the lady—according to Mr Staples, *Thom's* (q.v.) lists "Holmpatrick, Baron (U.K. 1897), Hans Wellesley Hamilton (Son of Ian Trant, 1st Baron and Victoria, dau. of late Maj. Gen'l Lord Charles Wellesley, M.P. and sister of the 3rd Duke of Wellington). Res. Abbotstown House, Castleknock, Dublin." A female connection of Wellington's (q.v.) would fit in beautifully here. 31.31.
- ***Holohan**, Dan, 147.30.
- Holt**, Joseph—rebel of '45. 97.2; 315.31.
- Holwell**, Zenaphiah—leader of those imprisoned in the Black Hole of Calcutta. See Dowlah. 492.18.
- Home**, Daniel Douglas (1833-86)—

- Scottish medium who inspired Browning's "Mr Sludge" (q.q.v.). 536.12 (Hone).
- Home**, John (1722–1808)—Scottish dramatist, author of *Douglas* ("Where's your Willy Shakespeare [q.v.] now?"). David Hume said Home possessed "the true theatric genius of Shakespeare and Otway, refined from the unhappy barbarism of the one and the licentiousness of the other." See Norval. 627.24.
- Homer**—Greek poet from whom Shakespeare and Joyce (q.q.v.) borrowed. It probably mattered to Joyce that Homer was blind (Vico, q.v., says "Homer" means "blind") and impersonal. Vico says Homer was "the first historian of the entire gentile world who has come down to us." Homer's "Hymn to Hermes" (q.v.) is a principal narrative source for FW III, i, ii. See also Shelley. +21.13—with B. Vanhomrigh (q.v.); 34.12 (*meal*. Slander—Homer was called Son of Meles), .16 (Danish *hummer*, "lobster," q.v., Hebrew *shomers*, "watchers, peepers"); 71.7; 84.4; 129.23; 140.15; ?286.n. 1 (rhomes); 306.left margin; +314.23–24—with Vanhomrigh (q.v.); 341.10; +351.9–10—with Omar Khayyam (q.v.); +368.15—with Omar Khayyam (q.v.); ?404.6; 445.32; +481.21 (*re humeplace*)—with Surgeon Hume (q.v.); 515.24.
- ***Homin**, 24.34.
- ***Homo Made Ink**, Bailey Beacon (q.v.) and Ratatuohy (q.v.)—"three (q.v.) buy geldings," beaten in a race. See Furstin II. 342.24.
- Hone**—Lord Mayor (q.v.) of Dublin (q.v.). See also Maunsel Hone. 382.21; 536.12.
- Hone**, Maunsel—part of Maunsel (q.v.) & Co. See Lord Mayors? 536.12.
- Honorius**—four popes, one anti-pope. 154.36.
- Honour God**—literal meaning of Timothy (q.v.; see Tim Tom, Finnegan), which comes from Greek *time* and *theos*. In FW there are many plays on honor, God, and time (in English and Greek). "The" is a form of *theos* and is the last word of text in FW. 25.18–19; 27.23; 53.29–31; 73.4–7; 91.7; 237.27–28; 311.18; 375.15–17; 413.3,16,19,20; 510.24; 590.22.
- Honuphris**—see Humphrey. The passage parodies M. M. Matharan (q.v.), *Casus de matrimonio fere quingenti quibus applicat et per quos explicat sua asserta moralia circa eandem materiam*. Parrisais, 1893. 571–73 (*passim*).
- Hood**, Thomas (1799–1845)—English light-versifier. Charles Lamb (q.v.) beat Joyce to this pun, as to the remark about the Catholic church being founded on a pun (see Frere). 487.21.
- Hookback**, Dook—see Richard III, Luke Plunkett, HCE. 127.17.
- Hooky**, Old—nickname of Wellington (q.v.). 28.35.
- ***Hooligan**, 622.22.
- Hooligan's Christmas Cake**—music-hall song: "There were plums and prunes and cherries / Raisins and currants and cinnamon too . . ." +6.15—with Sullivan, Healy (q.q.v.).
- Hooper**, "Laughing Jack"—18th-century hangman. 95–96; 153–54; ?255.9; 330.22.
- Hoopoo**—see Tereus.
- ***Hootcopper's**, 480.17.
- ***Hoovedsoon**, Earl—son of Earl of Howth (q.v.)? Jarl van Hooter? Tristram Amory? (q.q.v.). 394.28–29.
- Hoover**, Herbert (1874–1964)—31st president of the U.S. 376.6,14,15.
- Hope**, Anthony—19th-century novelist. The reference is to the common faces of *The Prisoner of Zenda*. +159.15—with Hope Bros. (q.v.).
- ***Hopeandwater**, Dora Riparia—the Dora Riparia is an Italian river; *deoc an doruis* is "good vernacular for a small whiskey," or a stirrup cup. See Dora, Pandora? 211.10.
- Hope Brothers**—London department store. +159.15—with Anthony Hope and Harrods (q.q.v.); 461.7.
- ***Hopely**, 280.3.
- Hopkins** and Hopkins—jewelers in O'Connell Street, Dublin. 26.2.
- ***Hopsinbond**, Mr, 510.35.
- Horace**—Roman poet. 307.left margin.
- Horace**—see Horus.
- ***Horan**, Paul—see Cloran. Czech *hora* means "mountain." ?20.10; 49.15.
- Horatia**—see Nelson.
- Horatio**—Hamlet's (q.v.) friend and/or Nelson (q.v.). +159.28—with Horus (q.v.); ?246.23; +346.4—with Horus (q.v.); ?386.27.
- Horatius**—as Mr Wilder points out, at the Roman bridge he stopped Lars Porsena (q.v.) of Clusium. Subject of one of Macaulay's (q.v.) lays. 83.15; 84.2,11.
- Hord**—title, hero of an Icelandic saga. 371.5.
- ***Horizon**, Miss, 340.28–29.
- Horkos**—Hesiod calls him the god of oaths. +373.12—with HCE (q.v.).

Horn, Dr—of the maternity hospital in “Oxen of the Sun.” +403.14—with Hind Horn (q.v.).

Horner, Jack—in a nursery rhyme. 465.4; 623.3.

Horniman, Annie E. (1860–1937)—English woman who subsidized various theatres. To the Abbey she gave £10,000 (TLS, 8/10/71, p. 1222), “yet her name does not appear on the plaque, which in the new Abbey, commemorates the founders.” ?61.23; 377.15–16; 540.22.

Horrocks—Lancashire firm which weaves sheets, etc. +326.1—see Horus, Horace Taylor, Kersse, 491.32.

Horsa—see Hengist.

Horus and Set—Egyptian gods. The younger Horus was son of Osiris and Isis (q.v.); Set destroyed Osiris, Horus avenged his father. For three days Horus and Set (or Seth) fought, and, though Set threw excrement at Horus, Horus emasculated Set. Horus was a sun-god, Set a god of malignant darkness, pictured as an onager or ass (q.v.). The Norwegian Captain episode (309–33) somehow parallels the Horus-Set battle. Kersse or Shaun (q.q.v.) is Horus, the Norwegian Captain (q.v.) is Set or Shem (q.v.). The confident tone of the preceding sentence is sheer bravado, for I do not understand the episode at all, at all.

Budge (q.v.) says Isis helped Set in battle and Horus cut off her head. Does this enter into FW? +29.27–28—with Seth (q.v.); ?72.6; +90.2—with Satan (q.v.); 105.28–29; ?135.22,23; ?+159.28—with Horatio (q.v.); +198.34—with Satan; 241.11; 261.25; +311.22—with Satan (q.v.), 23.25; 312.3; 313.4; 319.21; 314.14,15; 322.25; 325.13, +17—with Horsa (q.v.); +326.1—with Horace Taylor, Kerse (q.q.v.), 32; +327.32—with Satan (q.v.); 328.34; +329.4—with Horatia Nelson (q.v.); +338.23—with Satan (q.v.); 344.26,33; ?345.29; +346.34—with Horatio (q.v.); +360.16—with Thor (q.v.); ?376.5; ?+404.26—with Satan (q.v.); 416.1,2; 455.6; ?499.19; ?542.4; 616.26,27; ?+623.28—with Satan (q.v.).

Hosea—first of the minor prophets of the Old Testament. 553.35.

Hoskyns, G. Anne—whom Wyndham Lewis (q.v.) secretly married in 1929 (see W. Lewis *Letters*, 122). “Husky in my thruths” occurs in FW I,vi, +11, as pub-

lished in *transition*, September, 1927. It may be a coincidence that the Mookse (q.v.), who is Wyndham Lewis utters what can be read as “troth” and his wife’s name; or in 1927 Joyce could have known Lewis was interested in G. Anne Hoskyns. 160.24.

Hostius Quadra—Mr Epstein says (AWN VI, 2) rich Roman voyeur of the first century. See Hosty. 463.30.

Hosty—“the first *hostes* were the plebs of the heroic peoples” (Vico, 685), of whom the Twelve (q.v.) Tables says, “*Aversus hostem aeterna auctoritas esto*” (“Against an alien the right of property shall be everlasting”—Vico, 638). They were also called *hostes*, meaning “enemies of the whole human race” (Vico, 549), and were, therefore, the first religious victims, *hostiae* or sacrifices of organized religion (Vico, 191, 957). In French, *hostie* is (1) the sacrifice in Jewish antiquity; (2) the host of the Mass. The Italian for “innkeeper” (q.v.) is *oste* because he has strangers in the house; Italian *ostia* is the host at the Mass; Ostia was anciently Rome’s seaport.

These meanings get into FW, perhaps mix with the Ostmen (Vikings)—strangers and enemies in the Irish house—see Fingal. In FW I, ii, Hosty is the pleb who writes against H. C. Earwicker (q.v.) in “The Ballad of Perse O’Reilly” (q.v.). I take Hosty here to be Shem the Penman (q.v.), who destroys his father with mockery, words, while Primus (q.v.) shoots him dead. ?25.31; 31.3; 40.21; 41.5.8; 44.8,15 (ter); 45.25 (bis); 46.25; 48.19; ?59.25,26; 133.11; 139.4; 162.12; ?166.18; 167.34 (echoes Vico, 638); 193.26; ?202.18; 211.20; ?310.26; 315.10; 317.32 (see Howth); ?319.23,30; 335.12–13; 338.7; ?+364.6—with Post (q.v.); 371.9 (bis), .25; 372.23; 378.32; ?379.7 (for “hesitency”—see Pigott); ?445.32; 497.26; 518.16; 523.27; 525.19; ?536.15; 566.1; 580.36; ?595.1.

Hotchkiss—machine gun. 523.14.

Hotten, John Camden—maker of *The Slang Dictionary*, 1859. Mr Atherton says it contains the story of “Who Struck Buckley” (q.v.). 117.30.

Houdini, Harry (1874–1926)—American magician who escaped from locked places. 127.11.

Hound—Joyce went in fear of dogs (see also Wolves) maybe because “The Irish

always set hounds to catch their great men." Joyce nowhere quotes this tag, but it is a persistent dramatic accreting image: to quarreling politicians, Parnell (q.v.) says, "Down, ye dogs! Lie down, ye curs!" ("Ivy Day", *Dubliners*, 167); When Parnell is down, "the priests and the priests' pawns" broke his heart and "hounded him into his grave," "low-lived dogs! And they look it!" (*Portrait*, 34). Prime among priests' pawns was Tim Healy (q.v.)—*Dubliners* called him Healy the Hound—who is named in the title of Joyce's lost poem "Et Tu Healy."

In *Ulysses* (339) the Citizen (q.v.) sets "the bloody mongrel" Garryowen (q.v.) on Bloom (q.v.) "to tear him limb from limb"; and on the beach at Sandycove (*Ulysses*, 45–47) Stephen Dedalus (q.v.) is menaced by a gypsy's dog (see Budgen, 52–54) who does not attack, maybe because Stephen is not yet a great man. The dog is, however, a warning of Private Henry Carr's (q.v.) wanton attack (*Ulysses*, 572ff). In FW (73.19) Healy and Carr come together and "Et Tu Healy" becomes "Et Cur Heli."

In the spring of 1927 (*Letters*, I, 255–56), "Mr Joyce, author of 'Perce Oreille' and other lyrics was savagely attacked by a mongrel on the beach at Scheveningen . . . I never got such a fright in my life, says poor blind Joyce. My glasses got broken and the dog's master and mistress had a full quarter of an hour's work to beat the animal off. His master repeatedly got him down and hit his head but the animal, pretending to give in, slunk around and made for me again." This replay of Sandycove, the menace of the gypsy dog fulfilled, followed close on the heels of Wyndham's Lewis' (q.v.) attack in *Blast* (reprinted in *Time and Western Man*) on Joyce and his works. Retaliating, Joyce joins Lewis to the vicious companions of the dog, to the dog-headed ape, Thoth (q.v.), played by Shaun-Jaun (q.v.) in FW III, i,ii, who goes off to America "like a wind hound loose" (471.21–22). See Hermes, Wind. 37.10; 97.10,17; 132.16; 181.22; 244.21 (see Isengrim); 471.21; 480.4,19; 500.13.

House—see Inn.

House, Colonel Edward M. (1853–1938)—adviser to President Wilson. 600.17.

***House**, son of Clod—see HCE. 70.34.

Houyhnhnms—Swift's (q.v.) well-bred horses; see Yahoos, Gulliver, Jerry Godolphin. 15.13–14; +173.22–23—with Humphrey (see HCE); ?416.2; 490.13; 623.24 (see Old Boy).

Hoved—see Howth.

***Howard**, 23.28; 184.7–8; 373.33; 527.3 (?Harrods); 564.23.

Howarden—Hawarden, Gladstone's (q.v.) country place. 242.33.

Howe—Lord Mayor (q.v.) of Dublin (q.v.). 553.23.

***Howells**, 205.4; +260.5—with Howth (q.v.).

***Howitts**—maybe William and Mary Howitt, authors of *The Book of the Seasons*, 1831, a work dealing with spiritualism and priestcraft. Their son Alfred explored Australia; the Howitt mountains, Mr Hart says, are named for him. +15.24—with Howth (q.v.).

Howth—the name is derived, Joyce says (*Letters*, I, 247), from *hoved*, Danish "head" (see White Head) and is pronounced "hoath." Howth is a rocky hill nine miles north of Dublin and forms the northern horn of Dublin Bay. Old geographers called it a mountain (q.v.) and an island, but the isthmus of Sutton joins it to the mainland (see Bailey, Edar).

It is on Howth that Bloom and Molly (q.q.v.) mated. It is to Howth again that Anna Livia (q.v.) urges HCE at the end of FW, 619–28. The question asked at the end of *Ulysses* remains unanswered. The woman will—will he?

Howth Castle and Environs was (is?) the domain of the St Lawrence (q.v.) family (see also Grace O'Malley, Van Hooter), and on the health of the Tristram Tree (q.v.) hangs the luck of the family. I do not know if The Giant's Howe (where HCE sleeps, interred in the landscape) is on Howth, or is Howth. Perhaps Cropper's (q.v.) pamphlet or Joyce's source for Howth (whatever it is) can explain. A "howe," OED says, is both a natural hill and a man-made tumulus or barrow. Like the Liffey (q.v.), Howth is part place, part "living" presence, and was so, even in *Ulysses*, 372: "Howth settled for slumber tired of long days, of yummy rhododendrons (he was old) and felt gladly the night breeze lift, ruffle his fell of ferns. He lay but opened a red eye unsleeping, deep and slowly breathing, slumberous but

- awake." +3.3—with HCE (q.v.); +4.5-6 (see *Whoyteboyce*), 11, 36; 6.8 (bis), 27; +7.28 (see *Edar*), 30 (see *W. H.*); ?9.22; 10.27; +15.24—(see *Howitts*); 18.12 (see *Howe*), 14; 21.10 (see *van Hoother*, *passim* 21-23); 26.23; 30.11; ?36.26; 42.18; 53.12 (*how on the owith*); 73.31; 76.14; 77.21; 81.12,16-17; 106.33 (see *Van Hoother*); 116.15; 126.15; 129.24; 130.33; 131.7; +160.6—?with *Hawthorne* (q.v.); 167.36; 175.15; 197.2,3; 223.29; 242.5; ?253.32; +257.34-35 (see *W. H.*); +260.5—with *Howells*, *W. H.* (q.q.v.); 261.4; 276.26; 287.9; 310.6, +.17—with *Yahoos* (q.v.); and *League of Youth*); 312.20 (see *St Lawrence*); ?313.5; +315.20 (see *Here Comes Everybody*); +317.32—with *Hosty* (q.v.); 324.20; 326.13; 333.26; 340.6; 346.31; 350.19; 357.32; 359.25; 365.13; 370.8; ?+376.15—with *Hoover* (q.v.); 383.15; 385.33; ?389.20; 394.28-29 (see *Van Hoother*); +414.4 (see *Van Hoother*); ?425.2; 433.2,12; +448.2—with *Hoyte* (q.v.), 18; ?451.16; +452.11—with *Chapelizod* (q.v.); 455.14; ?464.27; 468.30; 497.7; 514.23; 517.31; 525.24; ?527.17; +535.22—with *White Head* (q.v.), 23,26, +.27—with *White Head*, *Oscar Wilde* (q.q.v.); see also *Whoyteboyce*, *W. H.*); 536.4; 538.16,34-35 (see *White Head*); 553.23; ?567.2; ?584.23; +586.18—with *Othello* (q.v.); 588.16; 595.3; 607.27; 617.4 (*thoose*); 619.12,25; 620.12; 623.9 (see *White Head*), 10; 624.26.
- Howth** (q.v.), earl of—see *Van Hoother*.
- Hoyte**—Lord Mayor (q.v.) of *Dublin* (q.v.). +4.4 (see *Whoyteboyce*), 36; +342.22-23 (see *White Head*, *Whoyteboyce*); 536.14.
- ***Hubba**, 477.10.
- Hubbard**, Mother—nursery rhyme character. +388.29—with *Hibbert* (q.v.).
- Hubert**, St—patron of the chase. (On whose holy bones did *Harold II* swear *England away* to *William I*, q.v.?) +6.1—with *Butt* (q.v.); +23.32—with *Butt* (q.v.); 31.25; 376.6.
- Huddleston**, *Sisley* (1883-1952)—English journalist who was persuaded by *Ford Madox Ford* (q.v.) to search *FW II*, iv, for obscenities. ?+203.7—with *Ford* (q.v.); +224.6—with *Ford* (q.v.); 481.28; ?+570, 32,33,34—with *Ford* (q.v.).
- ***Huddy**—HCE (q.v.)? Maybe the *Huddy* family in the *Joyce* country, notoriously murdered in *Land League* days. 257.8,18.
- Hudibras**—title, character in a poem by *Samuel Butler* (q.v.), satirizing the Puritans, their dislike of bear-baiting (see *Bear*), etc. Forty lines are spent on the beard of *Hudibras*. +357.7—with *Brassey* (q.v.); 373.29.
- Hudson**—American river, named for a Dutch explorer. A brand of English soap. 212.24.
- Hue**, *Hues*—see *Seven*, *Hugh*, *Hughes*.
- Huey**, *Myramy*—personification of the rainbow (q.v.). See also *Seven*, *Hue*, *Mary*? 63.12,13.
- ***Huffsnuff**—from context, *Mark Lyons* (q.v.). 124.35.
- ***Huggins**—old shortening of *Hugh* (q.v.) 376.23.
- ***Hugh**, *Hughes*, *Hue*—see *Seven*, *W. H. Boylan*, *Harry Hughes*? +6.7—with *Hubert* (q.v.); see also *Isaac Butt*); +11.12—?with *Homer* (q.v.), .35 (you . . . you. *Hou! Hou!*); 34.2; ?+42.4—with *Hewitt* (q.v.); 52.26; 68.20 (*behaveyou* . . . *huecry*); 84.15; 91.27; 102.27; 103.5; 106.2; +118.20—with *Hewitt* (q.v.); 147.19,34; 167.10; 182.8; +197.8—with *Capet*, *HCE* (q.q.v.); 215.17; 223.13, +.30—with *Matthew* (q.v.); 227.25 (bis); 233.5; +234.26-27—with *Finn MacCool*, *W. H.* (q.q.v.); 240.3,6; 256.10; +257.34-35 (*passim*)—with *W. H.* (q.v.); 259.9 (*hu*); 273.13; 291.4; +325.32—with *Matthew* (q.v.); +330.5—with *Matthew*, *Father Mathew* (q.q.v.); +336.12-13 (*dapplehued*)—with *W. H.* (q.v.); 339.26-28 (*alloyou* . . . *yew-leaved*); ?+342.22-23—with *Finn* (q.v.); see *White Head*); +350.10—with *Oscar Wilde* (q.v.); see also *Great White Caterpillar*), 29; ?+357.7—with *Hudibras*, *Brassey* (q.q.v.); +368.29—with *Willy the Weeper* (q.v.); 371.36; 414.8 (*hue* = obs. "apparition"); 454.4, +11—with *Woolley* (q.v.), +15,19—with *Harry Hughes* (q.v.); ?474.11,12,15; +480.18—with *Bill Bailey* (q.v.); see also *Bill*, *Bailey*); 493.17; ?518.10; 520.24,25,28,30; +521.4—with *Essex* (q.v.); 535.20,24; 541.14; ?+549.25—with *Mayhew* (q.v.); 571.32; 576.9; ?588.20; 589.9-10; 598.34; 602.4; 604.20; 609.20; 611.6,13,36; 621.24-25; 622.33.
- Hughes**, *Harry*—see *Ulysses* (674-76). In the *Jew's* garden, he lost two balls and his little head. It is this song with which *Stephen Dedalus* (q.v.) responds to *Bloom's* (q.v.) desire to adopt him. I cannot see how the song can mean any-

- thing but a refusal to be adopted, to be another such sacrifice to Bloom's women as Hugh "Blazes" Boylan (q.v.). +454.15-16—with Willie Hughes (q.v.; see also Woolley).
- Hughes**, Father Matt—see Hughes, Father Mathew. 330.5.
- Hughes**, Willie—see W. H.
- Huginn** and Munin—mind and memory. Odin's (q.v.) raven messengers in the Eddas. 327.36; 376.18,23.
- Hugo**, Victor (1802-85)—French writer. +211.18—with Hugonot (q.v.); ?291.4.
- Hugonot**, Victor—sold ties on a Dublin quay. In FW "huguenot" etc. also sometimes refers to Meyerbeer's (q.v.) opera. +211.18—with Victor Hugo (q.v.).
- Hullespond**, Huppy—see Leander. 328.19.
- ***Hulme**—T. E.? +310.24—with Wild Man from Borneo (q.v.); 378.4; 594.13.
- Humber**—legendary king of the fabled Huns who invaded Britain in 1000 B.C. He was defeated by Lochrine and his body was cast in the river Abus, henceforth called the Humber. See Humphrey. 72.12; 198.29; ?265.26 (bis); ?525.25.
- Humboldt**, Friedrich Heinrich Alexander, Baron von (1769-1859)—German naturalist, author of *Kosmos*. 588.33.
- Hume**, David (1711-76)—English philosopher, historian, political economist. See Surgeon Hume (q.v.), whom I cannot distinguish from him. 97.24; 261.5; 450.13; 606.16.
- Hume**, Surgeon—18th-century, house-building Dublin doctor. See David Hume. ?43.1; 80.18; 443.19; 481.21.
- ***Humme** the Cheapner, Esc—HCE (q.v.) 29.18.
- Hummel**, Daniel (b.1895)—friend of Budgen's and Joyce's (q.q.v.). 566.29.
- Humpheres** Cheops Exarchas—HCE (q.v.). See also Humphrey, Cheops. An "exarch" was a Byzantine viceroy, also an officer in the Eastern church. 62.21.
- Humphrey**—see HCE.
- Humphrey**, Good Duke—HCE (q.v.). Humphrey, Duke of Gloucester (1341-1447), was called "good" because he patronized letters, and he is a character in Shakespeare's Henry (q.q.v.) plays. "To dine with Duke Humphrey" means to go without dinner. 32.15; +197.3—with Duke of Wellington, Deucalion (q.q.v.); +371.36—with Wellington, Whittington (q.q.v.; see also Mark Lyons); 405.17-18; +441.7—with Jukes (q.v.).
- Humphreys**, Henry—Mr Atherton says, author of *The Justice of the Peace in Ireland* (4th ed., 1877). See Humphrey. 134.34; 275.n. 4.
- Humpty** Dumpty—nursery-rhyme character, an egg. Like Tim Finnegan (q.v.), he had a great fall from a wall (q.v.). All the king's men (q.v.) cannot put Humpty together again. However incapable of being reconstructed, the fallen cosmic egg spills riches which are the phenomenal world, known as the Dump or "dumplan" of Dublin (72.29, 215.14, 625.27, etc.)—see Great Cackler, Biddy Doran, Kate. Humphrey Chimpden Earwicker (see HCE), who has a hump on his back, is pretty well indistinguishable from Humpty. See Gobbo, Pukkelsen, Lord.
- Humpty Dumpty is also a character in *Alice (q.v.) Through the Looking Glass*. He lectures on "portmanteau words," or, as FW has it, "portemanteau priamed (q.v.) full potatowards" (240-41). See also John Shakespeare. +3.20-21—with Howth (q.v.; which is a hump in the landscape); 12.12; 17.4; 44 (in music); 45.1,6; +97.26—?with Adam (q.v.); +106.20—with Lump, Tom (q.q.v.); 129.18; 184.14; 219.15; 230.5,7; 242.22; 314.7,9 (in a 100 letter word), 16; 317.24; 319.36; 351.21 352.15,20; 363.24; 372.19; +373.6—with Koot Hoomi (q.v.), 374.34; 375.5-6; 376.10; 386.8; 415.14-15; 455.24; 496.6-7; 550.36; 567.12; 589.17; 606.34; 619.1, 8-9; 624.13; 628.11 (thus Humpty is on the first and last page of FW).
- Hundred Battles**—see Conn.
- ***Hungaria**, Margrate von—see Maggies? 460.26.
- ***Hung** Chung Egglyfella—see HCE, Humpty. 374.34.
- ***Hunkalus** Childared Easterheld—see HCE, Childers. See also St Patrick (q.v.), who held Easter rites in defiance of King Leary's (q.v.) commands. 480.20.
- Hunker**, Mr—see Hunter.
- Hunks**, Old—baited, blind bear (q.v.), contemporary of Shakespeare's (q.v.). See Sackerson. 94.10; ?127.19; ?333.22; 373.17; +480.20—with HCE (q.v.).
- Hunter**, Alfred H.—Joyce's first Dublin model for Ulysses (q.v.). See Bloom, Chance. The word "hunter" occurs more often in FW than I have dared to list it (see *Concordance*). 65.17; 132.17.
- ***Hunter**, Paco—compare this VPH with 99.13, 284.n. 4. 286.left margin.

- Huntley** and Palmer—English brand of cookies. 263.n.1.
- Huon** of Bordeaux—hero of a 13th-century French *chanson de geste*. 202.23.
- ***Hurriah**—book by Emily Lawless (q.v.). 416.1.
- Hurtreford**—see Rutherford.
- Hushaby**, Hector and Hermione—in Shaw's (q.v.) *Heartbreak House*. See Ellie Dunn. 211.35.
- Huss**, John (1369–1415)—Bohemian reformer. 267.5; 589.33.
- Huster**—see Stella. 184.22.
- ***Hutchinson**, 543.11–12.
- Huxley**, Thomas Henry (1825–95)—English philosophical writer. 253.4.
- Hwang** Chang evelyttime—HCE (q.v.). A note in Buffalo Workbook #4 says that Hwang Chang is the Imperial City. 130.35.
- ***Hwemwednoget**—according to Mrs Christiani, it is Danish for "who knows something." 243.3.
- Hyacinth**—youth beloved of Zeus and Apollo (q.q.v.), slain by Zeus, changed into a flower by Apollo. See O'Connell, O'Flaherty. *Hyacinth Halvey* is a play of Lady Gregory's (q.v.). 86.15; 87.12,32;
- 92.16; 118.28, 29; 281.14; 335.6; 563.16; 603.28.
- Hyam** Hyam—brand of men's trousers, mentioned in *Ulysses*. 455.23 (plus "I am that I am"—an utterance of God, Shakespeare, q.q.v.).
- Hyde**, Mr—see Jekyll.
- Hyde**, Douglas (1860–1949)—Irish scholar, writer, politician. I do not see that he fits into the Jekyll and Hyde (q.v.) context, but he ought to be in FW. His *Literary History of Ireland* contains matter pertinent to *Ulysses* and FW.
- Hydra**—many-headed monster, killed by Hercules (q.v.). 36.7.
- ***Hyland**—some Dubliner. In a letter (August 1, 1901), Yeats (q.v.) says, "I am more surprised at Hyland's stupidity than his fear." 73.2.
- Hymen**—in classical myth, the god of marriage. 446.4.
- ***Hynes**-Joynes—maybe Joe Hynes of "Ivy Day" and *Ulysses*. 370.21–22.
- Hyrchan** and Aristobulus—warring brothers. John Hyrcanus II was high priest of the Jews (78–40 B.C.). Aristobulus was always trying to unseat him. 219.14.

I

- Iago**—a Spanish form of James (q.v.). Pilgrims to the Spanish shrine of St James of Compostella (patron of lepers) wore cockleshells in their hats. 41.2 quotes a song of Shakespeare's (q.v.), and I guess the "cocklehat" to be the cuckold's hat or head which (as Mr Knuth observes) is shared by Stephen Dedalus, Bloom, and Shakespeare (q.q.v.), who look into a mirror and cry "Iagogo!" (*Ulysses*, 553).
- In FW, Shakespeare's Ancient Iago sometimes shares the malignant traducing of the Four (q.v.), who are ancient men who lie to a husband—Mark of Cornwall (q.v.)—about his wife. 19.33; 41.2; 270.17; 281.21; +343.23—with Ondt (q.v.); 357.8; 498.34 (bis); 514.36; 564.29; 614.36; 624.1 ("Ancient of Days" plus Jules Verne).
- ***I Am**—see Mishe Mishe, Hyam.
- ***Iar**-Spain—"distant" Spain, Mr O Hehir says. 50.20.
- Ibdullin** or Abdullin—Mohammed's (q.v.) father. See Himana. 309.13.
- Ibn** Sen—see Avicenna. +488.7,15—with Ibsen (q.v.).
- ***Ibrahim**, Alibey—see Abraham. 346.5.
- Ibsen**, Henrik (1828–1906)—Norwegian poet and playwright. Bjorn Tysdahl's *Joyce and Ibsen* (1968) lists many Ibsen references found in FW. I don't think Mr Tysdahl or I have seen a hundredth part of Joyce's debt to Ibsen or even defined the precise nature of that debt. See Brand, Nora, Hedda Gabler, Borkman, Eyolf, Peer Gynt, Rosmer, etc. Especially see Masterbuilder. See also Studiosus, Grimstad, Borne. ?16.29 (bis); 34.5, 10 (see Gibsen); 68.33; 141.24; 170.26 (see Gibsen); 252.16;

- 378.25; ?471.30 (see *Borne*); +488.7—with Ibn Sen (q.v.); +494.19—with Dean, Snake (q.q.v.); 497.28 (see *Lonely One*); 523.34; +535.19—with Peter Ibsen (q.v.).
- Ibsen, Peter**—forefather of Henrik Ibsen (q.v.); see *Scribbledehobble*, 103). +535.19—with Henrik Ibsen, Sts Peter and Paul (q.q.v.).
- Icarus**—son of Daedalus (q.v.), a role of Stephen's in *Portrait of the Artist*. See *Perdix*. ?+167.23–24—with Cassius (q.v.); ?+319.29—with Carr (q.v.).
- Ichabod** (“inglorious”)—so named (1 Samuel, 4) because “The glory has departed from Israel.” 116.32.
- Ida** or *Ida Ida*—see *Hahn-Hahn*. “Ida” is also a short sketch composed by Gertrude Stein in 1937. Ida is a girl of dual personality who has a twin, *Ida-Ida*.
- Idlers**, Academy of—*Vico* (q.v.) belonged to it. 13.39; 287.18; 546.11; 588.15.
- Idol**—in Bacon's (q.v.) *Novum Organum*, Idols are the fallacies or errors to which the human mind is peculiarly prone. HCE's (q.v.) daughter, *Issy* (q.v.), is a most erroneous girl. 325.25; 395.2; 455.3; 527.24.
- ***Iggri**, 193.17.
- Ignatius**, St—see *Loyola*.
- Igor**—early Russian king. Oleg's (q.v.) successor. Another Igor is hero of *Lay of Igor*, oldest Russian epic. +353.19—with *Ivar* (q.v.).
- Igraine**—mother of King Arthur (q.v.). 19.23.
- ***Ilma**—Mr Thompson says, Russian “elm”; Mr Bates says, Finnish “air, weather.” 621.9.
- Ilmarinen**—sky god of the Ostiaks and Voguls, later hero of the *Kalevala*. +162.16 (*Vogul Marina*)—with *Marina*, *Ahriman* (q.q.v.); +163.1 (*mouthful to arinam*)—with *Marina*, *Ahriman* (q.q.v.).
- ***Immaculatus**, 191.13.
- Imogen**—heroine of *Cymbeline* (q.v.). See also *Posthumus*, *Fidelio*. +6.26—with *Fidelio* (q.v.); ?68.7; 251.17; 300.left margin; 331.30; 337.16,20; 443.2; ?449.3–4; 547.35; 563.4; ?565.29.
- Inghen Ruadh** or *Red Maiden* (see *Betsy Ross*)—among the Norse invaders of Ireland was “a woman warrior of whom terrible stories are told.” +95.20—with *Betsy Ross* (q.v.).
- Indian boy**—cause of contention between *Oberon* and *Titania* (q.q.v.). 403.13.
- Indra**—Hindu god of the clear sky, greatest of Vedic gods, lord of thunder and the elements. 60.21; 223.7; 573.1.
- Inexagoras**—see *Anaxagoras*. 155.32–33.
- ***Infanta**—*Issy* (q.v.). Reference may be to some particular *Infanta Isabella* (q.v.)—see also *Gunning*. In *Ulysses* (636, 579) the king of Spain's daughter is a song and, seemingly, a name for Ireland, which *Bloom* (q.v.) misunderstands as a reference to Mrs O'Shea (q.v.). 24.24; 97.35; 166.18,22,23 (may be *Wyndham Lewis* on *Gertrude Stein*, as a pretend child); ?184.34; 211.22; ?538.30; 556.1; ?565.28; 566.23.
- ***Inge**, *Payne*—*Dean Inge*? 361.11; 370.3.
- ***Inglesante**, *Penelope*—Mr *Wilder* suggests, *Penelope* (q.v.), who sits home in an inglenook. 212.10.
- Inglis**, *William*—Mr *Mink* quotes *Fitzpatrick* (q.v.) on “riding the franchises in 1488: “. . . southward till them come to *William English* is (his) hous . . .” Maybe also one of the English kings *Williams* or *Shakespeare* (q.q.v.). 543.18.
- Ingoldsby**, *Thomas*—name under which *Barham* (q.v.) wrote *The Ingoldsby Legends*. 156.3.
- Ingram**, *John Kells* (1823–1907)—Irish poet, author of “The Memory of the Dead,” which begins: “Who fears to speak of '98?/Who blushes at the name?” 93.29 (*Sean Kelly's* anagram).
- ***Ingram**, *Rex*—maybe the American actor who played “de Lawd” in *Green Pastures* (d.1969). *TLS*, Sept. 28, 1968, reviews a book about horror movies which mentions “*Rex Ingram's* version of *Maugham's The Magician* . . . is represented by an alluring still.” 568.35.
- ***Inn** or *House*—*P. W. Joyce* derives “shanty” from Irish *sean* (old) + *tigh* (house). The following notes (imperfectly read by me) are in *Joyce's* unpublished workbooks at Buffalo:
- | | | |
|------------|--------------------------|-------------------------------------|
| B.5, n.p. | <input type="checkbox"/> | temperance hotel |
| B.8, n.p. | <input type="checkbox"/> | workhouse |
| | | poorhouse |
| | | ... |
| | <input type="checkbox"/> | Old House |
| B.9, n.p. | <input type="checkbox"/> | lunatic asylum |
| B.13, n.p. | <input type="checkbox"/> | club |
| B.18, n.p. | | Theatre is <input type="checkbox"/> |
| B.36, n.p. | <input type="checkbox"/> | the Norwegian side of the house |

- B.38, p.78 □ The name for their house competition □

In 1924 (*Letters* I, 213), Joyce wrote Miss Weaver: "□ stands for the title, but I do not wish to say it yet till the book has written more of itself." See FW 299.n. 4; see also Doodles, Signs.

In 1927 (*Letters*, I, 251), Joyce wrote Miss Weaver: "I am making an engine with only one wheel. . . . The wheel is a perfect square." In response (seeming response), Miss Weaver then guessed that the title of "Work in Progress" had to do with the word or meaning of "square," some square thing with a circle inside it, something like *Ulysses*, 722, perhaps: "Going to a dark bed there was a square round Sinbad (q.v.) the Sailor . . ."

Joyce, however, said no (*Letters*, I, 252), the title was "commonplace as can be. It is not Kitty O'Shea [q.v.] as some wit suggested, though it is two words . . . My remarks about the engine were not meant as a hint at the title." (Miss Weaver's guess—one squared—is at FW 139.36: "Wohn Squarr Roomyeck.")

David Hayman's *A First-Draft Version of FW* shows that, at FW 139.29, Joyce in his manuscript placed □. The best sense I can make of question #3 and its answer is this: Shaun, who answers, misunderstands the question, wrongly takes it to be, "What is the true motto of a certain unnamed (but hinted at) inn?" Shaun guesses the inn's name is "Dublin City"; and Shaun answers the question with the motto of the city of Dublin: "Obedientia Civium Urbis Felicitas."

The question, "What is the true title of 'Work in Progress'?" would be properly answered, "*Finnegans Wake*." If the sign □ stands for *Finnegans Wake*, then HCE's inn is called "Finnegans Wake." If the right answer to #3 is *Finnegans Wake* (the book title) AND "Finnegans Wake" (inn or house), then the hints for the right answer are not given in #3, but at the end of #1, FW 139.8-13; and Dublin City's motto is better connected with #4, 140.8ff than with #3.

All very baffling, I must say.

Innkeeper—see HCE, Inn.

Innocent—thirteen popes, one antipope. 13.29 (Innocent II, who opposed Anac-

letus, q.v., the antipope, in 1132, q.v.); 152.2; 235.10; 391.11; 483.21.

Insull, Samuel (1859-1936)—American promoter of utilities, had a great fall. 510.25.

Io—Zeus loved her, Hera (q.q.v.) turned her into a cow. In Greek *io* is an expression of joy or triumph. Greek *io* is said to have been the origin of the exclamation mark (!), which is very commonly used in FW. Lucia (q.v.) called Joyce "Exclaimer"! 305.right margin; ?306.9; 416.18; 551.35; 583.10; 584.34; 585.4.5.

Iosa—Jesus (q.v.) in Gaelic. The second reference is to the staff Jesus gave St Patrick (q.v.). +408.6—with Iosal (q.v.); 562.25.

Iosal—In Ossian's (q.v.) poem, "The Fiona," Iosal is so heavy it takes 100 men to lift him. +408.6—with Iosa (q.v.).

***Ipanzussch**—see Averroes. 488.7.

***Ipostilla**, Mona Vera Toutou—Stuart Gilbert suggested "the one, true Catholic and Apostolic Church." See Mona. 449.10-11 (see Lady of Lyons).

Ireland, Mr—as a true-born Irishman, HCE (q.v.) is a foreigner, a pretend Ireland like William Henry Ireland (1777-1835), the pretend Shakespeare (q.v.), author of *Vortigern and Rowena* and *Henry II* (q.q.v.). 608.14.

Irelly, Parasol—see Persse O'Reilly.

Iremonger—English cricketer. 584.5.

Irenaeus, St—2d-century bishop of Lyons (see Polycarp). 254.10.

Irene—FW plays often on Ireland (Spenser, q.v., personified her as Irena) as at once given to ire (anger) and irene (peace).

***Ireton**—maybe Henry Ireton (1611-51), Cromwell's (q.v.) general. 445.26; 480.8.

Iris—female personification of the rainbow (see Seven). See Charmian? The references are sad and horrible, for they glance at the state of Joyce's eyes. +30.1—see Iris Tree; 68.19; 186.28; 238.32; 285.27; 318.34; 354.25; 489.31; +493.28 (bis)—with Isis and Osiris (q.v.); 494.2; 528.23; 611.17; 612.20.

Iron Mask, Man in the—Louis XIV's mysterious political prisoner. Malay *oran* is "man." 390.10.

Irons, Ezekiel ("God strengthen you")—villainous parish clerk in LeFanu's (q.v.) *The House by the Churchyard*. Here also one of the Four (q.v.), probably Johnny MacDougal (q.v.), who is the Iron Age. 27.23.

- Irving**, Edward (1793–1834)—Scottish minister, founded the Irvingites. Henry Irving, the actor, may also be intended. 491.7.
- Isa**—the Hindu Ceres (see Demeter). +226.4—with Issy, Isa Bowman (q.q.v.).
- Isaac** (“laughter”)—only son of Abraham and Sarah (q.v.). He married Rebecca (q.v.), begot Jacob and Esau (q.v.). The references here are mostly to Isaac as blind old laughter, a sort of Lear (q.v.), tricked by his kinfolk; but Isaac was also Sarah’s laughter and the sacrifice Abraham did not have to make good on. +3.11—with Isaac Butt (q.v.; see *Letters*, I, 248); 11.33,35; 58.4; 76.28—with Walton (q.v.); 104.10,11; 106.28; +201.30—with Olaf (q.v.); 253.36; +254.13—with I. Butt (q.v.); +293.17—with Newton (q.v.), 31.n. 2 (see Sarah); ?294.8,9—with Olaf (q.v.); 307.left margin; ?312.3; ?408.26 (see Egari); 416.6; ?+421.4—with I. Butt (q.v.); 423.10 (ter); 424.3; +468.21—with Nike, Mike; +483.20,25,35—with Mick, Nick, Nike (q.q.v.); ?555.23,24; ?621.19 (see Isaacsens’).
- *Isaacsens’**—Isaac’s (q.v.) sons, Jacob and Esau (q.v.). 621.19.
- Isabeau**, La Belle—child prophet of the Camisards. See Issy. Isolde la Belle (see Isolde of Ireland) and Elizabeth “La Belle” Hamilton (q.v.) may be included. 146.17.
- Isabel**, Isabelle—interchangeable with Issy, Isolde, Elizabeth (q.q.v.). See also Belle.
- Isabella**—heroine of *Measure for Measure*. See Claudio, Mariana. 257.1; 556.5.
- Isabella** la Catolica—Queen of Castile, married Ferdinand of Aragon, patronized Columbus (q.v.), put the Jews out of Spain in order to demonstrate her Christianity. +349.22—with Issy, Delia Bacon (q.q.v.).
- Isaiah**—Old Testament book, prophet. 269.31.
- Isengrim**—wolf (see Wolves) in the Reynard (q.v.) cycle. +244.21—with Isa (q.v.); +448.24—with Isa, Grimm (q.q.v.).
- Ish**—see Eve, Issy, Mishe. When Eve was born, Adam called her “Ishah” because she was taken from the side of man (*ish*). 140.27; 199.13; ?207.24; 238.4; 527.29.
- Ishmael** (“who God hears”)—son of Abraham and Hagar (q.q.v.), cast off by Abraham. +258.13,16,17—with Israel (q.v.).
- Ishtar**—Babylonian fertility goddess, the planet Venus (q.v.). See Esther, Astarte, Issy, Tammuz. +69.14—with Stella and Vanessa (q.v.); +295.1–2—with Stella and Vanessa (q.v.).
- Isis** and Osiris—chief deities of Egypt, brother and sister, husband and wife; see Horus. Isis ties to Issy (q.v.), and Isis-Issy weeping for the dead ties to Biddu O’Brien (q.v.) weeping at Finnegan’s wake: “Tim, mavourneen, why did you die?” +26.17—with Issy, Chapelizod (q.q.v.); 105.29 (Oldsire); 135.22 (O sorrow); 214.31; 231.27 (eser-cizism; in *The Golden Ass*, Isis releases from disguise); 278.left margin (bis); 350.26; 470.15–20 (“O Isis and Osiris,” from *The Magic Flute*, q.v.); 479.33 (see Henuu); 486.14,24 (see Tuttu, Hermes); 491.13; +493.28,31—with Iris (q.v.); 566.29; 601.5; 620.32.
- Ismene**—daughter of Oedipus, sister of Antigone. 54.16.
- Isolde** of Brittany (also called Isolde of the White Hands because she sewed)—daughter of Hoel (q.v.), wife of Tristan (q.v.) and coldly treated by him, for Bédier (q.v.) says that Tristan, like Patrick (q.v.), spent his wedding night in chastity and prayer. Like her rival, Isolde of Ireland (q.v.), Isolde of Brittany is a terrible liar. In her anger at Tristan, she reports black sails for white, and thereby kills her husband.
- In FW the two Isoldees are roles assumed by parts of Issy’s (q.v.) split personality; see Christine Beauchamp, Rachel and Leah, Red and White, Two. I have not made out what girl speaks on which occasion in FW. Sometimes I think Isolde of Brittany is but a mirror image (see Alice), frail, imagined. Sometimes I think she is the white light (containing all colors) from which Isolde of Ireland (red or red-haired) has rebelled. See also Seven.
- The following include all “Blanche” (q.v.) references in the *Concordance*, but I am not always sure they belong to Isolde. 66.28–29; 145.1 (compare “rosy hands,” 143–44; it was Isolde of Ireland who was put among lepers); ?164.28; ?184.19; ?210.24; 248.13; 279.n. 1, line 30; 333.21,22; 370.6; 485.12 (see York); 494.21; 527.21; ?537.24; 571.15; ?614.4.
- Isolde** (or Iseult) of Ireland, also called

Isolde la Belle (see Belle, Elizabeth Hamilton) or Isolde the Fair (see Fair Girl) because of her beautiful golden hair, which Joyce makes red-gold (see Livia Schmitz)—Irish princess for whom Chapelizod (q.v.) is named, daughter of Anguish (q.v.), wife of Mark of Cornwall (q.v.), aunt (q.v.) and mistress of Tristan (q.v.), rival of Isolde of Brittany (q.v.). In FW she is Issy (q.v.).

Bédier (q.v.) does little to characterize Isolde save to demonstrate over and over that her leading characteristic is an upright sincerity, a conviction of innocence when she is guilty as all get-out. Bédier says she and Tristan were innocent because they drank the love philter and were victims of magic. Joyce is pretty funny about his Issy's eternal protestations of faith when she is most faithless, but how blame a "vivid girl, deaf with love [see Mildew Lisa] . . . one of romance's fadeless wonderwomen [see Wonder] . . . nothing under her hat but red hair and solid ivory [see Red and White] . . . and a firstclass pair of bedroom eyes, of most unhomy blue, (how weak we are, one and all!) [395.28–396.12]." And if charm and idiocy fail (how could they?), Issy always falls back on the excuse of Miss Beauchamp (q.v.): *she* didn't do it, some other part of her split personality did.

I have Isolde of Ireland listed under Issy, but a lot of fine, discriminating work could probably separate her, and there is no saying that Isolde of Brittany is distinct from Issy. See Alice, Lucia Joyce, Auburn. See also Miss Bidy O'Brien, who comes to Tim Finnegan's bier and weeps, as Isolde of Ireland comes to Tristan's.

Israel ("contender with God")—name given Jacob (q.v.) after he wrestled with the angel (Genesis, 32: 28). The name is not much used for Jacob-Shem (q.v.) in FW because Shem is a son and in FW it is the father and Masterbuilder (q.v.) who contends with God. Note 258.13, where Ishmael (q.v.) unites with Israel in the *Shema*. +27.1—with Disraeli (q.v.); +241.27—with Elizabeth, Issy (q.q.v.); +258.7—with Azrael (q.v.), .13—with Ishmael (q.v.); 331.19; 464.18.

Israfil—Mohammedan angel of music who will sound the trumpet on the Day of Judgment. 49.23.

***Issossianusheen**—Issy, Sosie, Anne, Anu, Ossian, O'Shea (q.q.v.)? Joyce is playing with vowels. 267.19.

Issy, Izzy, Isabel, Isolde (q.q.v.), Iss (dialectical "yes"), Is, Iz, etc.—daughter of HCE and Anna Livia (q.q.v.), though at times her father is under the strong impression that he alone gave birth to her—e.g., 366.13–16—like Zeus or Adam (q.q.v.) or the Artist. Issy is her mother's past and future, her father's reconciling babe (see Elizabeth Hall, Lump, Milly Bloom), and the desired object of her warring brothers Shem and Shaun (q.v.). FW's ingenue lead, Issy is a triumph of feminine imbecility and sexual attraction—catty, inconsequent, affected, blithe, and treacherous—Gerty MacDowell (reincarnation of a Greek princess) playing at being an Irish princess and every young temptress everywhere. Also like Gerty (who had one leg shorter than the other), Issy has her flaw—she is mad, is a personality split into two (q.v.) temptresses, or seven (q.v.) rainbow girls, or twenty-nine (q.v.) leap-year girls (see also Sally, Miss Beauchamp, Lucia Joyce, Alice, Nuvoletta). In sum, Issy is diversity—"myriads of drifting minds"—and her mother is unity, but shares the syllable "belle" (q.v.) with her daughter: Isabel, Anna Livia Plurabelle. See Pia and Pura.

Every "is" indicates Issy and it is out of question to list them all. See Biss, Miss, Lisa, Lyssa, Elizabeth, Ish, Isis, Idol, Chapelizod, Sosie, Belle, Mishe Mishe, Brinabride, Bidy O'Brien, Red and White, Auburn, Felicia, Nuvoletta, etc. 3.6 (*isthumus* . . . *penisolate*), +.9, .10—with Venus, Vanessa (q.q.v.); 4.14 (bis); +6.13 (*Shize? I should*)—with Ish (q.v.), .33 (see Chapelizod); +7.4—with Vanessa, Esther (q.q.v.), .28–29 (see Chapelizod); ?17.29,30 (*isges*), 36 (bis); 18.2 (see Mildew Lisa, Elizabeth); 20.31 (see Miss); +26.17—with Isis, Chapelizod (q.q.v.); 29.1 (see Chapelizod); ?54.16; +65.12 (see MacKenzie), .31 (see Mishe Mishe); +69.14—with Stella, Ishtar (q.q.v.; see also Ish?); 75.11; 80.35 (see Sis), .36 (see Chapelizod); 87.29; ?91.28 (see Whiskey); 96.8 (see Chapelizod), .13 (see Sosie, Cissie, Susanna); +101.29—with Star (see Stella); 102.28,31 (see Kiss, Mishe Mishe); +104.10 (bis)—(see Sis;

Mr O Hehir says *Sisile* is Irish "Cecilia" and is a name for a hen, (q.v.); 110.8 (see Chapelizod); +111.6—with Elizabeth, Hen, Chapelizod (q.q.v.); 113.19; 117.2; 127.29 (see Chapelizod); ?128.1; +137.36—138.1—with Elizabeth Hamilton (q.v.); +140.27—with Ish (q.v.); ?143.14; 144.12 (see Alice, Belle Alliance); +146.17 (see Isabeau), 27; 148.11 (bis); 159.18; 161.13 (bis); ?163.6; ?165.13; 186.9; ?197.15; ?198.12; +199.13—with Ish (q.v.); +203.8 (see Alice), 9, ?15; 209.24—25 (Isole = French river, Isola Bella = Italian island); ?210.12 (see Mmarriage); 212.17; 214.13, ?+31—with Isis (q.v.); 220.7; +222.27—with Eyesoldt (q.v.); 223.11; +226.4,6—7—with Isa Bowman, Iseult Gonne (q.q.v.); ?+231.3—with Ish (q.v.); +232.11—with Venus, Vanessa (q.q.v.), 13; 234.26 (see Miss); 235.28; 236.2 (see Chapelizod); +238.3—with Isa Bowman (q.v.), +4—with Ish, Billy (q.q.v.), .12—13 (yes . . . sold); 246.20; +221.31—with Isa Bowman (q.v.); 255.1 (see Chapelizod, Artho); +256.33—with Elizabeth, Nuvoletta (q.q.v.—see also Biss, Lucia Joyce); 257.1, +2—with Vanessa (q.v.), +20—with Miss, Shakespeare, Elizabeth Hall (q.q.v.); 261.n. 2; 262.n. 2 (Dozi); 265.13 (see Chapelizod); +267.19—with O'Shea, Ossian, Sosie (q.q.v.); 272.13,14 (see Miss); 277.10 (see Mishe Mishe); 279.n. 1, line 31; +280.23—with Sally (q.v.); ?+284.23—with Clytie (q.v.); +289.26,28—with Elizabeth (q.v.); +290.2,18—with Elizabeth, Miss (q.q.v.); see also Chapelizod); 291.5, +14—with Elizabeth II (q.v.); +295.1—2—with Esther, Vanessa (q.v.); ?297.21; 299.19; 314.34; 323.20; 325.14, 25 (see Idol); 332.29; 334.36 (see Chapelizod); ?335.3; +346.5—with Sarah, Sister (q.q.v.); +349.21—22—with Isabella la Catolica, Delia (q.q.v.); 351.30; 361.7—8 (Letters of the Irish tree alphabet spell I-S-O-D—see O Hehir on this passage; compare 571.7—9), +22—with Isa Bowman (q.v.); 370.36 (see Chapelizod); ?379.23; 383.18; 384.22, 31, +32—with Tristan (q.v.); +388.4 (bis); 394.20, +30 (see Lisa); 395.2 (see Idol), .23 (see Chapelizod); 396.8,31 (see Chapelizod); 398.17 (see Miss, Yiss), 18, +.29—with Iseult Gonne

(q.v.); 399.stanza 2 (acrostic, up and down, = O ICY. Stanza belongs to Mark Lyons, q.v., who in III, iii, is identified by the phrase "I see"), +11—with Elizabeth (q.v.); see also Susanna, Elders, Four); ?+410.33,34 (*Eiles* = Irish "Elizabeth," q.v.; see also Chapelizod); 431.15; 433.3; ?434.17; 444.33,34 (see Chapelizod); 446.7; +448.24—with Isengrim, Grimm (q.q.v.); +449.4 (bis)—with Vanessa (q.v.); 451.30 (see Biss); +453.26—with Aloysius, Yiss (q.q.v.); 457.27 (see Biss); 459.1—2,6 (see Chapelizod); ?460.21; +461.1,2—with Vanessa, Ponds (q.q.v.), ?23; 462.15; ?465.13; 470.7 (see Biss); 478.1 (see 399 above), 30,32; 480.24; 482.29; 484.5; 486.17, +.20—with Isis (q.v.); 487.32 (see Chapelizod); 490.11; 493.7; 500.21,22; 501.4 (see Miss); 502.9; 512.3; +513.25—with Lily, Billy (q.q.v.); ?515.11; +525.24—with Elizabeth (q.v.); +528.11,12—with Hester, Esther (q.q.v.); 543.15 (see Miss); 556.1 (see Infanta), 5,9—10,16; 560.27 (see Chapelizod); 561.13,16,22 (see Miss, Cis); 562.18; 563.19; 566.23 (see Infanta); 570.12 (see Yiss), 20, +.30—with Isis (q.v.); 571.9,11,12,15 (see Isolde of the White Hands), .18 (see Chapelizod); 580.18; 588.23—24, 35—36 (see Miss); 598.28; +601.5—with Isis (q.v.); also Ville d'Is); 605.4, +12—with Esther, Esther Waters, .17 +19, .20—with Ish (q.v.), 28; 607.14,16 (see Chapelizod), 31 (bis); 611.5; +616.32—with Holly and Ivy, Healy (q.q.v.); +620.32—with Isis (q.v.); ?621.8; +624.18—with Elizabeth (q.v.).

***Isteroprotos**, Amapodies—*hysteron proteron*, rhetorical term. 498.4.

Ita, Ite—Irish "thirst." See Ena, Una. Also an early Irish saint and poetess. 94.12; 147.12.

Ivan the Terrible or Ivan IV (1560—84)—first czar of the Russians. +138.17—with John Bull (q.v.); 353.24.

Ivanhoe—title, hero of Scott's (q.v.) novel. 178.1.

Iveagh—see Guinness.

Ivor, Ivar—brother of Olaf the White (q.v.). He may be Ivar Beinlausi (d. 873), son of Ragnar Lodbrok (q.v.). There are other Ivars in Irish history. 4.31 (cf. 619.36 below); 12.31; 13.17; ?+19.23—with Grania (q.v.); 100.25—26; ?197.29; ?+209.27—with Ivy (q.v.); 242.31;

255.15; 295.2; 327.28; +353.19—
with Igor (q.v.); 387.9; 548.14; +619.36
—with Roland (q.v.).

Ivy—see Holly, Parnell.

Ixion—king of Lapithae who murdered
his father-in-law and ended up chained

to an ever rolling wheel in hell. 343.18;
346.13 (see Rose); ?377.24; 604.15.

Izod—see Issy.

Izodella—see Isabella la Catolica, Delia,
Issy.

Izzy—see Issy.

J

Jabberwock—critter in a poem of Lewis
Carroll's (q.v.). 565.14.

Jabez—"his mother called his name
Jabez, saying, Because I bare him with
sorrow" (1 Chronicles, IV,9). 590.19–20.

Jabule—see Jubal. 66.30 (bis).

Jack—is John, Shaun (q.q.v.); see also
James and John). Many "Jack" refer-
ences are set terms, maybe copied out of
Brewer (q.v.)—Jack-in-the-Box, Jack-
ass, etc.; but I hesitate to pass any by
since a term like "jack knife" takes on
very sinister meaning when we note
how many Jack the Rippers (q.v.) occur.
Jaun-Juan-Shaun (q.q.v.) is a lady-
killer. See Peter Jack Martin.
+26.10—with John Booth (q.v.);
+35.10—with John Booth (q.v.); 91.26;
95–96; 153–54; 155.16; 168.11; 177.24;
+179.8—with Jack the Ripper (q.v.);
197.26; 243.8; 253.35 (see Jaques);
274.22 (see Jerry); +307.20—with Jack
Sharkey (q.v.); see Jimmy Wilde);
308.24; 320.34; 330.22; +335.34—with
Jaques (q.v.); +360.4.22—with Jack the
Ripper (q.v.); +366.36—with Jaques,
Jacob (q.q.v.); +414.17—with Jacob
(q.v.); +422.33–34—with Jaques, Rous-
seau (q.q.v.); 455.31; 459.27; 460.27;
+466.14—with Jack the Ripper (q.v.);
479.27; 485.33; 489.12; 496.1–2;
+511.35–36—with Jack the Ripper
(q.v.); +535.1.13—with Jack the Ripper
(q.v.); +558.23—with Jack the Ripper,
Shaun (q.q.v.); 581.11; +589.15—with
Jack the Ripper, Jekyll (q.q.v.);
+611.1—with Jack the Ripper; 620.24.

Jack, Laughing—see Hooper.

Jack and Jill—in a nursery rhyme.
+141.9—with Jekyll (q.v.); 211.15;
290.n. 2; 318.10–11; 462.6.

Jack the Giant Killer—in a nursery tale
and English pantomime (see Gunn).
307.n. 1; 615.25; +624.10—with Jove
(q.v.).

Jack the Ripper—see Jack. The name was

assumed by an unknown man who dis-
emboweled prostitutes in London,
1888–89. See Shaun, Jaun, Kevin. 179.8;
360.4, 22; 361.27–28; 466.13–14; 511.33,
34 ("House that Jack Built"), +35—
with Jung (q.v.), 36; 535.13; +558.23
(ripping . . . toppingshaun)—with
Shaun (q.v.); +589.15—with Jekyll
(q.v.); 611.1–2 (bis).

Jacko—see Jack and La Fontaine.

Jackson, Thomas Jonathan
"Stonewall"—American Confederate
general. +10.2—with Wellington (q.v.);
291.19.

Jacob and Esau—twin sons of Isaac and
Rebecca (q.q.v.), they struggled in the
womb and God said they should be two
nations, the elder serving the younger.
Esau ("hairy") the first-born, was a
hunter; and Jacob ("supplanter"), born
clutching his brother's heel, was a
farmer—compare Abel and Cain (q.v.),
hunter and farmer. When Esau was
starving, he sold his birthright for a
mess of Jacob's pottage—see Jacob's
Biscuits. When Isaac was old and blind,
he sent Esau to hunt and bring him veni-
son. On Rebecca's advice, Jacob (a
smooth man) put on a goatskin and car-
ried venison to his father, who said,
"The voice is the voice of Jacob, but the
hands are the hands of Esau." And Isaac
gave Jacob the blessing meant for Esau.
Shem the Penman (q.v.), a forger, is
Jacob, a trickster, forger, imitator, artist
(artist in the usual and in the Irish sense
of the word). See, in this Census, synop-
sis of II, ii.

To escape his brother's wrath, Jacob
went into exile, slept on a stone in Bethel
(tradition says, it became the Stone of
Destiny or Lia Fail, q.v.); he dreamt of a
ladder reaching up to heaven, wrestled
with an angel, and was given a new
name, Israel (q.v.). He married Rachel
and Leah (q.v.).

Shem (q.v.; see also Shem Ham Japheth), whose name is an Irish form of James, is mostly Jacob, and Shaun (q.v.) is Esau. In FW (563.29 ff.) their father divides his blessing between them, so it is possible that Joyce considers that Isaac blessed both sons—Jacob's voice, Esau's hands. 3.10–11 (the names do not occur, but *Letters*, I, 248 says: "The venison purveyor Jacob got the blessing meant for Esau"); 4.10–11; +8.27—with Tom Dick Harry (q.v.; Esau = "hairy"); +14.36—with Ahriman, Here-mon (q.q.v.); +26.5—with Peter Jack Martin (q.v.), +.30—with Jacob's Biscuits (q.v.); 71.15; 89.13,15; 93.17; +111.4 (may include Jacob's Biscuits, certainly includes James II, q.v., who ratted on the Irish at the Boyne); +134.27—with Harald Fair Hair (q.v.); +138.14—with Jacob's Biscuits (q.v.); 169.1; 201.34; +246.30—with Aesop (q.v.); 253.35; ?275.n. 5; +289.5—with Aesop (q.v.); +300.12—with Jacob's Biscuits (q.v.); 303.16,26; 307.left margin; 308.24 (see James and John); 359.17; 366.36 (see James and John, Jaques); 373.17; ?410.2; +414.17—with La Fontaine, Aesop (q.q.v.), .23 (supplant); ?420.30; +424.27—with Jameson, Jacobsen, James and John (q.q.v.); +425.34—with Ahriman (q.v.); +433.20—with Jacob's Biscuits (q.v.); 449.15 (see Jacobus); 454.19; 455.13; 483.19; +487.10—with Jones (q.v.), 22; ?511.22; +542.30—with Jacob's Biscuits (q.v.); +547.23—with Ajax (q.v.); +563.24—with Aesop (q.v.); 607.8–9 (in *The Bachelors*, Montherlant uses "Jacob" in the sense of "clay pipe"); 611.1–2; ?621.24.

Jacob's Biscuits—manufactured in Dublin. It was a Jacob's biscuit tin that the Citizen (see Michael Cusack) throws at Bloom (q.v.). In FW they are the mess of pottage for which Esau sold his birthright to Jacob (q.v.). 26.30; ?111.4; 138.14; ?300.12; 443.20; 542.30.

***Jacobus** a Pershawn—Jacob, James, Shaun (q.q.v.)? 449.15.

Jacobsen, Jens Peter (1847–85)—Danish writer. Mr Maxwell showed that a passage in Jacobsen's *Niels Lynhe* (trans. 1890) is closely echoed in "Nausicaa" (q.v.). In FW Jacobsen is named in a passage about literary theft. +424.27—with John Jameson, Jacob (q.q.v.).

Jaggard, William—printed *The Passionate*

Pilgrim (1599) which contained two of Shakespeare's (q.v.) sonnets. See Butter, Pavier, Thorpe. 481.36.

Jakeline—see Jacqueline Pascal.

Jambaptistae—Vico, John the Baptist, Jams (q.q.v.). 287.24.

Jams—James (q.v.) plus legs. I suppose it refers to Joyce's dancing as described at the end of Gorman's (q.v.) biography:

To enlivening music he breaks into high fantastic dance [see FW 414–415] all by himself, a dance that is full of quaint antics, high kicks and astonishing figures. He dances with all his body, head, hands and feet . . . eccentric but never losing the beat of the music . . . (arousing suspicion) that he has no bones at all. Others join in the dance and he weaves wild and original patterns with them.

In FW Shem (q.v.) has Joyce's ability to dance, Shaun has Joyce's ability to sing. It is possible that James-Legs is "Jimmy Legs" Claggart in Billy Budd (q.v.). David (q.v.), too, was a dancer, see 2 Samuel VI. ?27.18; +68.2—with Joyce, Claggart (q.q.v.); +117.12—with Vico (q.v.); +121.18—with Jam Sahib (see Ranji); +193.35 (see 121.18); 228.27; 258.8 (see James's Gate—the reference is to David, q.v., 2 Samuel VI); ?280.left margin; +287.24—with Vico (q.v.); +366.20—with John Bull (q.v.); ?471.23; 478.24; 513.9; +596.29 (the rose-apple island that is India—see Jambudvipa in Webster, q.v.)—with Vico (q.v.).

Jambuwel—Jamb, John Bull (q.q.v.). 366.20.

James I, II (1566–1625, 1633–1701)—kings of Great Britain and Ireland. See Stuart. Shakespeare (q.v.) was one of James I's "men" (see King's men). James II was defeated by William III (q.v.) in Ireland. Other James may name these kings. 111.4; +542.30—with Jacob's (q.v.) Biscuits.

James—Lord Mayor (q.v.) of Dublin. See D'Arcy? 543.20.

James, Charles A.—owned a waxwork at 30 Henry Street, Dublin (see *Ulysses*, 667).

***James**, Mr Dame—see James and John. Maybe this is Henry James (q.v.), who is mocked in *Ulysses* (249) as the Dublin clothiers "Henry and James" of Dame Street. 387.7–8.

James, Henry (1843–1916)—American novelist—see Dame James above. See also Julia Bride, Vereker.

James's Gate, John's Lane—Guinness's (q.v.) Brewery is at James's Gate; Powers's Distillery is at John's Lane (see John Lane). The conjunction of James and John (q.v.) probably brings in John Jameson (q.v.). 140.32; 258.8; 373.25; +408.33—with John Lane (q.v.); 521.10 (see MacDougal); +521.14–15—with Jones, Jonah (q.q.v.).

James and John, Sts—apostles. See Boanerges, Jonah, Twelve. These saints may be implied in many a James and John, John Jameson (q.q.v.). Mount St John is the local name for Waterloo. 8.29; 274.2.

James St—one of the twelve (q.v.) apostles, sometimes said to be a brother of Jesus, called James the Little. See James Stephens. 142.28; 211.4.

James and John—English forms of Shem and Shaun (q.v.), who are the twin (q.v.) sons of HCE (q.v.). I observe no consistent differences of meaning between Shem-Shaun and James-John, but I haven't really looked into the thing, and the references below are a partial and unresolved lot, a fragment torn out of the larger *twin* (q.v.) theme, which is so large that it can probably only be resolved by computer. 3.13 (see Jameson); 7.35; 21–23 (*jiminius passim*; see Gemini); 95.10; 111.14 (see Jacob, Jacob's Biscuits, some King James); 121.18 (see Jamb); 125.14 (see Hans); 126.5 (see Earwicker, Shaun); 142.27,28 (see Twelve); 159.28; 163.5,6 (see Haensli, Hans); 169.1 (see Jacob, Shem); 172.5,7 (see Jones); 176.26; 181.27,30; 184.2; 188.28 (see Jacob); 193.9,34–35 (see Jam Sahib); 211.6,15 (see Jack, Sunny Jim); 215.18; 216.1; 225.17, 34; +227.7,8—with John McCormack, John Sullivan (q.q.v.); 238.18; +245.24 (see Jack, Jaques; Jimson weed is a corruption of Jamestown weed); 268.7; 274.22 (see Jack, Jerry); 278.13 (see Shaun the Post); +281.left margin—with Don Juan, Don John (q.q.v.); +307.5—with Swift, Brother Jonathan (q.q.v.), .20—see Jimmy Wilde, Sharkey; +308.28—with Jameson, Jacob (q.q.v.); ?+349.23 (see Jan); 360.4 (see Jack the Ripper); +366.35,36 (see Joseph, Jaques, Jacob); +383.24—with Hatta (q.v.); +399.36—with Johnny MacDougal, John-a-dreams (q.q.v.); 414.17 (see Jack, Jacob); +428.20—with John Joyce (q.v.); +433.8–9 (*jocosus inkerman*

militant)—with Joyce, Shem the Penman (q.q.v.); 447.22; 448.32; +449.14—with Jonas Hanway (q.v.), .15 (see Jacob); +455.11—with Stephen Hand (q.v.), +.31—with Jack the Ripper (q.v.); 456.6; 458.13; +461.31,33—see Jaun, Juan; +463.27,31—with Jonathan, Jonah (q.q.v.); +471.14—with Rousseau (q.v.); +487.4—with Jack the Ripper (q.v.)+.10,22—with Jacob, Jones (q.q.v.); +513.7,9—see Crazy-headed John, Jamb; +540.20,27,28 (see Hans, Jack Sheppard Jonathan Wild); +543.20—with Darcy, Jones (q.q.v.); 563.7 (see Job, Pip, Patrick, Jerry, Jehu); 575.26 (see Jerry, Three); +587.4,5, 19,24,30 (see Darcy); .35,36 (see Nolan); 588.6,13.

Jameson, John, and Sons—Dublin makers of whiskey, locally known as JJ or JJ and S. In FW, firm and whiskey always double with James and John (q.v.) Joyce said:

All Irish whiskies use the water of the Liffey (q.v.); all but one filter it, but John Jameson uses it mud and all. That's what gives it its special quality. (Does Joyce mean, "All whiskies made in Dublin use Liffey water?")

Usquebaugh (water of life) with the dirt left in—this is a fair symbol of Joyce and his work—see Phoenix. Tim Finnegan got drunk on the water of life and got resurrected by it. I suppose we are to think of John Jameson and Sons as the male maker or masterbuilder (q.v.) who transforms natural substance into artful substance, working with and for Anna Liffey (q.v.; see also Liffey, Whiskey). It was St. Patrick (q.v.) who taught the Irish to make whiskey.

JJ and S unites the names James and John (q.q.v.)—see also James Joyce and John Joyce who once worked for the Phoenix Brewery. The initials, JJAS make Jas or James, and JAJ are Joyce's initials.

When Joyce was pretending to hand WIP (q.v.) over to James Stephens (q.v.), he wrote that JJ and S would be a nice lettering under the title—i.e., under *Finnegans Wake*. I do not perfectly understand the use of JJ and S in FW. +3.13 (see *Letters*, I, 248)—with Shem, Ham (q.q.v.); 42.5 (gee and gee); 83.3; 126.4,5 (see Earwicker); ?211.31 (see Shem and Shaun); 216.1,2; 229.23; 268.7; 305.17; +308.28 (*jake, jack . . . sousoucie*)—with James and John,

- Jacob, Sosie (q.q.v.); +325.4—with Guinness, 17; 333.16,17; 382.4; +422.33—with Rousseau (q.v.); +423.1 (*jameymock farceson* . . . Shemish)—with James, Shem, James Macpherson (q.q.v.); +424.27—with Jacobsen (q.v.); ?245.6,7 (see Shem, Shaun); +470.33—with Juan, Jaun (q.q.v.); +498.13 (*gemmynosed sanctsons*)—with Gemini (q.v.); +523.16—with Samson (q.v.); 588.6 (see James).
- Jam Sahib**—see Ranji.
- Jan** of Nepomuk—patron saint of Bohemia. See James and John. 349.23–24
- Jane**, Ginger—of the British Museum; oldest complete human body in the world. +59.26—with Jane Carlyle (q.v.); ?254.24–25.
- Jansen**, Cornelis (1585–1638)—bishop of Ypres, father of the religious revival within the Catholic church known as Jansenism and condemned as heresy. 173.12—with Jesus (q.v.).
- Januarius**, St—patron of Naples, martyred in the 3d century. His blood liquefies twice a year in the cathedral at Naples. +429.16—with John (q.v.).
- Janus**—two-faced god of the door and beginnings. His door in the Forum was shut in time of war, open in perfect peace. He ties, therefore, to Jarl van Hooter (q.v.), who opens the door as a token of peace. Perhaps his double face is a pattern of HCE (q.v.) dividing into twin (q.v.) sons. 8.8; 27.3; 105.22; +112.26—with Guinevere (q.v.; all “January” may apply); 133.19; ?224.11; 272.16; 542.16.
- Japheth**—see Shem Ham Japheth, Ham. Japetus is a satellite of Saturn (q.v.).
- Jaques**—a Melancholy in the greenwood (q.v.) in *As You Like It*. It is hard to distinguish him from Jack, James, Jean Jacques Rousseau, James Stephens, etc. (q.q.v.). +245.24 (jimson weed is on Jackson’s island in *Huckleberry Finn*, q.v.)—with James and John (q.v.); 253.35; 335.34; 366.36; 422.33–34; +463.9 (see Rousseau); +469.11—(see Rousseau).
- ***Jarama**—Jeremiah (q.v.)? 602.13.
- Jarndyce**—several characters and the great Chancery suit, *Jarndyce vs. Jarndyce* in Dickens’ (q.v.) *Bleak House*. 582.11.
- Jarry**, Alfred—French playwright, author of *Ubi Roi*. If intended, Jarry doubles with Jerry (q.v.). 222.31; 278.n. 1; 333.2; 463.12; 575.26.
- ***Jasminia** Aruna, 613.34.
- Jason**—leader of the Argonauts in the quest for the golden fleece. Legend says he came to Ireland. See Jotalpheson. 89.34; +123.26—with Jesus (q.v.).
- Jaun**—name of Shaun (q.v.) when he plays Don Juan, Don Giovanni (q.q.v.), in FW III, ii. The name may be influenced by French *jaune*, for, as Mr O Hehir says, Gaelic *Seon Buidhe* or “yellow John” is John Bull (q.v.) or any other bully. See John McCormack, Antichrist, James and John, Haun, Yawn. 53.7; 59.25; +94.30—with Yawn (q.v.); 210.19; 225.34; ?284.n. 5 (Giant’s Causeway); 343.14; ?359.28, 34; 407.6; 429.1; +430.10—with Nick (q.v.), 17.33; 431.9,13,20,21; 437.35; 439.27; 441.24 (King John?); 448.32,34; +453.14–15—with John the Baptist (q.v.), 33; 454.9—with Jonathan (q.v.; also Swift?), .16 (see Haun); +457.36—with Nick (q.v.); +461.31,33—with Juan (see Giovanni); +462.8—with Shaun, Jonathan, Swift (q.q.v.),.28 (?Johnson); +469—with Shaun the Post (q.v.); 470.24, +33—with Juan (see Giovanni), Jameson (q.v.); +471.14—with Rousseau (q.v.), .35 (see Haun); 472.11,14,20 (see Haun); 473.3 (see Janus?), 21; ?542.34; ?582.11.
- Java Man**—extinct primate, intermediate between man and the existing anthropoid apes, found 1891–92. See Lizzyboy, Spy. These prehistorics are usually tied to the Man Servant (q.v.). 254.25 (see Ginger Jane?).
- James de la Pluche**—*The Diary of*, by Thackeray (q.v.). +177.30—with Shem (q.v.).
- ***Jeebies**, Jawboose, Jumbluffer—*First Draft* suggests these are Shem and Shaun (q.v.). 590.19–21.
- ***Jeeshees**—maybe a thunder-god (see *Letters*, I. 243). +612.33—with Jesus (q.v.).
- Jeff**—see Mut.
- Jehoshaphat**—two biblical kings. The valley of Jehoshaphat (Joel, III, 12) was traditionally the valley between Jerusalem and the Mount of Olives where Doomsday will take place. 255.12.
- Jehovah** or Yahweh—God of Israel (q.v.). The name has been derived from *hawah*, “to sink down or fall.” I wouldn’t be surprised if there were a great many

- more Jehovah references than I have found, many secret uses of the *Tetragrammaton* (q.v.), e.g., 261.28-31; 597.9ff. 35.33; 405.20; +478.11 (yav hace)—?with HCE (q.v.).
- Jehu**—king of Israel (q.v.; 2 Kings, 9-10), whose name came to mean a furious driver. +53.8—?with Jesus (q.v.); +346.7—with John the Baptist (q.v.; Johannesfeuer or St John's fire); 469.9; +563.7—with Jerry (q.v.).
- Jekyll**, Dr, and Mr Hyde—title, character in R. L. Stevenson's (q.v.) novel. Dr J creates a separate personality, Mr Hyde, who absorbs all the evil of his character. Hyde grows strong and commits revolting crimes. Jekyll kills them both. Some "Hyde" references must include Douglas Hyde (q.v.), some may glance at Shakespeare (q.v.), that "tiger's heart, wrapped in a player's hide." 66.17; +141.9—with Jack and Jill (q.v.; refers to Jack the Ripper and his Jills); 150.17-18; 186.30; 208.11; 211.31; 374.21; +589.15-16—with Jack the Ripper (q.v.); 603.15.
- Jellyby**, Mrs—in *Bleak House* by Dickens (q.v.) 6.2.
- Jem**—see James.
- Jemmassons**—see Jameson.
- Jenkins**, John (1592-1678)—earliest English composer of instrumental music, also composed vocal "Fancies" and "Rants." +485.21—with Robert Jenkins (q.v.).
- Jenkins**, Robert (fl. 1731-45)—in 1739, he claimed a Spanish commander cut off his ear while illegally aboard Jenkins' ship. The war that followed was called "The War of Jenkins' Ear." +485.21—with John Jenkins (q.v.).
- Jenner**, Edward (1749-1823)—English doctor, discoverer of vaccination. 84.18.
- Jennies**, Jenny—see Jinnies.
- *Jennings**—see Jinnies. 271.19.
- Jeremiah**—last pre-exilic prophet who preached avoidance of hard heart, inner love of God, submission to the invaders of his country. His books were burned, he was stoned to death in Egypt by fellow Jews. See Baruch. In FW, Jeremiah is coupled with Jerry (q.v.), and drifts in and out of identity with St Laurence O'Toole (q.v.) or Larry, who is Dublin's patron saint and who, like Jeremiah, persuaded Dublin to submit to the Anglo-Norman invader. After a successful ecclesiastical career, St Laurence died on foreign soil. 229.32; 301.17 (here is a Lamentation); 333.2; 575.9.
- Jeremias**—see Jerry. 572-73.
- *Jermyn**—German? 625.2.
- *Jeroboam**, Gubbs—Jeroboam was the first king of Israel (q.v.; 1 Kings, XII-XIV). 558.15.
- Jerome**, St (340-420)—translator of the original Vulgate. St Jerome toured the Holy Land, preaching celibacy to Roman virgins. This happy event must have inspired (or partly) FW III, ii, where Shaun-Juan (q.q.v.) walks the Way of the Cross, preaching chastity to his sisters—see also St Patrick, Isolde of Brittany (q.q.v.). I have not read St Jerome's letters, but they were admired in the Middle Ages and condemned by Luther (q.v.) as dealing "only with fasting, meats, and virginity." 124.35 (see Four); 252.11.
- Jerry**—Shem (q.v.) as Jeremiah (q.v.) and as Jerry, which is an ass's (q.v.) name. See Jerry Godolphin. Jerry is listed under Kevin (q.v.).
- Jervis**, Sir Humphrey—Dublin hospital. Humphrey, Jerry (q.q.v.)? 40.35.
- *Jeshuam**—maybe Jesus and Joshua (q.v.), for whom the sun stood still, and Jeshurum, a symbolic name for Israel (q.v.). 452.35.
- *Jess**—maybe the heroine of some opera. 147.12.
- Jesse**—father of David (q.v.); also a genealogical tree, tracing the descent of Christ from "the root of Jesse." The following double with Jesus (q.v.; *jesen* is Slavonic "autumn"). 34.29; 236.17; ?354.31; 502.3,7; 506.18.
- Jessup**, G. L.—English cricketer. 583.33.
- Jesus** Christ—see Honour God, Mary, Joseph, Satan, Twelve, Judas, Magdalene, Antichrist, Ass, Pilate, Peter. +3.18—with Christy Minstrels (q.v.); 6.15; +26.22—with St Patrick (q.v.); 33.29; +34.29—with Jesse (q.v.); ?38.24, +.32—with Josephine (q.v.); 44.5; ?+53.4—with ?Krishna, Christiansen (q.q.v.), 8; 59.8; +80.20—with Krishna (q.v.); 82.19; 86.4,23; +91.19—with ?Lloyd George (q.v.); 111.14; 113.35; 119.17 (XP); 120.21; +123.26—with Jason (q.v.); 127.29; 130.7; 138.25-26; 142.11 (see Twelve); +154.19 ("nose serene" probably includes "nous," q.v.)—with Wyndham Lewis (q.v.); +163.10—with Caseous, HCE (q.q.v.); 172.23; +173.12—with Jansen (q.v.);

- 182.36; 184.2 (ter); 186.35; 188.34; 192.35–36 (with Jerusalem); 209.27; +236.17—with Jesse (q.v.); +245.28,29; 267.left margin (YWCA in Danish); +280.21,22—with Cinderella, Christine Beauchamp (q.q.v.); 289.3; 296.10; 300.29 (.29 is the only undistorted “Jesus” in FW); 301.9.n. 2; 307.n. 7; 312.32; ?+319.16—with HCE (q.v.); 325.11,12; 326.15; 331.32 (see Twelve); 342.18; +349.19—with Russian General (q.v.); 349–50; 365.24; +375.5 (see Twelve), +26–27—with Timothy (see Finnegan); ?382.7; 384.15; 387.24; 393.2; +395.32—with Joyce or Nora Joyce (q.q.v.); 398.31; 412.36; 416.26; 417.21–22; +419.19—with HCE (q.v.); see also Majesty; 423.36; 433.35; 447.9 (see Renan); 450.25; +452.35—see Jeshuam; 455.27; +464.32—with Turgesius (q.v.); +472.15—with Mary, Krishna, Krishnamurti (q.q.v.); +480.14–15—with Jeyses; 481.6,9; 482.1 (Christ Church, Oxford); 490.22; +496.30—with Columbus, St Columba (q.q.v.); 500.14–15 (4 times); +502.3,7—with Jesse (q.v.); 513.21; 518.36; 535.3 (*Imitation of Christ*), 25; +537.6–7—with Anna Livia (q.v.); 542.16; 552.28; +556.8—with HCE (q.v.); 562.9,25 (see Iosa); 578.4; +590.22—with HCE, Timothy (q.q.v.); 596.6,34; 605.6,36; +609.32—with St Patrick (q.v.); +612.33—with Jeesees (q.v.).
- Jeuchy, Jean**—*Pantagruel* (chapter 21) identifies this as “penis.” Miss Jacquet found it on Joyce’s *Rabelais* (q.v.) list. +4.25—with Punch and Judy (q.v.) and the Pentateuch.
- Jeyses’ Fluid**—English disinfectant. +480.16—with Jesus (q.v.).
- Jezebel**—wife of Ahab (q.v.) in 1 Kings, 16. Generic name for an abandoned woman who uses cosmetics. +192.25—with Bella Cohen (q.v.); 210.12; 562.3.
- Jilian of Berry**—barmaid in song from *The Knight of the Burning Pestle* (see John Fletcher), and St Julian of Berry, patron of hospitality. 406.24–25.
- Jilke**—see Dilke.
- Jill**—see Jack and Jill.
- Jim, Jimmy**—see James, Shem. Joyce’s kinfolk called him “Jim.” According to Samuel Lover (q.v.), Irish idiots are called “Jimmy,” as we say “Tom Fool.”
- Jim the Penman**—James Townshend Seward (fl. 1831–56) was so known. This respectable English barrister forged £100,000 worth of checks. *Jim the Penman* (I have not seen it) is a 19th-century play by Sir Charles Young. Thus both Penman (see Shem) and Shaun the Post (q.v.) take their names from plays. 125.23 originally read “Jim the Penman” (see *First-Draft*).
- Jiminies** or Jimminies—Gemini (q.v.), and there they are listed. See also Twins, Castor and Pollux, Tristopher and Hillary, James. Casting “Gemini” in a form that suggests “James” suggests that James Joyce divides himself between them. See Jarl van Hooter, Prankquean, Thomas.
- Jingle, Alfred**—confidence man in *Pickwick* (q.v.) *Papers*. Wyndham Lewis (q.v.) compared Jingle’s speech with Bloom’s (q.v.) interior monologue. *Ulysses* associates the word “jingle” with Boylan (q.v.). 275.n. 6; 416.8,9; +466.18—with Joyce (q.v.; in *The Lion and the Fox*, p.62, Lewis mentions “Jingleboys” as an Italianate Englishman in a play of Beaumont’s, q.v.).
- Jinnies** or Jennies—two (q.v.) girls at war with their father (see HCE, Finn, Finnegan), who plays Willingdone (q.v.) in the Museyroom episode (8–10). They send him a trouble-making, forged letter, signed “Nap” or Napoleon (q.v.); but he is not fooled and sends them a French letter, (be barren!), thunders and rains on them so that they fly the field, leaving military fun and games to him and his sons. The girls are certainly that “Dear Jenny” whose bluff Wellington called—“publish and be damned.” They are gin-drinkers, and virgins (see Virginia, Elizabeth I, Mary, Guinevere). See also Betsy Ross. 8–9 (*passim*); ?39.33,34—with Jenny Diver (q.v.); +93.7—with Rose (q.v.); ?94.30; 95.7; 97.35; 182.10 (see Seven); 231.3; 238.33; 247.33; +266.27(bis)—with Eve, Juno, Genevieve (q.q.v.); 271.19 (see Jennings, n. 2); +273.left margin—with Jill (q.v.); 278.12; 327.10; +359.35—with Jenny Lind (q.v., as nightingales they tie to Philomela and Procne, q.v.) ?+362.16—with Rose (q.v.); +415.11—with Jenny Avril (q.v.); 457–58; +461.16—with Russian General (q.v.); +490.25,26—with Jenny Diver, Betsy Ross, Eve (q.q.v.); 526.16,17; +576.36—with Jenny Jones (q.v.).
- JJ and S**—see Jameson.

- *Jo, Joe, Joseph**—these are names I can't assign. Some may not be people—e.g., 95.10 where "jo" has the old sense of "sweetheart," or 208.18 where a "joseph" may be no more than a woman's greatcoat. See the other Josephs, Josephine, perhaps Nora *Joseph* Barnacle Joyce or Josephine Wright, pen name of Miss Weaver. 95.10; 184.2; 215.18; +397.3—with Johnny MacDougal (q.v.).
- Jo or Joe, Old**—Man Servant (q.v.) when black and lowly. Miss Worthington tells me that "Poor Old Joe" is the English version of the song "Old Black Joe."
At 141.27, I think, a Nordic servant has been advertised for, someone who sounds like Sacksoun (q.v.), but the answer to the ad is "Pore ole Joe." Does this mean Shaun (q.v.) gives the wrong answer? Or that only "ole Joe" can be got to serve? See Ham. 141.27; 170.3; 171.24–25; 175.35,36; 199.29 (song "Old Joe Robinson"); 230.3–4; 254.25; 460.36.
- Joachim** of Floris (1145–1202)—Italian monk who, in *Expositio in Apocalypsin*, divides history into three ages. The first reference may well include John the Baptist (Vico?) and Mary's (q.v.) father, Joachim. 214.11.
- Joan** of Arc, St (1411–31)—French saint, Maid of Orleans, title, heroine of Shaw's (q.v.) play, *St Joan*, character in Shakespeare's (q.v.) *1 Henry VI*, where she is called La Pucelle. 29.8; 202.17–18 (see Seven); +222.7—with John McCormack (q.v.); 223.20; 233.21 (see Jaun); ?233.7; +528.13—with St John (q.v.); ?607.13.
- Joash**—as Mr Mink points out, father of Gideon (q.v.; Judges, 6). See Ashe, Joe. 328.4.
- Job**—title, character of an Old Testament book. 181.30; 282.1; 301.20; 307.left margin; 563.7.
- Jocasta**—mother, wife of Oedipus (q.v.). Note the interesting play on "labyrinth"—"jocax explanation."
+63.30–31—with Joyce (q.v.).
- Jocax**—see Joyce, Jocasta.
- Joe**—the fat boy in *Pickwick* (q.v.) *Papers*. 171.24.
- John**—see James and John.
- John-a-dreams**—stupid dreamy fellow, always half-asleep (*Hamlet* (q.v.), II,ii, 595). 61.4; +399.34—with James and John, Jonah (q.v.).
- John, Augustus**—English artist who in 1930 drew Joyce (badly, Joyce thought). Here Joyce ties him to another artist, Wyndham Lewis, who is the Jones (q.v.) of 149–68. See also John, Shaun. 172.5.
- John, Crazy-headed**—Russian folk ballad, Chaliapin's best-selling record in the '30s, so Mr Atherton says. See John. 513.7.
- John, Don**—villainous brother in *Much Ado*. See John and Don Giovanni. +281.left margin—with Don Giovanni (q.v.).
- John, St**—the apostle (see Twelve). See James and John, Boanerges, Polycarp.
- John, St**—the evangelist. See Four Evangelists, John, Johnny MacDougal.
- John of the Cross**, St (1542–91)—as Mr Senn points out, Spanish Carmelite, author of *Dark Night of the Soul*—see *Letters*, I, 281. I suppose that, as preacher-and-lover, Jaun (q.v.) combines divine and profane love, whose representatives are St John of the Cross and Don Juan (q.v.). Has any Joycean looked at *The Dark Night?* +243.31—with Robinson Crusoe (q.v.); 428.17 (root—i.e., rood, Shaun); +448.8—with Crosse and Blackwell (q.v.).
- John the Baptist**—precursor of Jesus. See John, Taff, Vico. +3.10,13—with Vico (q.v.); +117.12—with Vico (q.v.); +287.24—with Vico (q.v.); +253.14–15—with Jaun (q.v.); 473.10 (his day is June 24); +481.25,29—with Vico (q.v.).
- Johnson, Esther**—see Stella.
- *Johnson, Father**, 440.8.
- Johnson, Samuel** (1709–84)—English lexicographer. See Boswell. 192.35.
- *Johnson-Johnson, Mr Justinian**—Johnny MacDougal (q.v.) is indicated. +377.32–33—with Justinian (q.v.).
- Jonah** (Hebrew *Yonah*, dove—the Latin form is Jonas)—Old Testament book and prophet. Reluctant to preach to his fellow Jews, he was three days in a whale's belly—Dolphin's (q.v.) Barn is a kind of kenning for the belly. Jonah-Iona puns are likely to include St Columba, Columbus, Raven and Dove (q.v.). Jonah also links to Jonathan, Jonathan Swift, John, Jaun, Jones (q.v.), which makes Jonah a role of Shaun's. +160.18—with Jones, Ernest Jones, Daniel Jones (q.v.); +245.12—with Juno (q.v.); +307.n. 2—with Brother Jonathan, Swift, Veiled Prophet (q.v.); +316.19—with Davy Jones, David and

- Jonathan (q.q.v.); 323.7 (bis); 358.24–25; ?+399.34—with James and John, John-a-dreams (q.q.v.); +431.12—with Jones (q.v.); +434.27,28—with Jones, David and Jonathan, Adonis, Iona—hence Columba (q.q.v.); +463.31—with Jones, Columbus, St Columba, Brother Jonathan (q.q.v.); +521.13—with Raven and Dove, Jones, Jame's Gate (q.q.v.); +529.23—with Jones, Ass (q.q.v.); +536.32–33—with John Whalley (q.v.).
- Jonathan**—see David, John, Swift.
- Jonathan, Brother**—his significance is to Prohibition (dryness) in the United States (whose human symbol used to be Brother Jonathan, as it is now Uncle Sam), and to the sexual dryness of Jonathan Swift (q.v.). 172.24; +307.5, n. 2—with Swift, Veiled Prophet, Jonah (q.q.v.); +463.31—see Jonah.
- Jones**—see Smith. In I,iv, #11, John-Shaun-Jaun-Jonathan-Jonah (q.q.v.) appears as Professor Jones, named for Freud's (q.v.) sedulous ape, Ernest Jones (q.v.), who imposed the Oedipus (q.v.) configuration on *Hamlet* and *Julius Caesar* (q.q.v.)—tragedies on which “Mookse and Gripes” and “Burrus and Caseous” (q.q.v.) comment.
- Professor Jones, the lecturing animal, is, Joyce said (*Letters*, I, 257–258) a picture of Wyndham Lewis (q.v.); in *The Childermass*, Lewis calls himself Hyperides and Jones. Like Freud-Ernest Jones, Lewis impressed his particular configuration—what is weak and small is vicious—onto Shakespeare and his works—see *The Lion and the Fox* (q.q.v.) and *Time and Western Man*.
- ***Jones, Boy**—see *Ulysses*, 639. Mr Thornton identifies him as a Trinity College student who informed on Robert Emmet (q.v.). 275.n. 5.
- Jones, Casey**—hero of an American railroad ballad. 368.27,28 (K.C. jowls).
- Jones, Daniel**—author of *An English Pronouncing Dictionary* (1917). Perhaps “sweet Daniel” (q.v.) takes in Henry Sweet, author of *A New English Grammar, Logical and Historical* (1892–1898). +160.18—with Jones, Ernest Jones, Jonah, Daniel (q.q.v.).
- Jones, Davy**—spirit of the sea (q.v.), his locker is its bottom. See Jorum. 316.19.
- Jones, Ernest**—Welch psychiatrist, author of *Hamlet and Oedipus* (q.q.v.), published in various forms in 1910, 1923, 1949. This book is an expansion of a couple of pages in *The Interpretation of Dreams* in which Freud (q.v.) observes that *Hamlet* is rooted in the same soil as *Oedipus Rex*. In his book, E. Jones agrees with Otto Rank (I haven't read him) that *Julius Caesar* also follows the Oedipal pattern: Brutus = Hamlet; or Brutus-Cassius = Hamlet; or Antony-Brutus-Cassius (q.q.v.) = Hamlet. As Mr Tindall has said, Julius Caesar and his sons is the subject of Professor Jones's lecture in FW I,vi, #11.
- It is possible that Freud is present in any naming of Jones. *Freud* means “joy,” *to* is a Greek expression of “joy.” See Jones, Jonah, Joyce, etc. The matter is intricate. 149.10; +160.18—with Adonis, Jonah, Daniel Jones (q.q.v.); +233.20,21 (ernest . . . jaonecofergs)—with Jaun, Ernest, ?Joan of Arc (q.q.v.); 426.18; +434.27—with Adonis, Jonathan, Jonah, St Columba, Columbus (q.q.v.); ?452.7.
- Jones, Frederick E. Buck** (1759–1834)—manager of the Crow Street Theatre in Dublin. Jones (q.v.) Road leads to his mansion, Clonliffe House. 210.17; 543.20.
- Jones, Jenny**—female in *Tom Jones*. See Jinnies. Mr Atherton says “Jenny Jones” is a variant of “Angels and Devils” (q.v.), the game of “The Mime.” 576.36.
- Jonson, Ben** (1572–1637)—English poet, playwright, known as “The Bricklayer.” *Underwoods, Every Man in His Humour, Sejanus* are in FW. See Knowell, Tiberius, Shakespeare. The poem Jonson wrote for his little son who died in the plague is quoted at 289.10; he and Joyce after him pun on “Benjamin” meaning “of the right hand.” 38.2; 229.7; ?+248.30—with Benedict (q.v.); +289.10—with B. Franklin (q.v.); 299.n. 1; ?302.28; 457.29; +462.28—with Jaun (q.v.) +606.14—with Franklin (q.v.).
- Jorgenson, Jorgen** (b. 1780)—Dane who joined the British navy, spied for them, then fell on evil days and was sent to Van Diemen's (q.v.) Land, where he wrote books, including a vocabulary of aboriginal words. 621.22.
- ***Jorum**—maybe a character in *David Copperfield* (q.v.) +316.19—with Davy Jones (q.v.)
- Joseph**—skillful interpreter of dreams (Genesis, 37ff), sold into slavery (see Jo), owned a coat of many colors (see Seven),

- had mean brothers and an impregnable chastity. See Potiphar's wife. 208.17; 307.left margin; ?460.36.
- Joseph, St**—husband of Mary (q.v.). See Jo. +243.35—with Josephine (q.v.); +246.17—with Josephine (q.v.); 274.left margin; 282.17; 365.24; 366.35; +485.32—with Adam (q.v.; *Joseph Adams?*).
- Josephine and Marie Louise**—Napoleon's (q.v.) wives. They are the subject of an unpublished play, *A Royal Divorce*, by W. G. Wills (q.v.). Mr Atherton saw the play and feels it contains little that matters in FW. See also *Henry VIII*, which is Shakespeare's (q.v.) "Royal Divorce." +38.32—with Mary, Jesus, St Joseph, Alice, James Augustine Aloysius Joyce, and Nora *Joseph Barnacle* (q.q.v.); +223.1,2—with Mary, Mary Lamb (q.q.v.; Jesus is implied in "lamb"); +243.35—with Mary, Joseph, Maas, Mario, Ludwig (q.q.v.); +246.17—with the same as 243.35 above; +292.18,19,20 (*Mer . . . convolvulis . . . jazzfancy*); 365.29,30; 388.8.
- Josephs, Luiz-Marios**—see Josephine, Joseph, Maas, Mario, Jo. 243.35.
- Joshua**—book and character of the Old Testament. Joshua was the son of Nunn (q.v.) and was one of the Nine Worthies. 4.20; 53.22; +231.18—with Croesus (q.v.); 452.35—with Jeshuam (q.v.); 550.2 (see Godfrey).
- Jotalpheson**—Jason (q.v.). In *The Secret Languages of Ireland* (90–91), MacAlister (q.v.) says that in Bog Latin certain letters in Irish words are replaced by the name of the Irish letter-of-the-alphabet—"as if a Greek meaning Jason (q.v.) called him 'Jotalpheson.'" 89.34.
- Joule, James P.** (1818–89)—English physicist. 315.11.
- Joussel, Marcel, S.J.** (1885–1961)—Mary Colum says:
- . . . Abbe Jousse was lecturing in Paris. He was a noted propounder of a theory that Joyce gave adherence to, that language had its origin in gesture . . . Joyce invited me to go with him to a lecture . . . in a small hall . . . It took the form of a little play based on the Gospels. Around the lecturer was a group of girls who addressed him as "Rabbi Jesus." The words spoken—one of the parables . . . were . . . in Aramaic, and what was shown was that the word was shaped by the gesture . . .
- Our Friend James Joyce*, 130–131
- Lorraine Weir in an unpublished article cites a biography of Jousse by Gabrielle Baron (1965). Some Joycean should look it up.
- By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself.
- Stephen Hero*, 211
- I cannot say if every "gesture," "jester," "jist," "jest" in FW, names Jousse, whose name, is very near to Joyce. ?36.17; 180.7; 227.27; 229.26,27; ?233.3; 361.32; 406.11; 407.17; 416.12; ?448.6; 468.5; 486.10; 531.36; 535.3; ?565.14; 568.8; 599.36.
- Jove**—poetic equivalent of Jupiter (q.v.), chief Roman god. See also Zeus. 6.19 (in Irish "j" becomes "sh"); 50.32; 58.14; 80.28; 181.8; 231.23; 351.35; 472.15; 583.8; 594.35; +624.10—with Jack (q.v.) and the beanstalk.
- Joy, Francis** (1692–1790)—printer, first paper-maker in Ulster, founder of the *Belfast News Letter*, Mr Mink says. +534.18—with John Lane (q.v.).
- Joyce, Eileen** (b. 1889)—see Schaurek.
- Joyce, Giorgio** (1905–1976)—James Joyce's son, once married to Helen Joyce (q.v.), father of Stephen Joyce (q.v.). His name is on the "opening" page of FW (gorgios). I cannot separate him from other Georges (q.v.).
- Joyce, Helen**—see Fleischman.
- Joyce, James Augustine Aloysius** (q.q.v.) (1882–1941)—Irish poet whose name is not writ plain in Mr Hart's *Concordance*. But "he has hidden his own name, a fair name . . . in the plays, a super here, a clown there, as a painter of old Italy set his face in a dark corner of his canvas. What's in a name?" See Stephen Dedalus, James, Shem, which is the Irish form of James, and in Hebrew means "name." 4.35; +15.7 (see Giant); +27.2 (see Giant); 45.10–12 (with Mountjoy jail); +63.30–31 (pseudojocax—Joyce was called Jocax in youth; note double ax of labyrinth—Dedalus, q.v., his mark); 68.2; 76.5; 94.1; 113.36; 131.23; 134.24; 153.12; 161.15–16; 178.12; 180.7; +192.35—with Johnson, Stone, Giant (q.q.v.); 194.11; +211.6—with Sunny Jim, Bodkin (q.q.v.), .25; 245.21; 246.13; 277.4; +310.31,33 (see Giant); 331.34; +395.32—with Jesus (q.v.); 414.1,2,3; 423.36; +434.27—with Jonah (q.v.); 439.14; 443.11; 465.7;

+466.18—with Jingle (q.v.); 467.12; 470.8; 472.19; +480.16—with Jesus, Jeyses (q.q.v.); 485.13; +495.20,21 (see Giant); 501.7; 527.22; 547.30; +551.12—with Belle (q.v.—see also Isabel, Anna Livia); 563.2,7; 564.20; +566.18 (see above, 551.12); 583.17; 588.12; 596.20; 598.25; 605.31; 626.15,29.

Joyce, John (1849–1932)—

My father had an extraordinary affection for me. He was the silliest man I ever knew and yet cruelly shrewd . . . I was very fond of him always, being a sinner myself . . . Hundreds of pages and scores of characters in my books came from him. His dry (or rather wet) wit and his expressions of face convulsed me often with laughter . . . I got from him his portraits, a waistcoat, a good tenor voice, and an extravagant licentious disposition (out of which, however, the greater part of any talent I have springs), but apart from these something else I cannot define.

Letters, I, 312

This is the John Joyce of Tuohy's (q.v.) splendid portrait (now at Buffalo), and it is the Simon Dedalus (q.v.) of *Portrait of the Artist* and *Ulysses*. I think John Joyce must also have been an important model for HCE (q.v.); surely, he is part of the firm of John Jameson (q.v.). 428.20 (reference is explained by *Letters*, I, 396–397).

Joyce, Lucia Anna (1907–)—Joyce's daughter who went mad. It seems to me that FW contains many a sad linking of Lucia and *lyssa* (q.v.), Greek "madness". Jung (q.v.) called Lucia her father's *Anima* or female inspiration. Her father called her a "vessel of election" and said, "Whatever spark of gift I possess has been transmitted to Lucia and has kindled a fire in her brain." Fire and light (see Lamp, Lucan) are in the girl's name, for Lucia is popularly derived from *lux*, and light links her to Lucifer (q.v.), who, like Lucia, was incapable of creation. Like Lucifer-Icarus–Stephen Dedalus, Lucia falls into the sea and drowns: ". . . the lausafire has lost and the book of the depth is. Closed" (621.3). FW steadily ties Lucia to Dedalus, usually by way of Alice (q.q.v.).

Lucia tried to dance greatly, write (see Chaplin), make illuminated letters for a Chaucer (q.v.) poem, for the opening of FW II, i and ii. But it was no good. And Lucia was also—like Nuvoletta, like the

poet's daughter in *Pale Fire*—rejected of males. (Who can contemplate the rejection of James Joyce's daughter by Samuel Beckett?)

Joyce named his daughter for Lucia (or St Lucy, q.v.), virgin saint and martyr, patron of the eyes that deviled him, life long (see Stars). Lucia was herself marred by a squint—see Looshe. And she was named Anna (q.v.) because she was born on St Anne's (q.v.) day. A and L are initials she shares with Anna Livia Plurabelle (q.v.). Issy (q.v.; see also Bis, Lis, Lissy references) is a split personality (see Sally, Miss Beachamp, Two), has "a myriad of drifting minds."

It seems to me that Joyce observed his daughter's madness with care and interest and wrote about it with great power and bad taste. ?+24.6—with Lucifer (q.v.—see also Floh); +29.3—with Dedalus, Alice (q.q.v.—see also Floh); +30.22—with Alice, Anna Livia (q.q.v.); 71.9 (lacies . . . loo); +93.27—see Looshe; +115.22—with Alice (q.v.; see also Jung); ?147.12 (see Twenty-nine); 155.24 (with Lucky Strike cigarettes), +25—see Luccioly; +157.8 (lightdress—is St Lucia on the Sistine Chapel ceiling?); +24—with Nuvoletta (q.v.); 159.9, 11,13 (*lucicone, luciolone* = Italian "big tear"); ?182.4,5, 11 (light . . . glow . . . lucifericiously . . . lampoon—see caricature of Joyce, facing Ellmann, p. 593—Thomas Wolfe said Joyce had a red nose); +203.26—with Wordsworth's Lucy and Lycidas (q.q.v.); +239.34—with Lucifer (q.v.); +256.33—with Nuvoletta, Alice, Ulysses (q.q.v.; Greek *lyssa* means "raging madness or fury"); 257.27 (Lukke); +262.16 (Mr Wilder points out *Lux perpetua luceat eis*, from the Requiem Mass—is St Lucy invoked in the Mass? Mr Senn suggests Alice (q.v.) is also here.)—with St Lucy (q.v.—note eyes, left margin); +292.1—with Lucia di Lammermoor (q.v.); 293–294 (it seems to me Lucia and Alice are played about with here, but I do not understand the passage at all); 295.19 (see Looshe); +.33—with St Lucia, Lucifer (q.q.v.); 297.17; +327.5 (see Lamp); 358.22; ?360.13; +366.3—(on a looser)—with Anna Livia (q.v.); ?388.4; ?414.25 (see Floh); 438.30–31—with Lamp (q.v.); 461.30 (lu and); +525.12—?with Sir Thomas Lucy (q.v.); +528.13—with

- Four Evangelists (q.v.; see also Sts Magdalene, Martha, Elizabeth, Joan), +.7,18,21—with Alice (q.v.); ?545.27,33; ?+547.7—with Perdita (q.v.); +621.3—with Lucifer (q.v.).
- Joyce, Mary** or "May" (1859–1903)—Mrs John Joyce, James Joyce's (q.v.) mother, born Murray. In FW, I cannot separate her from references to Mary, mother of Jesus (q.v.). 63.27; 81.28; ?135.1; 208.34,35; ?293.10–11 (see Mary Murphy); 433.19; ?604.10.
- Joyce, Michael**—see *Betreffender*.
- Joyce, Nora** Joseph Barnacle (Mrs James Joyce) (1884–1951)—girl from Galway who eloped with Joyce from Finn's Hotel (q.v.), where she was a slavey, and went to spend her life abroad—a wild goose—with Joyce. Different aspects, different ages of Nora are to be found in most of Joyce's heroines—see Anna Livia, Issy, Kate, Gretta Conroy, Bertha, Molly Bloom. See also Nora Helmer, Joseph, Josephine, Goose, Arrah-napogue, Nora Creina, Gretta Greene. 3.9 (nor avoice); 26.5–6; ?+37.23—with Browne and Nolan, Father Moran (q.v.); +38.32—with Jesus, Josephine (q.v.); note Joyce's name was "Aloysius," q.v.); 123.29; 170.35; +175.31—with Frank Power (q.v.); +195.4—with Mother Goose, Anna Livia (q.v.); +213.29—with Joseph, Mother Goose (q.v.); +226.31 (N.B.)—with Seven, Gretta Greene (q.v.); Erin); 227.25; 233.12; +242.25,33—with Mother Goose, ?Nora Helmer (q.v.); ?+256.34—with Nora Helmer (q.v.); 287.2; +294.n. 1—with Nora Helmer (q.v.); +316.11,12—with Mother Goose (q.v.); 322.35; ?+323.13—with Gaascooker (q.v.); +330.25—with Nora Helmer (q.v.); 332.14; +353.27—with Mother Goose (q.v.); ?+377.25—with Mother Goose (q.v.); 389.31; +395.29—with Nora Helmer (q.v.); +399.9–10, +23—with Grandgousier (q.v.); 425.1; 442.21; +449–450—with Mother Goose (q.v.); 452.36; +531.8,19—with Mother Goose (q.v.); 533.18–19—with Nora Helmer, Gretta Conroy (q.v.); 535.10; 548.3; ?+549.1–2—with Mother Goose (q.v.); +623.3—with Mother Goose (q.v.); 626.14.
- Joyce, Patrick**—Irishman who called himself Dr Achmed Borumborad and masqueraded as a Turkish doctor with such success that he became the lion of Dublin in 1790 and persuaded the government to help him finance a magnificent Turkish bath in Dublin. As Mr Atherton points out, Joyce called him "Hairductor" because Sir Jonah Barrington (q.v.) says his fascination lay in his hair. See also Ahab. 492.22–23.
- Joyce, Patrick Weston**—19th-century author of *English as we Speak it in Ireland, Irish Names of Places, Irish Peasant Songs in the English Language*—Joyce owned this last. See *Letters*, III, 343, 344.
- Joyce, (John) Stanislaus** (d. 1955)—a brother of James Joyce—see James and John. Stanislaus's *Dublin Diary* and *My Brother's Keeper* are intelligent. Stanislaus is said to be Mr Duffy of "A Painful Case" (q.v.) in *Dubliners* (q.v.). In FW, Stanislaus goes to make up Shaun. +237.11 (see Stainusless); 277.n; 5; 463.14.
- Joyce, Weston St John**—author of *Ireland's Battles and Battlefields, Rambles Around Dublin, Rambles Near Dublin*, etc., etc. Any of these sounds like a source for FW, but I haven't seen them. I have seen *The Neighborhood of Dublin* (1st ed., 1912 in its 4th ed., (1939, published by Gill, q.v.). This book (Mr Wilder gave me my copy) is full of information useful to readers of FW. ?534.16 (see Jessie Weston).
- Joyce, William**, "Lord Haw Haw" (1906–46)—he may be read about in Rebecca West's (q.v.) *The Meaning of Treason*. I have checked dates; James Joyce could not have known William Joyce was going to be Lord Haw Haw. If the dates had been right, I would have accepted the identification. I include Lord Haw Haw as a damp to enthusiasm, and because James Joyce dearly loved a coincidence. 347.32–33.
- Juan, Don**—see Don Giovanni Jaun.
- Jubal** and Tubal Cain—Jubal was "father of all such as handle the harp and organ"; Tubal was "instructor of every artificer in brass and iron" (Genesis, 4.) Their brother Jabal was father of those who live in tents and have cattle. 13.12; 66.29; +84.2—with Jubal Early (q.v.); +305.14,19—with Cain, Kean (q.v.); 338.17; 445.34–35; 463.17; 466.18.
- ***Juchar**—maybe the Irish god Iuchar. +209.4—with Duke of York, Jukes (q.v.).
- Judas** Iscariot—Jesus Christ's (q.v.) be-

- trayer. ?19.23; ?+133.23—with Punch and Judy (q.v.); 193.9; +417.22—with Swift (q.v.); 492.5-6; 575.36 (see Twelve); +620.26—with Punch and Judy (q.v.).
- *Judd**, 441.24.
- Judge**, William Q. (d.1896)—leading Theosophist (see *Ulysses*, 183). Below he appears in a spiritualist séance (see William Wilde, Travers). The "colonel" of 535.36 is Colonel Olcott, another Theosophist. 535.31.
- Judy**—see Punch.
- Juggernaut**—title of Krishna (q.v.) and his idol, annually dragged in a great car beneath whose wheels devotees threw themselves. 342.13-14.
- Jugurtha**—king of Numidia, 2d century B.C. He said Rome was "a city for sale, and doomed to perish as soon as it finds a purchaser." 403.12-13.
- Jukes** and **Kallikaks**—American families, known for hereditary physical and mental degeneracy. I think the steady Juke-Duke interplay begins with "joke of Willingdon," 9.14-15; 10.12 (See Wellington.) +33.24—with Wellington, W. W. Kelly (q.q.v.); +105.12—with Wellington (q.v.); +137.11—with Wellington (q.v.), +12—with Caliban (q.v.); +162.4—with Wellington (q.v.); +182.23—with Wellington (q.v.); +209.4—with the Duke of York (q.v.); +295.n. 1—with James Cook, Wellington, George Cook, Patrick Kelly (q.q.v.); the last two are mathematicians; +337.24—with Wellington (q.v.); 367.11, +.18—with Wellington, Deucalion (q.q.v.); +372.14—with Wellington, W. W. Kelly (q.q.v.); +375.3-4 with Wellington, W. W. Kelly (q.q.v. and "The House that Jack, q.v., Built"); +417.30 (bis)—with Wellington (q.v.); +441.7—with Wellington, Duke Humphrey (q.q.v.); +455.29—with Wellington (q.v.); +456.30,31—with Wellington, Kelly, Cook (q.q.v.).
- Jukoleon**—see Deucalion, Jukes (q.q.v.).
- *Julia**, Julie, Jules, Julian, Julianna—some may refer to Julius Caesar, Juliet, Julia Bride (q.q.v.), the Emperor Julian, Juliana of Norwich, Julia in *Two Gentlemen of Verona* (q.v.). Or not. The word "jewel" may sometimes be a proper name. So may "July." In French argot *jules* is a chamber-pot. +70.3—with Juliet (q.v.); +207.24—with Julius Caesar (q.v.); 236.2; 242.14; 313.25; +350.22—with Juliet (q.v.); 386.30; 426.4; 430.36 (a saint?); ?465.2 (see Julia Bride); 502.24; +553.17—with Juliet, Julius Caesar (q.q.v.); 559.15; +594.35—with Punch and Judy (q.v.).
- Julia Elizabeth**—*The Marriage* (later *The Courting*) of Julia Elizabeth is a one-act comedy by James Stephens (q.v.), produced by the Theatre of Ireland in 1911, published in 1929. I have not read it. +465.2—with Julia Bride (q.v.).
- Julian** the Apostate (331-363)—the Caesar of Ibsen's (q.v.) *Emperor and Galilean*. 540.23.
- Juliet**—see Romeo.
- Juliette**—title, heroine of Sade's (q.v.) novel. See Justine. +148.13—with Juliet (see Romeo).
- Julius Caesar** (100-44 B.C.)—Roman general and dictator, betrayed by Brutus (q.v.), subject of plays by Shaw, Shakespeare (q.q.v.). In Irish myth Parnell (q.v.) is Caesar, Tim Healy (q.v.) is Brutus. See also Cleopatra, Mark Antony, Pompey, Augustus, Lepidus, Julia. ?61.27; ?87.34 (casehardened); 150.9; +161.36—with Caesar Borgia (q.v.); 162.1; +207.24—with Julia (q.v.); +219.13—with Chief (see Parnell); +271.3—with Sir Julius Caesar, Stephen Dedalus, Alice (q.q.v.); 306.left margin; ?329.29 (jool as); 468.4; +493.10—with Snake, Cleopatra (q.q.v.); ?498.2 (English horse race, named for the Russian csarevitch); 549.25; 551.29; +553.17 (refers to the Julian calendar; see Julianna?)—with Juliet (q.v.).
- *Jumbuffer**, 590.20-21.
- Jumbo**—see Alice the elephant.
- Jung**, Carl Gustav (1875-1961)—Swiss analytical psychologist who read *Ulysses* "without one smile" (*Letters*, III, 261-62); see FW 115.22-23, where the letter is echoed. Jung said *Ulysses* showed Joyce had a schizophrenic mind. Lucia Joyce (q.v.) was Jung's patient briefly, in 1934—an episode Joyce related (foretold?) at FW 115, where analyst ("The Reverend Doctor Jung", Ellmann, 693) is united with the Father Moran (see Father Michael) who took liberties with Nora Barnacle (q.v.) when warning her against sexual evil. See Freud. 112.4; 115.22-23; +123.20—with Freud (q.v.); ?143.13; ?170.6,30; +267.8—? with Sygne (q.v.; Sygne is a

- Russian river; 268.n. 3; ?318.9; ?348.13; 416.9; +460.20—with Freud (q.v.); +511.35—with Jack the Ripper (q.v.); ?586.11.
- Jung**, Johann Heinrich (1740–1817)—author of *Heinrich Stillings Jugend*. See Jung, above? 318.9–10.
- Juno**—chief Roman goddess; see Hera, Jupiter. See Paycock? 87.5; 203.20; +245.12—with Jonah (q.v.); +266.27—with Genevieve (q.v.); 538.1.
- Jupiter**—chief Roman god; see Zeus, Stator, Jove. +15.30—with Beggar, Biggar (q.q.v.); +70.34—with Beggar, Biggar (q.q.v.); +152.14—with Peters, St Peter (q.q.v.); +159.22–23—see 152.14; +241.34–35—with St Peter (q.v.); 342.14; 390.22–23; +426.21—with Peters, St Peter (q.q.v.); 451.36; 583.2.
- Jupp**, Mrs—elderly, disreputable land-
- lady in S. Butler's (q.v.) *Way of All Flesh*. See Kate. +531.19—with Ham Shem Japheth (q.v.).
- Jurgen**—as Mr Ellmann says, title, hero of J. B. Cabell's novel, Chapter 22: "And time . . . came in with Jurgen since Jurgen was mortal." 35.28.
- Jurors**, Jury—see Twelve.
- Justine**—title, heroine of a novel by Sade (q.v.). See Juliette. 445.14.
- Justinian** (527–65)—Byzantine emperor. +377.32—with Johnny MacDougal (q.v.).
- Justius** and Mercius—Shaun and Shem (q.v.). Justice and Mercy, in English mystery plays, traditionally debate about Adam (q.v.) before God. Portia's speech also applies. 187.24; 193.31; 458.16,17.
- Jute**—see Mutt.

K

- K** is the sign for Kate (q.v.)—see Signs.
- *Kempersally**, Mr Deaubaleau Downbellow—see W. W. Kelly. *Kaemper* is Danish "giants." ?332.18; 383.33–34.
- *Kahanan**—maybe Kinahan and Co., Dublin distillers. 108.17.
- Kain**—see Cain.
- Kali**—Hindu goddess of death and destruction. 5.16.
- Kalidasa**—Mr Wilder says, most illustrious Sanskrit writer of the 2d epoch, author of *The Little Clay Cart* (see FW 186.23), where it doubles with "Clay" (see Dubliners). 187.7.
- Kallikaks**—see Jukes.
- *Kane**—always Cain (q.v.), but I don't make out the connection between Cain and Matthew Kane (q.v.). "Kanes" is an anagram of "snake"; it is sometimes said that Cain was the offspring of Eve and the Snake (q.q.v.). 28.19; 421.5; 448.3 (Kane and Co., Portmanteau and Trunk Makers, 11 Aston Quay; Keogh, Draper and Tailor, 12 Aston Quay); 455.18; 516.23.
- Kane**—Lord Mayor (q.v.) of Dublin (q.v.). See also Kane, Cain. 536.27.
- *Kane**, Ebell Teresa—i.e., "able to raise a Cain" (FW 47); see Cain, Abel, Teresa. 491.16.
- *Kane**, Karmalite, 211.29–30.
- Kane**, Matthew (d.1904)—original of Martin Cunningham (q.v.) in "Grace" (see *Dubliners*) and *Ulysses*. He and Ned Thornton were cronies of John Joyce's (q.v.). Kane drowned. 63.7.
- Kanel**, Katty—see Cannell.
- *Kang** the Toll—Confucius (q.v.)? 52.25.
- Kant**, Immanuel (1724–1804)—German philosopher. 64.13–14; ?77.22; 109.1; 120.31; ?143.6; 286.26; 297.9; 414.22; 416.13; 432.32; 440.17 (Manoel Canter).
- Kantaka**—Buddha's (q.v.) horse. 24.23.
- Kapp** and Peterson—Dublin pipe and tobacco makers. See Pedersen. 221.29; 421.1; ?529.30 (see Paterson).
- Karenina**, Anna—title, heroine of Tolstoy's novel. +331.25—with Anna Livia (q.v.).
- *Karrs** and Polikoff—maybe Carson or Carr (q.q.v.), maybe Alphonse Karr, author of *Voyage autour de mon jardin*. 339.14–15.
- *Karsens**, Lotta—see Carr, Carson? 241.33.
- Kat** Kresbyterians—see St Patrick. See also Mr O Hehir's note in Gaelic Lexicon on "The P/K split." 120.2.
- Katachanka**—Mohammed's (q.v.) horse. 24.23.
- Kate** (Mrs Tam O'Shanter)—ties in with Kate the Cleaner and Kate the Shrew

(q.q.v.) to make a Mrs Candle (q.v.) +116.22.

***Kate** the Cleaner (Greek *kathairein*, "to clean")—the Earwickers' slavey or "general." She cleans, cooks, dances, rails, guides through the Museyroom. Sometimes she is called Dinah (q.v.), sometimes Countess Cathleen (q.v.), who fed the Irish people (see 141.28 ff) and is Cathleen ni Houlihan, of whom AE (q.v.) wrote after the "troubles": "... the generations for 700 years fought for the liberation of beautiful Cathleen ni Houlihan, and when they set her free she walked out, a fierce vituperative old hag."

Joyce delineated this aged Kate the Shrew (q.v.) in "Old Gummy Granny" of *Ulysses*: in the morning she feeds, bows to the stranger (Haines, q.v.) and to her native betrayer (Mulligan, q.v.), and fails to recognize Stephen Dedalus (q.v.), the true heir; and at night she has nothing better to do for Stephen than stick a dagger in his hand and tell him, kill and be killed.

I don't know why Kate is in charge of the Museyroom (see Tussaud), but her reiterated "tip" refers to her muckraking and tipping rubbish into a dump or rubbish tip. See Kate Strong, Variana, Mrs Jupp, Mrs Caudle, Katy Lanner, Toulouse-Lautrec. 8.8; 11.20,21,24; 27.31; 40.11; 79.20,23 (take), +27.33—with Kate Strong (q.v.); 93.22, ?+.31—with Kathleen Mavourneen (q.v.); 95.14; 111.13–14; +113.21—with Kate the Shrew (q.v.); 116.9,21–22; ?119.23 (*cearc* is Irish "hen"); ?131.15; 133.9; 141.30,33–142.2,5,7 (Tok ... Tik ... Tuk ... Tek ... Tak); ?147.12,24; 149.5–6; ?170.22; ?192.32; +211.19 (see Varian); +221.12—with Varian, Rachel and Leah (q.q.v.); +239.18—with Kate the Shrew (q.v.), 21, ?24; 243.17–18 (ter); 245.34; 252.34; 273.22; 279.n. 1, line 33; 280.16; ?282.23; ?330.23–24 (see Kleinsuessmeim; it was Nora Barnacle, q.v., the slavey, who eloped from Finn's Hotel, q.v.), 35; 333.3.7 (?Pater-son), 17,33; 334.28; 335.19 (part of a Maori war cry); +351.10–11—with Khayyam (q.v.; see also Homer, Lobster); +361.16 (see Kitty Kelly); ?365.2 (caves); 369.34–370.1–5; 376.6,13; +380.1–2—with Varian, Sherratt (q.q.v.); +382.17—with St Catherine (q.v.); 394.28; 421.4; 423.12; 430.21 (see

Twenty-nine); 431.3; 448.7,10; +451.17—with Varian (q.v.); 456.22 (kates—anagram of "steak", "stake"); 458.15,18; +498.12—with Catherine the Great (q.v.); 530.32; +531.15—with Katty Lanner (q.v.); 534.3–4; ?538.22; 556.32; 566.11; +572.27,28,32; 573.27 (Fortissa)—with Kate Strong (q.v.); 601.32; ?617.25; ?619.2–5; 620.33,36; 621.1 (besoms).

Kate the Shrew—heroine of Shakespeare's (q.v.) play. In *Ulysses* she is identified with Anne Hathaway, Penelope, Molly Bloom (q.q.v.). In FW, she is Kate the Cleaner (q.v.), a shrew.

Kathleen Mavourneen—a song. See Kate. 93.31.

Kavanaugh, Art MacMurrough—14th-century king of Leinster. His agnomen, Kavanaugh, replaced his original surname. He fought off the forces of Richard II (q.v.). 378.13–14; +380.22—with Murtagh, Copenhagen, Wellington, King Arthur (q.q.v.; see also Arth).

Kavanaugh, Thomas Henry—English leader in the Indian Mutiny. Also Kevin (q.v.)? 492.28–29.

Kay—see Kate, Key.

Kayenne, Homard—see Khayyam, Homer, Kate, Lobster. 351.9,10.

***Kay O'Kay**, Cardinal—see Four. 282.23.

Kean (pronounced "Cain"), Edmund (1787–1833)—Shakespearean (q.v.) actor, who always doubles with Cain (q.v.). 273.left margin; 305.18–19—with Jubal Cain (q.v.).

Keats, John (1795–1821)—English poet. +151.14—with Ket (q.v.).

Kedar—son of Ishmael (q.v.), Psalms, 120:5: "... I dwell in the tents of Kedar ... among those who hate peace ..." 244.5.

Keeper—the word has several meanings in FW. Sometimes it refers to HCE (q.v.) as Innkeeper; it turns up as Cain's (q.v.) "Am I my brother's keeper?"; but it is usually applied to Abel-playing Shaun (q.q.v.), who keeps (sometimes finds and keeps) the letter from Boston, Mass. I think "Keeper" ties Shaun-Kevin to the Lord Keeper, Francis Bacon, who Elizabeth I (q.q.v.) called her "little Lord Keeper" when he was a child. What Bacon and St Kevin have in common is that each was deathly cold to a female—Kevin to the girl who died when he rejected her advances, Bacon to

- women in general and particularly to the hen (q.v.) he stuffed with snow. See Biddy Doran. +110.32—with Kevin (q.v.); 320.35; 362.19; +370.8—with Kevin (q.v.); 418.14; 464.25; 482.22; 498.2,6; +565.15—with Kevin (q.v.); 566.6,11; 606.8.
- Kehoe** and Donnelly and Packenham Ltd.—bacon and ham (q.q.v.) curers of Dublin. See also Packenham. 39.17; +318.21—with Bacon, Ham, Buckingham (q.q.v.); 379.36 (see Three Musketeers).
- ***Kelly**, 4.7–8; 193.24 (KKK); 367.11; 370.20 (see Twelve); +372.15—with Kallikaks (see Jukes); 463.2; +612.32—with Berkeley, Buckley (q.q.v.).
- Kelly**, Kitty—"Pretty Kitty Kelly," a song. See Kate. 361.15–16.
- Kelly**, Michael (1762–1826)—Dubliner, actor, singer, composer. A friend of Mozart's (q.v.), he sang in the first performance of *The Marriage of Figaro*. 199.28 (Chelli Michele's); 407.16.
- Kelly**, Moll—common Irish phrase for swearing by. 299.27.
- Kelly**, Patrick (1756–1842)—Scottish mathematician and astronomer. +295.n. 1—with James Cook, George Cook, Kallikaks (q.q.v.).
- Kelly**, Sean—see John Kells Ingram. 93.29.
- Kelly**, W. W.—manager of the Evergreen Touring Company (32.29; 285.left margin); of Liverpool, which toured the British Isles before 1914 with Wills's (q.v.) *A Royal Divorce* (see Napoleon, Josephine, Henry VIII). Mr Atherton says a real white horse (see Copenhagen) was brought on stage. +32.29—with Washington, Wallenstein (q.q.v.); see also Semperkelly); +33.24—with Kallikaks (q.v.); ?365.30; +372.14–15—with Kallikaks (q.v.); 383.21–22 (Danish *kaemper*, "giant").
- Kemp**, Will (fl. 1600)—English comic actor and dancer, until 1599 an actor in Shakespeare's plays. Brandes (q.v.) had a theory that Shakespeare hated Kemp for spoiling his plays with ad libs. Joyce puns on "Kemp" in *Ulysses* (212), calling Mulligan (q.v.), who has spoiled Stephen Dedalus' (q.v.) Shakespeare lecture, "a lubber jester, a wellkempt head." 13.7–8 (blotchwall ... inn-kempt).
- ***Kennealey**, 71.36.
- Kennedy**—Dublin baker. 7.11; 317.1–2; 498.19.
- Kennedy**, Stoddart—see Woodbine Willie. 351.12.
- ***Kenny**, 193.24, 332.33.
- Kent**, Holy Maid of—Elizabeth Barton, hanged 1534 for prophesying the death of Henry VIII (q.v.). 390.31.
- ***Keogh**, 193.24; 349.3; 350.18; 379.36; 448.3.
- ***Keowns**, Laura, 205.9–10.
- ***Kersse** the Tailor—for the story of J. H. Kerse of Sackville Street, Dublin, see Norwegian Captain. Mr O Hehir feels that the P/K split links Kerse to Persse O'Reilly (q.v.). Why not? But if so, why not to Patrick Pearse (q.v.), who worries me by his seeming absence from FW?
- I am unsure about a good many of the following Kerse references. Kerse may be comprehended in many unlisted "curse," "course," "curs," etc., references; Carr and Carson (q.q.v.) may not be included as often as indicated, nor am I certain of some Toler, Toller (q.q.v.) references.
- At times the Norwegian Captain and Kerse seem to be Shem and Shaun (q.v.) locked in brother battle (some hint of the *Ur-Hamlet* here?); but at other times the Captain courts the Tailor's Daughter, and the Tailor is spoken of as her stepfather (see Lear). It is possible that, as there was an older and younger Horus (q.v.), so there is an older and younger Kerse. See also Ship's Husband, Gideon. ?+10.13—with Talos, Krupp (q.q.v.), +.18—with Corsican (see Napoleon); ?16.5; ?22.14; +23.10–11—with Lear (q.v.); in Freemasonry a tiler is a doorkeeper); 28.7; 29.9; ?35.32; ?37.10 (bis); +46.14—with Carson, ?Carr (q.q.v.); ?61.28 (London Livery Company and their school); 67.14; 82.4; 85.33 (KKK); ?99.12; 117.31; ?121.36; ?129.6; 137.22; 143.11,12; ?162.11; 180.11; 202.14; ?252.11; 255.30; 297.29; +310.30—with Lear (q.v.); +311.6—with Lear (q.v.),7, +24,25,26—with Lear (q.v.); 312.15; 313.7; +315.11 (nine tailors are commoner, but three tailors sometimes make a man, Brewer, q.v., says)—with Lear (q.v.); 317.22,27 (see 315.7 above); +319.8,24—with Lear (q.v.), 27, +29—?with Carr (q.v.); +320.2, +9—with Lear, Toller (q.q.v.), 12; 322.1,5,9,17–18,19; 324.24,26; +325.16—with Lear (q.v.), 26;

- +326.1—with Lear, Horus, Horrocks, Horace Taylor (q.q.v.); +327.8—with Lear (q.v.; see also Tina); 328.4 (see Ashe); 329.2; +339.6—with Carson, Carr (q.q.v.); 342.6 (see 322.16–19); +343.2,3—with Carson, Carr (q.q.v.); 356.10 (see Taylor); 365.33 (see Taylor); 372.3; 375.30,34; 424.13 (see 315.7); 440.30; ?485.25; 507.5; 510.14,32 (Tailors' Hall, Back Lane, Dublin, was also a social resort; *Kerstfeest tijd* is Dutch "Christmastide"); ?512.11; 529.15–16 (see Three Tailors); 575.24 (see Mac Erse); 594.36; +613.32 (seamer . . . toilermaster)—with Lear (q.v.); 623.11; +626.9,13—with Lear (q.v.).
- Keshan**—Lord Mayor (q.v.) of Dublin (q.v.). 534.30.
- Ket**, Robert (d. 1549)—English rebel. +151.14—with Keats (q.v.).
- Ketil** Flatneb—one of the Viking conquerors of Dublin, father of Aud (q.v.). 73.8; 332.2; +549.13—with Lawrence Kettle (q.v.).
- Ketil** the White (d. 857)—Irish-Norse freebooter. +596.32—with Finn (q.v.).
- Kettle**, Galorious—Mark Lyons (q.v.) as the magic cauldron of Dagda (q.v.), one of the four (q.v.) magic objects, brought to the battle of Mag-Tured. 219.12.
- Kettle**, Lawrence—"was in charge of the powerhouse that gave electricity to . . . [Dublin] and the lighthouses." 307.9; +549.13—with Ketil (q.v.).
- Kettle**, Thomas Michael (1880–1916)—friend of Joyce's in youth, Irish nationalist, M.P., killed in World War I. He married Mary Sheehy, the Emma Clery (q.v.) of *Portrait*. All "kettle" references in the FW *Concordance* may apply, for there are lots of T. Kettle notes (I wasn't able to make them out very well) in one of the Buffalo workbooks. 122.7; ?340.31; 362.10.
- Kevin**, St (d.618)—eremite who lived 7 years alone in Glendalough, County Wicklow, spending his nights in a cave—Kevin's Bed, a popular tourist attraction—and his days in a hollow tree by the lake's shore. Thither came beautiful young Cathleen (q.v.), who had previously tempted him at Luggelaw (203.17), and when Kevin again spurned her love, she drowned herself (compare Nuvoletta, Ophelia, Lorelei, etc.). Kevin is often called "Frank" and "Keeper" (q.q.v.), which suggests Francis Bacon (q.v.), the Lord Keeper, who killed a young female creature with cold (see also Swift).
- Many Irish writers have been attracted to the Kevin-Cathleen legend: Thomas Moore and Samuel Lover (q.q.v.) wrote poems about it; George Moore (q.v.) based *The Lake* on it. See Gogarty, Kevin and Jerry. 40.36; 59.16–17,21,26; 130.33; 248.30; 433.6; 605.4–606.12 (*passim*).
- Kevin** and Jerry—Shaun and Shem (q.v.) as St Kevin and Jeremiah (q.q.v.). According to Samuel Lover (q.v.), there is a legend that St Kevin was the wisest of the saints because he went to school to Jeremiah—note Shem teaching Shaun (FW II, ii). Jerry is the Ass (q.v.). See also Coemghen, Eugenius. According to Mr O Hehir (411), Jeremiah is an anglicization of Irish *Diarmaid* or Dermot (q.v.). Dermot is a role of Shem's, but I have not found in FW an interchange of Jeremiah and Dermot, or of Jerry and Derry. ?6.2; 15.7–8,16 (see Black Man); 27.5,9; 40.36; 41.3; 59.16–17 (seven, q.v., churches at Glendalough), .18,21,23 (see O'Dea), +.26—with Larry (q.v.—probably St Laurence O'Toole); 64.23,24; 110.32 (see Francis Bacon); 130.33; 150.20,21; ?210.1, 14 (see O'Dea), .21 (see Coyle); +215.3—with Garryowen (q.v.); 222.31; 225.34 (see Jaun); +229.32—with Jeremiah (q.v.); ?+231.31—with Jacob (q.v.); 234.10 (see Mookse), .20 (see Carr, Lewis Carroll); +246.30—with Jacob (q.v.), 36; 247.14 (see Black Man, 15.16); 248.30; 265.n. 2; 274.22; +278.n. 1—with Jerry (q.v.); 283.28; 286.27; 288.n. 5; 300.15; +301.17—with Jeremiah (q.v.); 302.24; 303.15 (see Cain), .17 (see George); ?311.7; +333.2—with Jeremiah (q.v.); 370.8 (see Keeper); 382.11, +.21—with Larry (q.v.); ?383.24; 388.14; 407.6 (see Jaun); 426.8; +433.6—with Guinevere, Lancelot (q.q.v.); 458.15; +463.12—with Jarry (q.v.); ?+469.18—with Jules Verne (q.v.; is "Kew" kev?); +482.18—with Father Vaughan, Evan Vaughan (q.q.v.); 483.5; ?484.33; 489.14 (?Vanderbilt); 547.17; +555.16—with Kevin Barry (q.v.),.20 (see Jerry Godolphin); 562.23 (see Frank), .33 (see Eugenius); 563.7 (see Jehu), +.24—with Jacob (q.v.; see also Jerry Godolphin), 36; 565.10,15; 575.9,25,26,32 (see Doyle); ?583.11; 601.18,19; 602.9 (see Coemghen), ?.13 (Jarama); 603.34;

- 604.2; 604-6 (Kevin, *passim*); ?+615.25—with Jack the Giant Killer (q.v.).
- Key**—see Kay, Kate, Arrah-na-Pogue.
- K. H.**—see Koot Hoomi.
- Khayyam**, Omar (d.1123)—Persian astronomer, poet. Some of his quatrains were “translated” as *The Rubaiyat* by Edward Fitzgerald. +122.16,19—with O’Mara (q.v.); ?312.10; 319.34; +351.9-10—with Homer (q.v.); ?+368.15 (bis)—with Homer (q.v.).
- Kickham**, Charles Joseph (1826-82)—Fenian, author of *Knocknagow*. 208.31.
- *Kiddballacks**—Kersse (q.v.)? Bullock (q.v.)? 315.28.
- Kidd**, Captain (1645-1701)—English pirate. Thomas Kyd? 69.19; 403.27; 587.5.
- *Kieran**, Teasy, 212.8.
- Kierkegaard**, Søren (1813-55)—Danish philosopher, whose book *Either/Or* is at 281.26-27. Mrs von Phul is writing a book about Joyce and Kierkegaard. According to Mrs Christiani, *Søren* is a Danish euphemism for “the devil.” 201.31; ?+232.19—with Sirens (q.v.); 246.1; 370.24; 388.2; +534.26—with Sirens (q.v.); 596.31; +600.20—with Sirens, Sorenson (q.q.v.).
- Kilbride**—place on the Liffey (q.v.). Here the reference is to Henry VIII (q.v.). 576.6.
- Killorglin**, Goat King of—Killorglin, Co. Kerry, holds a Puck Fair at Lammas. A male goat, called Puck (q.v.), is king of the fair, is paraded, wreathed, driven out. 87.26.
- *Kimmells**, 19.8-9.
- King**—see Uncrowned King, Parnell.
- King**, Sir Abraham Bradley—Lord Mayor (q.v.) of Dublin (q.v.), always doubled with Abraham (q.v.). 294.24; 307.7-8, left margin; 421.5-6.
- *King**, Festy, or Pegger (q.v.) Festy (Latin *festus* = “joyous,” but Festy is an Irish name)—a role of Shem’s (q.v.). See also Crown, Crowbar, Meleky, Beggar, Robort. Be sure to see *First Draft*. ?23.20; ?26.36; +41.24—with Finnerty (q.v.); ?52.24; +72.27—with Pigott (q.v.); 85.23; 86.7 (see Robort, Rabelais),.12 (feishts); ?87.17, 25-27 (*passim*); 88.12; ?89.27; 90.5; 90-91; 91.7; 92.6; 93.1; +131.35—with Kung Fu-tse (see Confucius); ?149.7; 212.1; 231.12; +537.1—with Pigott (q.v.); ?557.33,36; 584.5-6.
- King Kong**—a big ape. +32.2—with Koot Hoomi, Madame Blavatsky (q.q.v.).
- *King**, T. C., 495.12.
- King’s Men**—Shakespeare’s (q.v.) acting company, under the patronage of James I (q.v.). The Queen’s Men (q.v.) were a rival company. “All the king’s horses and all the king’s men, / Cannot put Humpty (q.v.) together again.” See Strange, Michael Gunn, W. W. Kelly. 32.26; 47.26; 219.15-16; +285, left margin—with King Arthur, Guinevere, Guinness, Gunn (q.q.v.); plus The Evergreen Touring Company—see W. W. Kelly; 343.22; 567.17.
- Kingstown**—see Dun Leary.
- *Kinihoun**—maybe Kinahan and Co., Dublin distillers (see Whisky). See also Kahanan. Kinahan was a Lord Mayor (q.v.) of Dublin (q.v.). 108.17; +364.19—with Canaan (q.v.).
- *Kinsella**—maybe Dermot MacMurrough (q.v.), who was king of Kinsella. 133.2; 549.19.
- *Kinsella**, Lily—Mrs Magrath (q.v.); see also Lily. 204.34; 205.10-11; ?366; ?373.29; ?538.14; 572.33,35 (see Gillia); 573.16; 618.4,16; 622.3-4.
- Kippis**, Andrew—see Sir John Pringle. 11.10.
- Kish**—father of Saul (q.v.). It is also a light in Dublin’s harbor, also Irish for “wickerwork” (see O Hehir). 164.12; 512.8.
- Kiss**—see Issy, Biss, Arrah.
- *Kissilov’s**, 532.22.
- *Kitty**—maybe Kate or Kitty O’Shea (q.q.v.). 239.18; 243.17; 340.31.
- Kitty** of Coleraine—in an Irish ballad, she broke a pitcher of milk and was comforted by a kiss from a nice young man. It is the air to Moore’s “When Daylight Was Yet Sleeping.” 210.33; 328.23-24.
- *Kitty** the Beads—is Kate (q.v.). 530.32-33.
- *Kjaer** (Norwegian “dear”), Hjalmar—Mr Tysdale (173) thinks this is Hjalmar Ekdaal of Ibsen’s (q.v.) *The Wild Duck* and that Lona the Konkubine (q.v.) is Lona Hessel of *Pillars of Society*. 284.n. 4.
- Klee**, Paul (1879-1940)—Swiss painter. ?478.21; 511.30.
- Kleinsuessmein**, Kitzy—German for “kitten, small, sweet, mine.” I assume it is Joyce’s tribute to his small sweet kitten of a new Nora (q.v.), who eloped with him from Finn’s Hotel (q.v.). 330.23-24.

- Knavepaltry** and Naivebride—Mr O Hehir says, these are Sts Patrick and Bridget (q.q.v.). 22.26.
- Knickerbocker**, Father—humorous name for New York City, coming from Harman Jansen Knickerbocker (1650–1720). 98.21–22; +139.6—with Nebuchadnezzar (q.v.); 208.15; +442.8–9—with Ulysses (q.v.); +549.4—with Nick (q.v.); 611.34–35.
- ***Knight**, 201.13; 225.17; 559.36.
- Knight**, E. H.—manager of the Euston Hotel, London (see *Letters*, I, 239). 245.32.
- Knittrick** Kinkypeard—see Sitric. 353.14.
- Knopf**—American book publisher. 52.27.
- Knowell**, Old—Shakespeare (q.v.) acted in Ben Jonson's (q.v.) *Everyman in His Humour* (FW 502.7,21) and the role of Old Knowell is usually assigned to him. 60.27; +76.26—with Cromwell (q.v.); 126.26; 191.15; +257.15—with Stow (q.v.); 321.9; 344.6; +351.1—with Browne and Nolan (q.v.); +362.5—with Cromwell (q.v.); +422.31–32; 434–35; +499.23—with Cromwell (q.v.); 503.8,12; 575.19.
- ***Knox**, Myles, 567.1.
- Knox**, Robert—anatomist who bought from William Burke (q.v.) and Hare. ?342.2; 443.15; ?596.20.
- Ko-Ko**—of *The Mikado*. *Ko-Ko* is Chinese for “elder brother.” 36.20.
- ***Koombe**, Haryman of—the Coombe is a slum section of Dublin. Ahriman? Old Harry? Koot Hoomi? (q.q.v.). 390.31–32.
- Koot** Hoomi—substantial Tibetan mahatma who unsubstantially dictated his wisdom to Madame Blavatsky (q.v.). In her books she calls him “K. H.,” as does *Ulysses* (183). +24.35—with Madame Blavatsky, Guinea Hen, Genghis Khan (q.q.v.); +32.2—with Blavatsky, King Kong (q.q.v.); +123.16—with Ulysses, Hen, Anne, Blavatsky (q.q.v.); 128.32 (with Lhasa); 355.31; +415.32 (bis)—with Blavatsky (q.v.); +497.34 (bis)—with Blavatsky, Hanzas Khan (q.q.v.); ?499.7,10; 570.29; ?609.32.
- Kore**—see Persephone. 202.35; 203.23; ?220.19; ?225.26; +363.3—with Cora Pearl (q.v.).
- ***Kornalls**, Tanah, 351.22.
- Korngold**, Wolfgang (b. 1897)—perhaps, as Mr Blish says, a German composer. 75.10.
- ***Kostello**, Panny—see Costello. Czech *milostpani* means the same as German *gnädige Frau*; Czech *kostel* is “church”; Panny is Czech “Virgin.” See AWN, IX, 4. 334.3.
- ***Koy**, Pat—maybe Pat Hoy, a friend of John Joyce's (q.v.). Here he is one of the Four (q.v.). Mr Skrabanek says, Russian *vechnyi pokoi, na vechnuyu pamyat* is “eternal peace, for eternal memory.” See Pam Yates. 27.27.
- Krafft-Ebing**, Baron Richard von (1840–1902)—German neurologist who wrote on sexual perversion. 290.28.
- Kreuger**, Ivar and Toll—firm of crooked match-makers. 221.28–29.
- Krishna**—8th incarnation of Vishnu (q.v.), god of fire and storm. He went about (like Shaun, q.v., in III, ii) with cowherd girls. See also Hermes. ?53.4; +80.20—with Christ (q.v.); 215.2; ?+331.32—with Christ (q.v.); 338.8; 404.24; +472.15—with Krishnamurti, Mary, Christ (q.q.v.).
- Krishnamurti**—20th-century Indian “sage.” (Four, five years ago I saw him on educational TV, speaking of love.) +472.15—with Krishna, Christ, Mary (q.q.v.).
- Kristain**, Roald—a drawing of Joyce by him appeared in the *Egoist* (IV,2). +331.32—with Christ, Krishna (q.q.v.).
- Kropotkin**, Prince (1842–1921)—Russian author, revolutionary. See Crowbar. +81.18—with Patrick, Atkins (q.q.v.); ?84.6.
- Krupp**—German munitions makers. 10.13; 323.5.
- Krylov**, Ivan (1768–1844)—Russian writer of fables. 159.14.
- Kullerloo**—Ernest Jones (q.v.) says, a Hamlet (q.v.) sort of hero in Finnish legend. Kullerloo is seduced in a wood by a girl who turns out to be his sister. They drown themselves. 624.20 (lewdy culler, you).
- ***Kund**, 201.33.
- Kung**—see Confucius.
- ***Kunut** (Connaught), holymaid of, 390.31.

L

- ***Laccorde**, 222.2.
- ***Lacey**, Kicky—see Two. 238.23.
- La Chaise**, François de (1624–1709)—confessor to Louis XIV (q.v.); the Paris cemetery Père-la-Chaise is named for him. 76.36.
- Lacy**, Hugh de (d.1242)—first earl of Ulster, earliest Anglo-Norman peer of Ireland, “the first Viceroy.” 388.33.
- Ladbroke** and Co. of London—bookmakers, Mr Morse says. +22.36—with Ragnar Lodbrok (q.v.); +313.23–24—with Ragnar (q.v.); 440.29.
- Lady**—see Lord. According to Graves’s *Greek Myths*, Leda (q.v.) means “lady”; according to St Jerome’s *Liber de Nominibus Hebraicis*, Mary (q.v.) means “lady” in Aramaic.
- Lady from the Sea**—Ibsen’s heroine, Elida Wangel (q.q.v.). The Lady from the sea may also include Grace O’Malley and Lir’s daughter, Finnuala (q.q.v.). +204.10 (leada, *laida*)—with Leda, Alice Liddell (q.q.v.); +263.18, +266.26, +267.1—all with Leda (q.v.); +272.2—with Leda, Alice Liddell; +540.23—with Lettie (q.v.).
- Lady of the Lake**—in Arthurian romance, Vivian, Nimue; also a kept mistress; Ellen Douglas in Scott’s (q.v.) poem; perhaps also Kevin’s (q.v.) girl rejected at Glendalough; perhaps the Lady of Lake Maggiore (Budgen, 247). +465.36—with Leda, Lady and Tiger (q.q.v.).
- Lady or the Tiger**—story by Frank Stockton; it leaves the reader free to choose the ending: will the Roman lady give her lover life or death? *Ulysses* leaves the reader to choose: will Bloom (q.v.) engender a child or won’t he? FW leaves the reader to choose: will the sun rise or won’t he? +465.36—with Lady of the Lake, Leda (q.q.v.)—and the lady who smiled as she rode on a tiger).
- Lafayette**, Marquis de (1757–1834)—French general who helped the American colonies in the Revolution. Lafayette was also the Dublin photographer of Molly Bloom (q.v.). Mr Wilder suggests that the first reference below is to Lafayette Square in Washington, D.C. 26.16; +126.13—with Anna Livia (q.v.).
- La Fontaine**, Jean de (1621–95)—French poet and fabulist. +414.17—with John (q.v.).
- Lagener**—anagram of General (see Buckley). 390.4.
- ***La Gilligan**, Wildrose—maybe Gill or Lily Magrath (q.q.v.). See also Rose? 229.11.
- Lagrima** and Gemiti—Latin “tear” or “groan” or nearabouts. 290.27.
- ***Lajambe**, Follette—see Two. 422.33.
- Lalage**—woman friend of Horace’s (q.v.). +229.10—with Lady of Lyons (q.v.).
- Lalla Rookh**—title, heroine of Moore’s (q.v.) poem. 184.16.
- ***Lally** or Long Lally Tobkids (or Tomkins, q.v.)—is associated with the Four (q.v.), save on p. 67 where he is a policeman (see Sacksoun) and is both male and female. Lally references in *Scribbledehobble* (16, 56,82) suggest a male and a priest, but 67.12–13 suggests a dissenting preacher. The use of the ablaut (96.4,19,20,23; 396.25–26; 525.14) suggest he-she is not distinct from Lily (q.v.), who as Susanna (q.v.) is associated with the Four Elders (q.v.). There is probably a simple solution to this “. . . contradicting all about Lally.” 67.11,23–24; 94.26; 96.4,19,20,23—with Lillytrilly (q.v.); ?290.n. 7; ?326.30; ?328.5; 387.19; 389.34; 390.3; 394.18; 396.25–26; 397.34.
- Lalor**, James Fintan—19th-century Irish nationalist. The Fintan Lalor Fife Players make records. +25.9–10.
- Lalou**, René (b.1889)—reviewed “Anna Livia Plurabelle” in 1925, signed the protest against the pirating of *Ulysses*. 450.16.
- Lamb**—see Jesus.
- Lamb**, Charles and Mary—authors of *The Adventures of Ulysses* (1808), where Joyce first read Homer (q.v.), and of *Tales from Shakespeare* (1807). In *Ulysses* (546), it is Mr Lamb(e) of London who takes away the sins of the world—i.e., cleans up the *Odyssey*. In FW, Mary Lamb (q.v.) is sometimes seen as a kind of “Authoress of the *Odyssey*,” perhaps a mad girl collaborator of the Master-builder (q.v.—see Lucia Joyce). Sometimes, too, she is the young, the mother of Christ, and the young Mary Murray

- (q.q.v.), mother of Joyce. +63.23,27—with Mary (the Virgin), Mary Murray (q.q.v.); ?+70.7—with William and Mary (q.q.v.; see also Shakespeare); ?91.32; +201.30—with Hamlet, Olaf, Isaac (q.q.v.); 223.1, ?+2—with Josephine and Marie Louise (q.v.), ?3; 294.4,9; 350.24; ?+358.15—with Merlin (q.v.); +440.18—with Liddell (q.v.); ?464.35; 486.1; 502.36; ?529.32.
- ***Lambel**, 595.6.
- Lamech**—descended of Cain (q.v.), father of Jabal, Jubal and Tubal Cain (q.v.). See also Adah. +201.30—with Ham, Hamlet, ?Lamb (q.q.v.).
- ***La Mesme**, Trina—three in one. The Old French form of *la même* is *la mesme*. 212.12.
- Lamfadar**—see Lug.
- Lamp**—see Lump.
- Lampetie**—daughter of the Sun (q.v.) whose cattle were stolen in the *Odyssey*. In *Ulysses*, she is one of the nurses at the Maternity Hospital—see *Schema*. 624.15.
- ***Lampi**, Toni—partly Lumpkin (q.v.). 323.32.
- Lancaster**—see York.
- Lancelot** of the Lake—knight of King Arthur's (q.v.), lover of Guinevere (q.v.), father of Galahad (q.v.). 28.5; 146.17–18; 285.1 (bis); 360.34; 596.12.
- Lancey**, Pobiedo—Luke Tarpey (q.v.) as the spear of Lug (q.v.), which was one of the four (q.v.) magic objects brought to the battle of Mag-Tured. 219.12.
- ***Landauner**, Lady Victoria—carriages? 568.6.
- Lane**, Sir Hugh (1875–1915)—nephew of Lady Gregory's (q.v.) who offered some good paintings to Dublin, but when Dublin dragged its feet, he gave them to the Tate. When he went down on the *Lusitania*, he left a will, again giving the paintings to Dublin, but a legal flaw let the Tate keep them. A celebrated controversy followed. 79.27,35; 242.7.
- Lane**, John—tried for slandering Shakespeare's daughter Susanna (q.q.v.); he said she had the "runnings of the raynes" (99.3) (gonorrhoea?) in her house and had "bin naught with Rafe Smith." (I have a dim notion that Running of the Reins was a horse involved in a scandal.) Lane was excommunicated. In FW he joins on to the Elders (q.v.), who libeled Susanna (q.v.).
John's Lane (see James's Gate) is in Dublin. John Lane published *Ulysses*—a kind of slander—in England, 1936. ?34.23; 95.21; 141.4; 355.15; 373.25; 408.33; 436.9 (see 408.33); 521.10,13,14.
- Lane-Joynt**—Lord Mayor (q.v.) of Dublin (q.v.). 534.18.
- Lane**, Rosa—"Dark Rosaleen" or Ireland in Mangan's (q.v.) translation of a poem in Irish. See Rosaline, Rose. 93.27.
- Lang**, Andrew (1844–1912)—Scottish translator of Homer (q.v.; see also Butcher) into something that is language in no sense of the word. There are a lot of "lang" references in FW, and I give a few below; but save for 335.32 (see George Greenwood), I am not sure they refer to the "lapsine langways." 21.5; 73.1; 244.25; 305.29; 315.32; 335.32; 338.20,22, 35–36; 414.26; 415.12,24; 484.25; 595.4.
- ***Langley**—maybe Francis Langley, builder and proprietor of the Swan (q.v.) theater. 50.6,14.
- Languish**, Lydia—heroine of R. B. Sheridan's (q.v.) *The Rivals*. She interests Joyce because she writes letters to herself. Always associated with Issy (q.v.), she is linked to the Isoldes (q.q.v.) and her name contains Anguish (q.v.), father of Isolde of Ireland. See Belinda, Charlotte Brook. 96.11; 111.23; 232.21; 236.2; 294.20; 465.2; ?474.11; 508.34; 528.10,14.
- ***Langigan**, Meetinghouse—see Fitzpatrick. 354.17.
- Lanner**, Katty—Dublin soubrette (see *Ulysses*, 560). 27.19; ?292.23; +531.15–16—with Kate (q.v.).
- Lannigan**—"Lannigan's Ball" is an Irish ballad. 377.6.
- ***Lanno**, Bruni, Brani Lonni—Bruin, Bruno, Brian O'Linn (q.q.v.)? 373.16.
- Laoghair**—pronounced "Leary" and so spelled in Joyce's letters and in FW. See King Leary.
- Lao-tse** (fl. 604 B.C.)—Chinese sage (whose name may mean "Old Boy," q.v.), author of a celebrated treatise on virtuous ways, *Tao Teh King*, reputed founder of the Taoist religion. I know nothing about him but what I read in the *11th Britannica*, and I can't explain why FW often joins him to females. +208.30—with Lotty (q.v.); 242.25; +244.32 (Lao ... sheutseuyes)—with Lion (q.v.); 377.13; 415.1; ?608.20; 624.23.
- Lap**—see ALP, Anna Livia Plurabelle.
- Lapac**—see Capal.

- Lapidous**—see Lepidus. 271.6.
- Lapoleon**—see Lipoleum, Napoleon. Maybe it includes L. Bloom (q.v.). 388.16; 390.11.
- ***Lappin**, Ena—see Ena. 212.8.
- ***Laraseny**, sergeant—maybe Superintendent Laracy, *Ulysses* (571). 618.31.
- Larbaud**, Valery (1881–1957)—French critic, admirer of *Ulysses*, friend of Joyce's. 178.28; 517.36.
- Larchet**, John F.—orchestra leader at the Abbey (q.v.), starting in 1908. 222.2.
- Lares** and Penates—Roman household gods, as Mrs Yoder says. See Larry. 432.15.
- Larkin**, James—founder of the Irish Socialist Party, which met at Dublin's Liberty Hall. ?346.29; 582.19.
- ***La Rosa**, Shadow—see Rose? *Spectre de la rose?* 495.24.
- L'Arronge**, A.—19th-century German dramatist. 203.27.
- Larry**—see St Laurence O'Toole, ?King Leary.
- Lasso**, Orlando (1530–94)—Belgian composer whose work abounds in puns and euphuistic jokes. ?123.6; ?257.17; 279.n. 1, line 14.
- ***Laterza**, Una Bina—1, 2, 3 (q.q.v.). 212.12.
- Latimer**, Hugh (1490–1555)—English bishop, burned at the stake by Bloody Mary. 388.32–33.
- Latouche**—Dublin bankers. 450.36.
- ***Latouche**, Luperca—see Lorette.
- Laud**, William (1573–1645)—English archbishop. 483.34.
- Laughter**, Laugh—see Isaac.
- ***Launer**, 292.23.
- Launfal**, Sir—Arthurian (q.v.) knight, hero of a 15th-century poem. 325.14,15.
- Laura** (d. 1348)—Petrarch's (q.v.) muse, she was born Laura de Noves, married Hugh(es) de Sade (q.v.) of Avignon, had 11 children, died of the plague. In FW, Laura is identical with laurel (see Daphne, Tree and Stone) and with *Plurabelle*, which is the name given Anna Livia (q.v.) when she wins poetic and sexual laurels (200–4) that rightly belong to Petrarch, the poet and priest. Like the Lorelei, like Anne Hathaway (q.q.v.) in *Ulysses*, ALP leads man to his fall; like Eve and Pandora, ALP gives gifts of "pison plague" to her children (212.24). Is this the work of "Mrs" de Sade? +11.25,33—with *Plurabelle*, Laura Bell (q.q.v.); ?+104.2—with Anna Livia (q.v.); ?107.20 (bis); +201.35—with *Plurabelle*, Laura Bell, Lorelei (q.q.v.); 203.30 (bis; see Daphne); +205.7 (Ellis = Dublin Quay; Tellus, q.v., via "too.Ellis"; Ellis = L. S. = Laura Sade?), 9–10 (see Laura Keowns), +9,12 (Annan ... Laura ... bells)—with Anna Livia, Laura Bell (q.q.v.); ?212.14; +215.24,25—with Anna Livia *Plurabelle* (q.v.); +224.10—with *Plurabelle*, Laura Bell (q.q.v.), +22–23 (frilles-in-*pleyurs* ... *florileague*)—with Flora, Lorelei (q.q.v.), +25,28,30 (plurielled ... *purty bellas* ... *Madama, do say*)—with *Plurabelle*, Laura Bell, Bella Cohen, Duse (q.q.v.); ?264.2,26 (the last is a house in Chapelizod, q.v.); 327.15 (*mallura* is Rhaeto-Romanic "thunderstorm", Mr Senn says); ?359.14 (see Lorette); +397.15—with Lorelei (q.v.); see also Daphne); +548.10—with Anna Livia, Annie Laurie (q.q.v.); +549.18 (siomen's lure)—with Lorelei (q.v.); +553.25–26—with Anna Livia (q.v.); 561.19; +568.4–5—with *Plurabelle*, Laura Bell (q.q.v.); +612.5—with Lorelei, Lorelei Lee, Laura Bell, Anna Livia (q.q.v.).
- Laurence**, Lawrence—see St Laurence O'Toole, St Lawrence family, Laurens.
- Laurence O'Toole**, Irish Lorcan Ua Tuathail (1123–80)—patron saint of Dublin, where his church is in Seville Place. Archbishop of Dublin when the Anglo-Normans invaded, he rose in favor with Henry II (q.v.) as St Thomas à Becket (q.v.) fell. Dubliners have, therefore, as patron saint an uncle of Eve MacMurrrough (q.v.), who advised his flock to surrender—they did—to the stranger. "It is difficult," one religious pamphlet says, "to follow Laurence's own mind and motives over the invasion years." And Joyce ties this trimming St Larry to Jerry or the prophet Jeremiah (q.q.v.), who also urged his people to surrender to the enemy. Jeremiah and St Laurence died on foreign soil, the one in Egypt, the other at Eu in Normandy. The ambiguous St Larry also merges with King Leary (q.v.) or Laoghair, who puts half his crown on the Druid (q.v.) or native Irish and half his crown on St Patrick (q.v.), the invader (see FW 610.9–13). See also the St Lawrence family of Howth, Laurens, King O'Toole, Bucket and Tool, Richard Toole, and James Becket. These last are Dublin builders.

- The following references include St Thomas à Becket (q.v.), who links on to Tim Tom, Buckley, Baggot. The references are but a smattering of a large, elaborate finicky building theme, too complex to be depicted here. It is likely that Dublin's patron saint is more or less intended in all "t-l" references—tail, toil, tell, toll, tail, till, at all, etc. (see 24.1-2: "a'toole o'tall o'toll"). Both saints are sometimes indicated by their initials, LOT (q.v.) and TAB, and Tab shifts to Tub, reverses to Bat or Butt (q.v.). +3.8—with Laurens, St Lawrence family (q.q.v.); +4.4 (*to mathmaster*)—with Tom (q.v.), 8; +5.3-4—with Laurens, Richard Toole, J. Becket (q.q.v.); +6.3 (Tell-No-Tailors)—with Tailor (see Kersse), .10-11—with Tom (q.v.); +7.5—with Atem (q.v.); +19.28—with Tom Dick Harry (q.v.); +22.12—with Hilary (q.v.); +23.11—with Kersse (q.v.); +24.1,2,3—with Laurens (q.v.; because of New Dublin); 35.32; 52.21,25; 53.29, 31; 59.6-7, 20-26; 63.10, 22; +77.1-2—with Tab, Lot, Toole, Becket (q.q.v.); +82.4—with Kersse (q.v.); 86.23; 89.36; +93.33—with Paddy Leary (q.v.); 127.6-7,10; 138.26; 154.2 (see Fox); 170.12 (see Whiskey); 179.12-13; 180.14; ?+211.26—with St Lawrence family (q.v.); 228.25; 235.19; 264.26 (house in Chapelizod, q.v.); 275.24; 296.30; 304.right margin; 311.33-34; 312.12, 19-20; 315.3 ("The Night Before Larry Was Stretched"); +345.15,25—with Baggot (q.v.); ?381.11-12 (see Lanty Leary); 382.21; +388.33—with Lot, Beggar, Buckley (q.q.v.); 397.6-7; +398.11,23—with Luke Tarpey, King Lear (q.v.; see also Leary); 419.24; 432.15,16; 433.5; 443.7; ?490.8,14, 20 (see Baggot); 510.3-29 (*passim*); 517.33,35; 518.11,18,25; 519.4,5,10,18; 534.36; +543.11 (see Richard Toole); 544.11-12; ?545.20-21,26; +550.30, 31—with Tom Dick Harry, Tamerlane (q.q.v.); 569.6; 572.2,4; +582.19,20, 35-36—with Leary (q.v.); +596.12—with Leary (q.v.); 601.27-28; 603.30; 613.15; 616.34; 617.12-13.
- Laurens Co.**, Georgia (see George)—is named for the American statesman Henry Laurens (1724-92) or for his son John (1754-82), "The Bayard of the American Revolution." Dublin (on the river Oconee) is the county seat, popula-
- tion 5,000, motto "Doubling all the time" (see *Letters*, I,247-48). See also Peter Sawyer, Amos Love.
- I suppose Joyce picked this Dublin (instead of all the other U.S. Dublins) because "Laurens" is near St Laurence O'Toole (q.v.), Dublin's patron saint, and near the St Lawrence family of Howth (q.q.v.), founded by Sir Amory Tristram (q.v.). These people cannot be separated from Laurens. It may also have appealed because of Georgio Joyce (q.v.) and George's Quay in Dublin. 3.8; +5.3—see O'Toole, Bucket and Tool, Toole; +22.12—see St Lawrence family; 228.25; +613.15; 616.34.
- *Lauretta**, Liretta—see Lorette?
- Laurie**, Annie—subject of a Scottish song. +38.21—with Anna Livia (q.v.); +548.10—with Anna Livia, Laura (q.q.v.).
- *Lautrill**, 81.14.
- Laval**, Pierre (1883-1945)—French politician who wore regrettable ties, Mr Atherton says. 51.7.
- Lavater**, Johann Kaspar (1741-1801)—Swiss poet and physiognomist. 260.10.
- Lavery**, Sir John (1856-1941)—Irish artist who, in 1924, passed over Tuohy's portrait of John Joyce (q.v.) and gave the Tailteann Gold Trophy to Sean Keating's "Homage to Hugh Lane" (see *Letters*, III,107). 134.3.
- Lavinia**—heroine of Shakespeare's *Titus Andronicus* (q.q.v.) who suffered the same fate as Philomela (q.v.). Lavinia is also the wife of Aeneas (q.v.) and heroine of Shaw's *Androcles* (q.q.v.); and, as Mr Senn has shown, *lavinia* means "avalanche" in Rhaeto-Romanic. 40.11; +275.12—with Anna Livia (q.v.); 327.12.
- *Lawless**, Eddy—maybe Emily Lawless. 210.33.
- Layamon** (fl. 1200)—author of a "Brut" (see Brutus). 254.6; 359.17.
- Lax**—see Salmon. Mrs Christiani says the word is Swedish, but "lax" is found in Webster's (q.v.) *Unabridged*.
- Lazarus**—see Dives.
- Lazenby's**—pickle-making firm. 405.26.
- Leafy**—Mr O Hehir derives the Liffey (q.v.) from "Leaf." In FW, leaves are also the leaves of the Tree of Life and the Tree of Knowledge. They are also the fig (?) leaves out of which God made the first clothes for Adam and Eve (q.v.)—hence, a mark of sin. Everybody in FW who

wears clothes has already sinned. The presence of Washerwomen (q.v.) at the start of "Anna Livia Plurabelle" (q.v.) shows that our first parents have already fallen. See also Tailor, Seven. 505.9; 342.25; 619.20,29, etc.

Leah—see Rachel.

Leander—see Hero.

Leaper—see Salmon.

Leapyear girl—is Issy (q.v.) as the 29th of February (see Twenty-nine). When Gerty MacDowell (q.v.), another leapyear girl, and Issy ask, they are refused (see FW 159.16, 92.12, etc.).

Lear—see Lir, Leary, Dun Leary, Larry, Edward Lear.

... Lear, his head still wet with the thunderstorm and he laughs at you because you thought yourself an existence who are but a shadow and him a shadow who is an eternal god. . . .

Yeats, "Rosa Alchemica"

Dear Mister Germs Choice . . . I would only like to know have I been strichnine . . . that I am "out of the mind gone out" and unable to compprehen that which is clear, or is there really in your work some ass pecked which is Uncle Lear?

Vladimir Dixon, in *Our Exagmination*

Silent, O Moyle: Moyle is that part of the Irish Sea which is now called St George's Channel. The three daughters of Lir (the Celtic Neptune [q.v.] and the original of Shakespeare's [q.v.] King Lear) were changed into swans [q.v.] and must fly over those leaden waters for centuries till the sound of the first Christian bell in Ireland breaks the spell.

Letters, III, 341, n. 1—to Giorgio Joyce, 1934.

"Silent, O Moyle" is one of Moore's (q.v.) *Irish Melodies*, and in it are unhandily mixed water, sleep, night, daughter, woe, swan, swan song, death, the soul, the poet, when will Erin wake—a lot of matters that Joyce treats with poetic exactitude at the end of FW. Throughout FW "Moyle" evokes Lir and his "lonely daughter," Finnualla (q.v.), who was metamorphosed into a swan. In *Ulysses*, (190), lonely daughter = Shakespeare's Cordelia (q.v.) = *cordoglio*, sorrow (see Hang Ho); the fate of Lir's children (they were two boys and a girl) is one of the *Three Sorrows of Storytelling* (FW 367.15). In FW 609–12, the two sons (see Patrick, Archdruid) vie for King Leary's kingdom, protest the good they will do him; the king divides the crown between them and loses all—pagan Ire-

land's dead and gone, it's changed to Christian Ireland, to something as alien as the swan.

I have only broken, fitful notions of Lear-Lir-Leary-Dun Leary as used in FW, but I make out it is a theme of children lost and transformed, realized with greatest intensity as a lost girl-child, lost and transformed into strange flesh, transformed by magic, madness, age, change of place or manners. Through fault or weakness or foolery, Lear, Lir, Leary lose their children, and so does Dun Leary, the port out of which so many of Ireland's children passed and were lost to metamorphosis in lands beyond the sea—"leer," "lear," has the old meaning of "to be empty or unladen."

It also means "sea"—Middle Irish *ler*, Irish *lear*, Welsh *llyr*. I think it plain that in FW Lear is named or evoked in any and all uses of sea, see, C, say, sae, ocean, deep, etc., any and all *mer, mare, pontos, havet, thalassa*, etc., any and all l-r or r-l, etc. This assertion brings up a thousand problems that I don't pretend to solve. I can't well distinguish between Lir and his son Mananaan (q.v.); I can't explain Lear-Lir-Leary's tie to St Laurence (Larry) O'Toole (q.v.); I can't be sure that in "The Norwegian Captain" (q.v.) all the "sailer" (Lear twice) and "tailer" name Lear-Lir or just repeat "sea, sea" in this preeminently seafaring episode; I can't explain the link to Edward Lear. Does it matter that the washerwomen (q.v.) are metamorphosized after a bell rings?

Lear has got to be important in all of FW, for he rules the end of FW, is perhaps subject of the Last Epiphany: Anna Livia (q.v.) has passed for a tailor's daughter (humble foundling), but now she throws off disguise and shows herself to be Lear's daughter, princess or goddess, returns to her "cold mad feary father," the sea. I suppose it is the return of the soul to God. He loses it again. +23.11—with Tailor (q.v.); 31.11; 49.10; +64.25,26,27,30,32 (roll . . . reel . . . reel . . . reel . . . *all your . . . real . . . man . . . large . . . nonobli . . . machelar's*)—with Mananaan MacLir (q.v.); 65.4 (*King Lear*, V, iii, 8–19, is dimly echoed here; see 139.22 below); 76.28 (ongle her = Uncle Lear); 86.15; +.23—with St Laurence O'Toole (q.v.); +123.25–26—with Ocean, Ossian, J. Macpherson (q.q.v.;

see 294.13 below); 124.32; +139.21-22 (make the Rageous Ossean, kneel and quaff a lyre—echoes *King Lear*, V, iii, 10-11; for drinking the sea dry, see 136.2-3; 384.3-4)—with Ocean, Ossian (q.q.v.); 193.17; 197.34; +245.8 (seafire siemens lure)—with Siemens (q.v.); +257.10—with *Uncle Arley*, Edward Lear (q.q.v.); 275.5 (*gammel Eire*—*gammel* = Danish “old”); 292.18,25, 28 (Mer ... hark back to lark to you symbellically ... lurking); +294.13—with J. Macpherson, Ossian, Mananaan MacLir (q.q.v.), .22 (for Kingstown, see Dun Leary); 300.31; 310.24 (Isle of Man or Mananaan, q.v., at .31), .30—with Tailor (q.v.); 311.2, +6.24,26—with Tailor (q.v.); 314.15 (lore), +18-19—with Hilary, Larry (q.q.v.); +315.1—with Butcher (q.v.), +.3—with Larry (q.v. + “The Night Before Larry Was Stretched”), +.11—with Tailor (q.v.), +.12 (*Moyle herring*)—with Erin, Moyle, “Come Back to Erin”; 317.7,15,16, +.17—with Tailor (q.v.); +319.8,24—with Tailor (q.v.), 25; 320.9—with Tailor, Toller (q.q.v.); +321.17 (*Till Irinwakes*)—with Erin, Earwicker (q.v.); 324.8-9 (murrainer ... merman ... seal ... Thallasee—because Ulysses, q.v., is here, the reference may be to Proteus, q.v., also a sea-god); +325.16,24—with Tailor (q.v.); +326.1—with Tailor, Horus, Horace Taylor, +.6—with Ocean, Ossian (q.q.v.), +.7—with Earwicker, Eric, ?Vico (q.q.v.), +.16—with AE (see Russell), +.18—with Ocean, Ossian (q.q.v.), +.19—with AE (see Russell); +327.4—with Tailor, Tina (q.q.v.); +328.10—with Tailor (q.v.); +329.10—with Issy, Leary (q.q.v.; and Holy Russia); 331.32, +.35-36—with Wild Man from Borneo (q.v.; see also Stephen, which means “crown”—does Joyce use “crown” here in its obstretical sense?); ?337.21; 364.32; 367.12 (note the *Three Sorrows of Storytelling* at .15); 377.11; 381.12 (see Lanty Leary), .22 (*blurney ... larking Clare*—Blarney Castle and the song “The Lark in the Clear Air”); +382.21—with St Laurence O’Toole (q.v.); +383.5,15 (see Swan); +384.3-5—with Michael, MacCool (q.q.v.); 398.16 (imperial ... sea), +.23 (Dun Leary, q.v., is in Leinster, which is Luke Tarpey’s, q.v., province—King Leary made the Senchus Mor);

+419.23—with St Laurence O’Toole (q.v.); 428.18,20,21 (see Dun Leary); 442.29 (see *Uncle Hare*); +510.18—with St Laurence O’Toole (q.v.); 527.25 (reely); ?542.25; +549.18 (siomen’s lure; note “Silent, O Moyle” at 548.34)—with Siemens (q.v.); 566.36-567.1 (see Dun Leary); 567.5-6; 570.24-25; +582.19—with Larry, St Laurence O’Toole, Larkin (q.q.v.), +.35—with St Laurence O’Toole, Kingstown (see Dun Leary); 588.15; 590.2; +593.5 (Haze sea east to Osseania)—with HCE, Ossian, Ocean (q.q.v.; is it possible that HCE always has “sea” in his “C”?); 594.34; 596.12 (see Dun Leary); 600.11-12 (see Ocean, T.Moore); 606.35; +608.7 (*Uncle Arth*)—with King Arthur, Arth (q.q.v.; and Earth?); +610.5,9 (see King Leary); 611.33; 612.4-35 (*passim*, King Leary, q.v.); 613.32 (seamer ... toilermaster—seamar = Irish “clover”); +626.9, 13—with Tailor (q.v.); 627.26 (bleary ... seahags); +628.1-6 (weary ... feary ... mere ... moyles and moyles ... moananoaning, makes ... seasilt ... moremens)—with, as Mr Mercier says, Mananaan (q.v.).

Lear, Edward (1812-88)—English painter, writer of nonsense verse, limericks. There are notes about him (I mostly couldn’t read them) in one of the Buffalo workbooks. See Pobble, *Uncle Arley*. He probably mixes in with a lot of King Lear (q.v.), who is another maker of nonsense verse. 65.4; 567.6.

Leary, Dun, Dan—town of Dunleary, Dublin’s port, where many children were lost to Ireland. The name means “Leary’s Dun” or “Fort.” I have no notion whether the town is named for the same Leary (see King Leary) who was high king of Ireland when Patrick (q.v.) came as missionary, but for the purposes of FW, Joyce makes all Leary and Lear (q.v.) one entity, sometimes high, sometimes low down.

In 1821 Dunleary lost its name, was renamed Kingstown in honor of a visit by George IV (q.v.), and a granite obelisk (pretty phallic) was erected near the harbor. (There is a picture of it in Joyce’s *Neighbourhood of Dublin*, 47.)

The Free State renamed the place Dun Laoghaire (pron. Leary), and I suppose they must have done something with the obelisk—blew it up? However that may be, FW 30-32 shows HCE (q.v.) at the

Royal Marine (King Lear) Hotel at Kingstown-Dunleary, where he is given a new name by the English king (see William I, II, III, IV).

Trams ran from the Nelson (q.v.) pillar to "Blackrock, Kingstown and Dalkey" (*Ulysses*, 115). The railway from Dublin to Kingstown (opened 1834—see Dargan) was the first in Ireland, and "Leary's Dun" was ruthlessly swept away by its construction. 40.30; 136.31; 294.22; 367.12; 370.19; 398.23 (Luke Tarpey, q.v., as Leinster possesses a "kingly leer" because Dunleary-Kingstown is in Leinster; he possesses the Senchus Mor because King Leary, q.v., did); 428.18; 466.30 (see Uncle Hare); 488.26; 566-67; 567.5-6; 582.35 (Leary, leary . . . kings down; note that "leary" is missing from the tramline, 582.32, and is replaced by "kongs" as in Kingstown); ?590.2; 596.12.

Leary, King (Irish *Laoghaire*)—high king at Tara when Patrick (q.v.) came to Ireland, in 432, son of Nial of the Nine Hostages (q.v.). Leary forbade Patrick to light the Pascal fire at Slane and, when Patrick disobeyed, the saint and the Archdruid (q.v.) came before the king and had a contest of magic powers. Patrick's powers were the stronger and he was let preach Christ in Ireland, but, Joyce noted (Buffalo Workbook, #6), "Leary keeps pagan"; Leary's two daughters, however, became Christian. Leary was responsible for the first Irish law code, the Senchus Mor. See Dun Leary, King Lear, Lir, St Laurence O'Toole, for King Leary is identical with them by times or all the time. +398.23—with King Lear, Dun Leary (q.q.v.); +510.18—with King Lear, King O'Toole, St Laurence O'Toole (q.q.v.); 610-12 (*passim*).

Leary, Lanty—hero of a Samuel Lover (q.v.) song. +381.12—with King Lear, King Leary (q.q.v.).

Leary, Paddy—subject of song "Off to Philadelphia in the Morning." He was one of Ireland's lost children—see Dun Leary. See also Lear, Leary. 93.33.

***Leas**, 466.6.

Leverholma—see Leverhulme.

Le Caron, Henri (1841-94)—*nom de guerre* of Thomas Miller Beach, British spy, who went to America, fought in the Civil War, infiltrated the American Fenians, whose plans for invading Canada (by way of Buffalo) he betrayed. At the Par-

nell (q.v.) Commission, he testified for *The Times*. Caron = Italian "Charon" (q.v.). +496.32—with Raven and Dove (q.v.).

Lecky, William Edward (1838-1903)—Anglo-Irish historian. His *History of European Morals* was in Joyce's library. Isn't that the book that goes on about how virtuous women owe almost everything to whores? 276.16; 438.26; 551.6.

L'Ecluse, N. D.—No Date? See Lenclos. 520.19.

Leda ("Lady," q.v.)—wife of Tyndareus, she was layed by Zeus-disguised-as-a-swan (q.q.v.); Leda laid the egg or eggs (see Hen) from which all (or some) of her children were hatched—Castor and Pollux, twins, Helen and Clytemnestra (q.q.v.). This brood, engendered by divine and human fathers (variously reported), led to the Trojan war.

FW plays extensively with the above mysteries—e.g., 268 ff., where Leda among schoolchildren is strongly linked to *Alice* (q.v.) and to Yeats's poem. By some mechanism (what?) Leda in old age becomes a swan, identical with Lir's (q.v.) lonely daughter, and she passes into another form of existence, singing. Joyce's fascination with Circe's (q.v.) victims, pigs with the minds of men imprisoned within, is recalled at 202.9: "Casting her perils before our swains . . ." (our pigs, men, swans).

There is a plain and easy parallel between: Leda and Zeus-as-a-swan and Mary and God-as-dove (see Lady). And it must not be forgotten that according to medieval story, there was also uncertainty about the fathering of Eve's children. In "Anna Livia Plurabelle" (see Synopsis), Joyce retells an apocryphal *Life of Adam and Eve* (q.v.) from the *Saltair na Rann*; in this poem, after the fall, Eve has her own second fall when tempted by Satan, who is disguised as swan or angel (see Michael). It is the same pattern as Leda-Swan, Mary-Dove.

Some classic writers say the mother of Helen was Nemesis (q.v.); Leda is, therefore, Nemesis, who changed into a series of animals to escape Zeus, who changed into a series of stronger animals; when she became a wild goose (q.v.), he became a swan and so engendered.

It is as Nemesis (Distributor) that Anna Livia-Eve-Pandora-Leda (q.q.v.)

gives gifts to her children "For evil and ever" (208–212). These are the unfortunate children of Eve to whom Mary (Second Eve) will be equally unkind—they are not saved.

This is an elaborate and rather charming way of saying that somebody loses all the time. ?112.9,16,18 (Lead . . . ladylike . . . let us); 113.23,32; +204.10—with Liddell (Scott is at .6), ?Aida (q.q.v.); +208.25—with Liddell (q.v.), .18–19 (Does Anna Livia "put on his knowledge and his power"?); +209.29 (laid at)—with ?Aida (q.v.); ?229.21 (Castor & Pollux at .31); +263.18—with Lady from the Sea (q.v.); see also Maud Gonne, at .18); +266.27—with Lady from the Sea (q.v.); +267.1–2 (four times)—with Lady from the Sea, Lao Tse, Lucia (light), Lettice (q.q.v.); +270.20–21—with Alice Liddell (q.v.); 272.2; +288.15—with Eve, Eve MacMurrough (q.q.v.); +289.26—with Elizabeth (q.v.), .28 (laid her); 306.n. 4; ?307.21 (Castor and Pollux left margin); +332.22—with Lady Precious Stream (q.v.); ?358.31; +374.3 (wanderlad'll)—with Alice Liddell (q.v.); ?412.10; 432.1 (laid up—Castor and Pollux, same line); ?434.17 (lead her . . . laid in); +465.36—with Lady and the Tiger, Lady of the Lake (q.q.v.); 547.15 (leftlead her); ?620.31; +621.5—with Mary, Shaun (q.q.v.).

Le Decer, John—provost of Dublin, in 1308 built a bridge across the Liffey. I don't understand his use here. 139.36.

Ledwidge Salvatorious—see Muggleton, Ludwig.

***Lee**—some reference surely includes Sir Sidney Lee, whose book on Shakespeare (q.v.) was shown by Mr Schutte to be a prime source of *Ulysses*. 250.22; 583.1.

***Lee**, Gipsy, 210.7.

Lee, Robert E. (1807–70)—American Confederate general. See Grant. +133.21 —with Wellington (q.v.); 338.27; ?513.28; 516.9; 581.27.

***Leech**, bishop, 302.1.

Le Fanu, Joseph Sheridan (1814–73)—Irish novelist, wrote *The House by the Churchyard*, a novel of Chapelizod (q.v.), which is about a murder in the Phoenix (q.v.) Park (see Thomas Burke). Most characters in *The House* are named in FW—see Devereux, Sturk, Irons, etc., also Uncle Silas. Joyce's use of *The House* is extensive but decorative. Does anyone know Joyce's source on

Chapelizod? Why is HCE's inn (q.v.) there? 213.1; 265.4.

***Le Febber**, Raoul—maybe the 15th-century poet who wrote *Recueil des histotres de Troy*. 372.9–10.

Leftus, Adam—see Loftus.

***Legge**, 127.8.

***L'Eglise**, Madame Gabrielle—see Delys? 184.27.

Leibniz, Gottfried Wilhelm (1646–1716)—German philosopher. 416.29.

Leif Ericson (fl. 999–1000)—Scandinavian explorer, first European to reach "Vineland" in North America. 316.27; 326.30–31; 506.8; 580.13.

Leinster—see Luke Tarpey.

Leixlip—village and salmon-ladder on the Liffey (q.v.), above Dublin. See Salmon.

Leland, Charles—19th-century author of a poem about the Flying Dutchman (q.v.). 311.5.

Leland, Charles Godfrey—discovered Shelta in 1876 on a road near Bath. 487.31.

Lelong, Jacques (1665–1721)—French priest, bibliographer, began a valuable *Bibliothèque historique de la France*. 371.33.

Le Monade, Prince—lemonade to be taken with shortbread. 236.3.

Lenclos, Ninon de (1615–1705)—from youth to elder age, a French lurer of men. She doubles with Anna Livia. 153.4–5; +203.21—with Manon Lescaut (q.v.); 246.21 (also "nine"); ?257.8–10; 520.19 (perhaps includes Choderlos de Laclos, author of *Les Liaisons dangereuses*); 578.21; 600.10.

L'Enfant, Major Pierre Charles (1754–1825)—designed Washington, D.C. See R. B. Sheridan. 545.36.

Lenin, Nikolai (1870–1924)—Russian revolutionary. 271.left margin; 351.28.

Lennon, Judge Michael (b. 1891)—Dubliner who attacked Joyce in the *Catholic World*, March, 1931. (Mocked Joyce's pretensions to gentility and his French accent, says John Joyce (q.v.) bought somebody else's family portraits, etc.; see *Letters*, I, 395). See Lion. +24.34—with Onan, Lonan (q.q.v.); 162.29; 179.2; +513.8—with Ugolino, Leno (q.q.v.; leno = Latin "punk, pandar").

Leno, Dan—Victorian music-hall star. +513.8—with Ugolino, Lennon (q.q.v.).

***Lenore**—see Fidelio? 344.4.

Leo—often refers to Mark Lyons (q.v.). See also Four Evangelists, L. Bloom, Lion.

- Sometimes it is one of the thirteen pope Leos. 155.7-8 is Leo IV (847-55), who fortified the Vatican, since known as the "Leonine City." 153.34; 155.6,7; 193.4, 544.24.
- Leodegarius** or Leger, St—led a revolt against the French crown, 675. The St Legers (q.v.) are an Irish family (*Ulysses*, 175) and a horse race (*Ulysses*, 485), 498.3.
- Léon**, Paul—Russian friend and helper of Joyce's, killed by the Germans. +246.16—with L. Bloom, Napoleon, Lady of Lyons, Lion (q.q.v.).
- Leonard** and Dunphy—according to Mr Mink, these are Dublin corners, important north and south intersections. Dunphy's was a pub, Leonard's a grocery. 549.2.
- Leonidas**—Spartan king, commanded at Thermopylae (Hot Gates). See Griffith, Kettle, Moynihan. 307.left margin.
- Leopold**—see L. Bloom. The name does not occur undistorted in FW. Variations—Leo, Lion, Lipoleum (q.q.v.)—abound and it is tempting to fit them to Bloom.
- Lepidus**—triumvir with Octavius and Mark Antony (q.q.v.), character in *Antony and Cleopatra* (q.v.). +271.6—?with Hermes (q.v.).
- Leporello**—servant to Don Giovanni (q.v.) in Mozart's (q.v.) opera. 172.23.
- ***Lerck**, Letty—Lady Luck? Letty Greene (q.v.)? 203.29.
- Lesbia**—see Looshe.
- Lescout**, Manon—title, heroine of Pré-vost's (q.v.) novel, she seduces a youth who is studying for the priesthood. I have read that she is named for l'Escout, a river of Flanders, named in honor of Moll Flanders (q.v.). Also an opera by Puccini. +203.21—with Anna Livia, Ninon de Lenclou (q.q.v.); +433.4—with the Madonna (see Mary).
- ***L'Estrange**, 17.33.
- Letty**—see Leticia Green.
- ***Leven**, Litty fun Letty fan—see Letty Greene? 184.25.
- Lever**, Charles (1806-72)—Irish author of novels, e.g., *Charles O'Malley* (q.v.). +93.34—with Samuel Lover (q.v.); 301.16 (Lever lived in Trieste).
- Leverhulme**, William H., first viscount (1851-1925)—British soap-maker. His soap is called "Sunlight Soap" and he built a model town, Port Sunlight. 517.29-20; 594.13.
- Levi** (Hebrew, *Lewi*)—son of Jacob (q.v.). 50.14; +150.15; 151.11,32—with Lévy-Bruhl, Wyndham Lewis (q.q.v.); *First Draft* shows the professor to have been "Levis"—see Shalmaneser).
- ***Levy**, Hanah—Anna Livia (q.v.). Levi was Jacob's son (q.q.v.). 273.11.
- Lévy-Bruhl**, Lucien (1857-1939)—French author who, according to *The Skeleton Key*, wrote *La Mentalité primitive* (1922), which says time is vague to primitives, whose speech is poor in time-words, rich in space-words. I have often read *Time and Western Man* without finding out what Wyndham Lewis means by "time," but I am clear that Lewis hated Jews, primitives, children, and anything small, and said Joyce was all these things. So, I take it, Joyce teases Lewis by joining him to Lévy-Bruhl; see Levi, Shalmaneser. +150.15 (German Lowe = "lion"; see Lion and Fox, see FW 150.25); +151.11,32-33—with Levi, Wyndham Lewis (q.q.v.).
- Lewis** and Short—compilers of a standard Latin dictionary. ?+208.5—with Liddell and Scott (q.q.v.); +269.n. 4—with the preceding.
- Lewis**, D. B. Wyndham—as "Beach-comber," he wrote humorous columns for English newspapers and was written about by P. W. Lewis (q.v.) in *The Enemy* (q.v.). I. This was *The Enemy* that contained Percy W. Lewis's attack on Joyce's mind. 168.3 (came ... preach).
- Lewis**, Percy Wyndham (1884-1957)—"Vorticist" painter, writer, whose works include *Tarr*, "Cantelman's Spring Mate" (q.q.v.), *The Childermass* (see Herod, Childers), *Hitler* (q.v.), and "An Analysis of the Mind of James Joyce" which appeared in W. L.'s journal, *Blast*, and was reprinted as part of *Time and Western Man* (1928). Almost all W. L.'s books are named in FW (see my notes, AWN, VIII, no.5). Joyce said W. L. was his best hostile critic and ten per cent right about Joyce and his works. W. L. seems to me to have been a clever, dirty infighter, spasmodically brilliant, a nasty piece of goods with detestable ideas (virulent anti-feminism, anti-semitism, anti-nigger, anti-children, anti-anything-small), a perfectly splendid piece of literary copy.
- Joyce retaliated (see Goldsmith) in FW (then a work in progress) by using

W. L. (it was a kind of afterthought) as the principal model for Shaun (q.v.), especially Shaun as Professor Jones (q.v.), a teacher of little boys who imagines himself pope (see Adrian IV, Mookse). "No. 11 [i.e., FW 151-68] is Λ in his know-all profoundly impressive role for which an 'ever devoted friend' (so his letters are signed) [Ellmann, 607, shows the 'ever devoted friend' was W. L.] unrequestedly consented to pose. . . ." (*Letters*, I, 257-58).

W. L. then attacked Joyce and his works in the first part of *The Childermass*, either by the mouths of, or in the persons of, Bailiff, Belcanto, Pullman and Satters, and a molting Phoenix (q.q.v.). Joyce attacks W. L. not only in "No. 11" but as Brutus, Ondt, Enemy, Hound, Henry Carr, Lewis Carroll, Alice (q.q.v.); and—W. L. being Joyce's identical opposite—he is frequently linked to Dedalus (q.v.). W. L. is indicated by just about all permutations of "wind" and "nous" (q.v.; see also Aeolus) and of "time" (q.v.) and "space." The mutual savaging or flyting of Joyce and Lewis is extended, specific, detailed, and badly needs to be studied. Who won the flyting—I mean the real-life fighting, not the picture of it in the writing of Joyce and Lewis? I think that, for sheer nastiness and a fine instinct for his opponent's jugular vein, Lewis won hands down; I think that, as the better literary artist, Joyce came out of the fight with a masterly picture of the Enemy (q.v.).

What follows is a sharply cut list of W. L. namings, cut because there is just too bloody much of them. See Carlow, Percy, Chaplin, Einstein, Gertrude Stein, Proust, Bergson, Anita Loos, James Stephens, Hound, Hermes, etc. +29.3 [deadlop (a loose)]—with Dedalus, Alice (q.q.v.); 56.29 (windy nous; the passage is full of wind-breath-mind, time-space); +57.25,28,29 (clericalease . . . Alys . . . looser)—with Lewis Carroll, Alice, Mildew Lisa (q.q.v.; as Pope, see Adrian IV; W. L. is, like Swift and Carroll, a cleric); 97.10,17-18 (wind him . . . hounds . . . home; see Hound); 100.27 (breathing . . . void [i.e., "nous," "word"] . . . venter; see Nous); 124.7 (singleminded men's—i.e., Latin *mens*), 11,12 (time . . . iSpace); +153.20 (now's = nous)—with Mouse (q.v.); +154.9 (tardeynoïs = nous)—with Tarr

(q.v.; also some place in France?), +.10—with Mouse (q.v.); 157.25 (gnoses . . . minds); 158.5 (menner—not just German men, but Latin *mens*); +159.5 (a lass)—with Stone (Greek *las*), Alice (q.q.v.), +.30 (curillask)—see 159.5 above, Lewis Carroll, Carr, Cur, Curll (q.q.v.; see Colum, 145, about W. L. trying to get Joyce out of Europe); 161.1.,11 (mindself . . . mind); 165.17 (mind), +.24—with Cantelman (q.v.; via *mens*); +167.30—with Lewis Carroll, Carr, Cur, Carlow (q.q.v.); +168.5 (*Noisdanger*)—with Noah (q.v.); +170.25—with Shem, Sham, Ham (q.q.v.); 171.17-18 (windigut . . . him), +.20—with Lewis Waller, Will (q.q.v.); +172.6—with Cantelman (q.v.; *mens*); +179.17,21 (dedal . . . a loose past)—with Dedalus, Alice, Proust (q.q.v.); +181.3 (Culossal, Loose)—with Lewis Carroll, Alice, Lewis Waller (q.q.v.); 194.6,14-15,23 (spiritus . . . wind . . . wind-blasted . . . news); 219.16-17 (word-loosed . . . crowdblast); +222.23 (meekly loose . . . nous . . .)—with Michael (q.v.); +226.5,6 (wind . . . love-linoise awound . . . Hey, lass)—with Alice (q.v.); 232.28,29,31 (*new*, speed-hount . . . wind . . . less time); +234.15 —with Lewis Carroll (q.v.); 235.29; 236.6,7; +241.2—with Lewis Carroll, Alice (q.q.v.), .4 (noose), 6; +243.17 —with Lewis Carroll, Ludwig, Earwicker (q.q.v.), 19-20, +.35—with Lewis Carroll, Mario, Maas, Josephs, Josephine and Marie Louise (q.q.v.); 271.27-28 (wind . . . hung; Mookse and Gripes, q.v., in margin); 272.23; 292.13,29 (except for "No 11" this is the most concentrated W. L. passage—Joyce is talking about *Time and Western Man* [.6] and Lewis, coupling him with Proust), .29 (includes Alice, L. Carroll, q.q.v.; the S.S. ties W. L. to his Nazi sympathies and is also the insignia of Dublin's mayor); 293. figure (Vorticist in margin reminds of W. L., at times a mathematical painter); +294.7—with Lewis Carroll, Einstein, A. Ellis, Alice (q.q.v.), 10, +.16—with Alice (q.v.); +295.26-27 (*indeed* . . . accomplashes)—with Dedalus, Alice (q.q.v.); +296.16-17—with Angel (q.v.), +.25—with Alice, Lucia (q.q.v.); +340.6 (Lissnaluhy)—with Lis, ?Alice (q.q.v.); +343.15 (behound . . . noy's), 24; +352.10—with Persse O'Reilly, Alfred

- Percy Sinnett (q.q.v.), 11, 14; 360.21, +25.27 (mistellose . . . Carolus)—with Lewis Carroll, Mookse and Gripes, Parnell (q.q.v.); +366.3 (bis)—with Anna Livia, Alice (q.q.v.); +374.3-4 (*wonderland's wanderlad'll . . . ahem*)—with Lewis Carroll, Liddell (q.q.v.); *Time and Western Man* says all creative writing is done in a trance), +.29-30—with Oscar Wilde (q.v.); W. L. was alarmed by his contemporary artists' admiration for the primitive); +378.17—with Lucifer (q.v.); 379.1,2 (nose . . . nose), +9.10— with Lewis Carroll, Carr, Carlow (q.q.v.), +.15 (*noiselisslesoughts*)—with Alice (q.v.); 405.8; 408.4,6,10 (winded . . . men's . . . loust; .15-24 is mostly based on *Time and Western Man*); 415.26,27,29 (Libelulous . . . vented . . . windhame); 416.6,14,34,35; 417.5, +.15 (plate o' monky nous)—with Plato (q.v.); +426.27,28 (*dreamskhwindel necklassoed him . . . lusosing*)—with Nicholas (q.v.); 428.13,15,20; +440.9— with Percy Wynns (q.v.); 453.17, +.26— with Alice, Aloysius, Lewis Carroll (q.q.v.); 457.16,18,20,21 (mind . . . blewblack . . . west . . . time), .34 (nosepaper); 469.22,23 (Now's . . . the enemy); +470.30— with Angel (q.v.); +471.8— with Venus, Vanessa (q.q.v.); "The Enemy," q.v., wrote a play, *Enemy of the Stars*, .21-22 (wind hound loose; see Hound), 24; 472.5,7; 484.27 (Mind . . . time); +501.36— with Lewis Carroll (q.v.); 502.1, 6 (wend . . . gales, westrass); 517.6; +524.19,21,34 (Naze . . . noose); 528.3,4,6,8, +.22— with Lewis Carroll, Lucia, Luse (q.q.v.); 536.36-537.1 (nosty mens . . . stones— nasty-Nazi-nous/mens); 549.15; 562.31; 580.13; 586.22,23,27,28 (time . . . and . . . eastend . . . patrolman), .31-34 (windopens . . . wand . . . him . . . him . . . ham . . . ham)— with Ham (q.v.); 36; 587.2,10 (wind thin . . . noseheavy); 597.28-29; ?621.3— with Lucifer, Lucia (q.q.v.), .5-6— with Four (q.v.).
- ***Leytha**, Liane, 212.11.
- Lia Fail**—Stone (q.v.) of Destiny, on which Irish kings were crowned at Tara (see Jacob). The Scots took it to Scone, the English from Scone to Westminster Abbey, where it is now the Coronation Stone. In FW it often appears as Liam or William (q.v.) because of (1) William III (q.v.) and Limerick's broken treaty stone (*Ulysses*, 324); and (2) William Gladstone (q.v.), who broke faith with Ireland and Parnell (q.v.). See also Tree and Stone. +25.31— with William III (q.v.); +31.30,32— with William I,II,III,IV, Gladstone (q.q.v.); 40.20; ?+100.13— with William III (q.v.); +131.10— with William I, III (q.q.v.); 219.12 (see Pierre Dusort); +331.4— with William III (q.v.).
- Liam**—Irish "William" (q.v.); see also Lia Fail.
- Liban** the Mermaid—as Mr Senn points out, she took the shape of a salmon (q.v.) and lived 300 years under the sea. 460.22.
- Liber**, Father—Italian counterpart of Dionysus (q.v.), who was worshipped in fertility rites of leaping, dancing high. See Salmon. ?14.29; +226.24— with Liberty's (London store); +234.30— with Lear (q.v.); *Liber* = Bog Latin "sea"; 250.19,20,21 (*passim*).
- Libera**—female counterpart of Liber (q.v.), associated with Ceres (see Demeter). 228.25; 244.34.
- Liberator**—see O'Connell.
- Liberty's**—London silk goods firm, named for its founder. The Liberties are part of Dublin. 179.33; +226.24— with Liber (q.v.); 548.19.
- ***Licking**, Lezba—see Isabel, Elizabeth (q.q.v.)? 212.10-11.
- Liddell**, Henry George (1811-98)—dean (q.v.) of Christ's (q.v.) Church, Oxford, classical scholar. His great work of scholarship (with Robert Scott, q.v.) is the *Greek-English Dictionary*; his great work of nature (with Lewis Carroll, q.v.) is Alice (q.v.). I have not yet gotten Liddell rightly placed in FW. Even my Alice and Carroll entries are but interim reports. +204.6,10— with Robert Scott, Leda (q.q.v.); +207.26 (Scotch river)— with Robert Scott (q.v.); 374.4; 448.25.
- Liddelambe**, Mary—Mary had a little lamb. See Mary Lamb, Alice (Liddell). 440.18.
- Lif** and Lifthrasir ("Life" and "Desiring Life")—new Adam and Eve who will re-people earth after Ragnarok. +328.17— with Anna Livia (q.v.).
- Life**—see Liffey, Whiskey.
- Liffey**—Dublin's river. Anna Livia (q.v.), heroine of FW, is the river or the river's nymph or what you will. As is demonstrated in "Anna Livia Plurabelle," the Liffey is Everyriver. *Life* is an old form of

- Liffey, and in FW every "life," "live," "alive," "living" names Anna Livia and Liffey, and so probably does every "river," "water," or "whiskey" (q.v.).
- Liggers**—when George Eliot's (q.v.) identity was unknown, a table in Nuneaton rapped and said G.E. was "Liggers." This was locally interpreted as Mr Liggins, who basked for a time in admiration. 228.27; 305.right margin (also Luggelaw—see 203.17); ?357.29; ?390.5.
- Light**—see Lucia Joyce.
- Lightburne**—Lord Mayor (q.v.) of Dublin (q.v.). 549.4.
- Lightfoot**, Claude—hero of boys' books by Father Finn (q.v.). +457.11—with Claude Duval (q.v.).
- Lilith** (Hebrew *lilatu*, "night")—Semitic female demon, haunting wildernesses in storms, inimical to children and pregnant women. She was Adam's (q.v.) first, ungovernable wife, Cain's (q.v.) mother, the Devil's (q.v.) mate—in short, any old male fantasy of female horror. I do not understand the use of Lilith in FW: there are hints HCE (q.v.) had an earlier wife or concubine before he married Anna Livia (q.v.), but these hints point to Kate (q.v.), while Lilith is part of the Lily (q.v.) theme. 22.8; 34.33; 75.5; +205.11—with Lily Kinsella (q.v.); 241.4; 366.25.
- Lillytrilly**—Mrs Christiani to the contrary, Danish *Lille-Trille* is Humpty Dumpty (q.v.). See Lily? Lally? 96.4; 189.23.
- Lillywhite**—most famous name in Sussex cricket, Mr Malings says. 585.15.
- ***Lily**—you'd think she'd have to do with Lilith (q.v.), she is certainly Mrs Magrath (q.v.), she is called (why?) Lily Kinsella (q.v.). I assume her to be connected with Susanna (q.v.), which = Hebrew "lily." See Lily of Killarney, Lally, Rose, Red and White. 22.8 (with Liliput); 30.1–2 (see Orange, O'Rangans); +32.11—with Mistinguette (q.v.); see also Rose), .35 (see Lily of Killarney); +34.31,33—with Lilith (q.v.); 52.3; 58.30 (see Lily Coninghams); ?59.7—with St Laurence O'Toole (q.v.); *la lance* is French argot "water," "urine"; 66.36 (song); 68.26; +75.5—with Lilith (q.v.); 78.4; 89.36 (Leally); 96.4 (see Lillytrilly), 19,20,23; 100.21 (see Lally); +155.25—with Lucia Joyce (q.v.); +176.36—with Lilith (q.v.; lullaby is said to come from her name); +180.5,6—with Delia (q.v.); 198.5; 200.12,13 (see Mrs Christiani); 205.11 (see Lily Kinsella); 206.4 (song); 212.13–14; +241.4—with Lilith (q.v.); +242.28 (see Avenlith); ?244.4,22; +246.18—with Bohemian Girl (q.v.); ?+251.25—with Galeotto, ?Galileo (q.v.); +284.24–25—with Aysha, Anna Livia (q.v.); and Liliput); 291.21; 295.5; 298.23; 304.23; 306.n. 4; 310.18,21; 318.4; ?324.25; 326.3–4; 331.27; 332.1; 333.30; 338.21; +340.22—with Lelia (q.v.); 352.21,22; 365.12 ("Lully my liking"); +366.25—with Lilith (q.v.) ?369.36; +373.3 (see Tekkles), .34–35—with Anna Livia (q.v.); 396.25–26 (see Lally); 422.32; +428.8—with Sally (q.v.); 433.13 (see Lily of Killarney); 434.18; 436.33; 450.24,29 (see Lily of Killarney); 459.23; +491.22—with Elizabeth II (q.v.; and Lilliput); 502.24 (see Julie); +513.25—with Issy, Bill (q.v.); +525.14—(see Lola Montez); 543.14; 548.20; +561.19,24—with Elizabeth (q.v.); +563.20 (see Lilius Walsingham); 566.6; ?572.73 (Gillia, *passim*); 583.9 (Lilliput, *putanna*, Anna?); 618.4,16 (see Lily Kinsella); 621.24.
- Lily of Killarney**—Benedict's (q.v.) opera, based on *The Colleen Bawn* (q.v.) or "Fair Girl." See Lily. Perhaps the Colleen Bawn is Isolde of the White Hands (q.v.) and Isolde of Ireland (q.v.) and the Bohemian Girl (q.v.). 32.35; +246.18—with Bohemian Girl (q.v.); 433.13; 450.29.
- Limberlost**, Girl of the—novel (1909) by Gene Stratton Porter. The heroine, Elnora Comstock, collects moths in the great Limberlost Swamp to put herself through college. See Lost. ?57.29; ?154.55; 204.19; 270.8–9, +20—with Perdita (q.v.); 340.30; 354.23.
- Lincoln**, Abraham (1809–65)—president of the United States. He doubles with Abraham (q.v.). See John Wilkes Booth; for other Civil War figures, see Grant, Lee, Stonewall Jackson, Jubal Early, Pickett, John Brown. ?26.16,19–20; 78.15.
- Lind**, Jenny (1820–87)—"the Swedish Nightingale," which ties her to Philomela (q.v.). +359.35—with the Jinnies (q.v.); +360.2—with Florence Nightingale (q.v.).
- Lindley's** and Murrey's—see Lindley Murray. 269.29.
- Lindsays**—in "Battle of Otterbourne":

- "He chose the Gordons and the Graems/
With the Lindsays, light and gay. . ."
438.35,36.
- Lindundarri**, Carindal—Matt Gregory (q.v.) as Londonderry in Ulster. 180.13–14.
- ***Linzen** and Petitbois, bishops of Hibernites—French "lentils" and "little peas." 440.12.
- Lio**—see Leo, Lion.
- ***Lion**—like most of the other animal themes of FW—see Bear, Bull, Fox, etc.—this theme baffles me. Joyce informally called FW L_{iv}, "The Lion," maybe because in it HCE (q.v.) is like a caged lion, and at times like a lion broken loose from his cage and causing confusion. The lion ends up in the Vatican and so must be one or more of the Pope Leos (q.v.), perhaps the "old man Leo" of *Ulysses* (419), who is both Bloom and Leo XII, who was a "prisoner of the Vatican." See also Mark Lyons, Tristan of Lyons, Snug, Noble, Lady of Lyons, Lion and Fox, Mouse and Lion, Mookse and Gripes. 72.34—with Dublin (see Daniel); 75.1, +2 (bis; *ari* is Hebrew "lion")—with Arion, Arius (q.q.v.); 99.30 (lion is symbol of resurrection, Brewer, q.v., says); 100.20 (lion described); 112.22,33; 150.15, 25 (see Lévy-Bruhl); 155.6,7 (see Pope Leo); 178.1 (Lyons Corner House); 193.4; 236.25 (see Sterling); 244.32; ?301.26,29; 488.13; 528.30 (see Mark Lyons); 541.16 (see Mark Lyons); ?599.6.
- Lion and the Fox**—Wyndham Lewis' (q.v.) book about "the role of the hero in the plays of Shakespeare" (q.v.), 1927. Like most of Lewis' books it arouses expectations of interest that it does not fulfill and is surely named at 148.36–149.1, a part of FW (I,vi, #11), which is a portrait of W. Lewis and names most of his books. *The Lion and the Fox* sets out to be a study of Shakespeare's use of Machiavelli (q.v.), whose ideal prince (modeled on Cesare Borgia, q.v.) is to model himself on the lion (strength) and the fox (cunning). See Lion, Mouse and Lion, Mookse and Gripes.
- Lion and Mouse**—an Aesop (q.v.) fable: the weak can help the strong. Joyce spoke of FW to Professor Curtius, who made notes in a margin, notes Mr Breon Mitchell published in *A Wake Digest* (80–81). One note reads:
fox & gripes
mookes (sic)
- lion & mouse
These critters—fox, gripes, lion, mouse (q.q.v.)—are all over the fable of "The Mookse and the Gripes" (q.v.), but I cannot sort them out. See Lion, also *Letters*, I, 251. A clear naming of the fable is at 371–72.
- ***Lionel**, false—maybe the hero of *Martha* (q.v.). Maybe Bloom (q.v.). 241.32.
- Lipoleum**—see Napoleon.
- Lips**—as Mr Knuth shows, the largest lock factory in Holland is Lips's *Brandkasten en Slotenfabriek* at Dordrecht. "Lips" are the Yale keys of the low countries. 628.15.
- Lipton**, Sir Thomas (1850–1931)—English tea magnate, yachting enthusiast. 288.15; 541.28.
- Lir**, Lar, Ler, Lur, Lyr, etc.—see Lear.
- Lis**, Liss, Lyssa, Lissy—see Lise, Biss, Issy, Elizabeth, Lucy (Lucia Joyce), Alice.
- Lise** (Lisa), Mildew—the *Liebested* in Wagner's (q.v.) *Tristan und Isolde* (q.q.v.) begins *Mild unde leise* ("gentle and soft"). It is a name sometimes given Issy (q.v.), who plays the two Isoldes. Issy is a variant of the name Isabel, which is a variant of the name Elizabeth (q.v.); Lise is also a variant of Elizabeth. "Dew" (Latin *ros*) probably ties to Rose (q.v.). 17.36; 18.2; 40.17 (see O'Mara); 41.3–4 (see O'Deavis); +57.27,28—with Alice, Elizabeth I (q.q.v.); ?128.2; ?+221.11—with Milly Bloom (q.v.); 304.3; ?372.28 (?two-mile hill); 388.4 (see Aunt, Niece); 398.10; 416.9,10; 424.28 (here is love potion).
- ***Liselle**—see Elizabeth.
- Liszt**, Franz (1811–86)—Hungarian composer. 508.34.
- Little**, Brown—American publishers. 114.31.
- Little Cloud**—see Nuvoletta, *Dubliners*.
- Little Old Man**—in some fertility rites, the last sheaf. 40.1.
- ***Little on the Green**—according to Mr Senn, James Little, M.D., lived at No. 14 Stephen's Green. 15.8.
- ***Littleton**—as in Coke (q.v.) upon? 435.4.
- Liv**, Lav(e), Lov(e), Lev, luv—variants of Livia, Anna Livia (q.q.v.).
- Livia**—see Anna Livia, Livia Schmitz, also Livia, wife of Augustus (q.v.) as at 104.7.
- Livingston**, David (1813–73)—Scottish missionary, African explorer. 283.17–18.
- Livy** or Titus Livius (50 B.C.–17 A.D.)—Roman historian. 260.21,25; +452.19—
—with Anna Livia (q.v.).

- Lizard**—see Ambrose.
- Lizzy**—see Lise, Elizabeth.
- Lizzyboy**—the Man Servant (q.v.). As Mr William Jenkins says, the remains of the Cro-Magnon race were found in a cave at *Les Eyzies* in France. See *Scribbledehobble* (178): "Lizzyboy (bear)." See Bear, Sackerson, Gaping Gill, and Spy (10.31; 530.21), a cave where Neanderthal remains were found. 530.21.
- Lloyd**, Constance—Mrs Oscar Wilde (q.v.). 536.23.
- Lloyd**, George, David (1863–1945)—British prime minister who loosed the Black and Tans on Ireland. See Joyce's limerick about him (*Letters*, II, 410). How interested Joyce would have been in the diary of one of Lloyd George's mistresses which says he learned much about political discretion from the case of Parnell. +91.19—with Jesus (q.v.); 533.35; ?609.3.
- Lloyd's** of London—insurers. 326.19; 373.4; 413.5; 590.5; 609.3.
- ***Lludillongi**—see Ludd, Dillon? 519.8.
- ***Llyn**—the part of *Dublin* (q.v.) that means "pool." 44.11.
- Lob**—see Puck.
- Loabster**—nickname for redcoats, British soldiers. See Three, Tommy Atkins, Chummy, Caterpillar.
- Lochlaun** or Locklaun—Irish name for Norway. 268.n. 6; 370.28.
- Loda**—in the Ossianic (q.v.) *Carrac-Tura*: "The circle of Loda is supposed to be a place of worship . . . the spirit of Loda is . . . their god Odin" (q.v.). 228.13.
- Lodenbroke**—see Ragnar Lodbrok. 373.29.
- Lodewijk**—see Ludwig, Lewis Carroll, ?Earwicker. 361.21.
- Loewy-Brueller**, Levi-Brullo, Bryllars—see Lévy-Bruhl.
- Loftus**, Adam (1533–1605)—Archbishop of Armagh and Dublin, first provost of Trinity College, lord chancellor of Ireland. He doubles with Adam (q.v.). 246.28; 549.33.
- ***Log** Laughty, 531.4.
- Logan**, James—Irish botanist for whom a family of Australian undershrubs are named. 450.9,31.
- Logue**, Cardinal—opposed Parnell, condemned *Countess Cathleen* (q.v.) though he had not read it. 440.4.
- Loisy**, Abbé Alfred Firmin—French theologian, excommunicated in 1908. 516.9.
- Loki**—Norse god of mischief and evil, who contrived the death of Balder (q.v.). 13.13; 51.26; 221.9; 237.22; 326.35; ?597.24.
- Lokman**—Luqman, whose name is the title of Sura 31 of the Koran. He remonstrated with his son for not being respectful to his parents. 367.1.
- ***Lona** the Konkubine—see Kjaer. 284.n. 4.
- Lonan**, pole ole—anagram of Napoleon (q.v.), arranged perhaps to suggest also Onan and Leopold Bloom (q.q.v.). Lonan is an anagram of Nolan (see Browne and Nolan), and perhaps it's Leo or Lion to go with Bruin (q.v.). +24.34—with Browne and Nolan (q.v.).
- Lonely One**—Ibsen was so called. Lonely often indicates Finnuala (q.v.).
- ***Long**, 88.31; 127.7.
- Long Dog**—ghost-dog of a murdered man who barks on lonely roads. 479.3.
- Long**, John—English publisher, refused *Dubliners*. 356.20.
- Longaville**—one of the young men who give up women in *Love's Labour's Lost*. 347.26.
- ***Longeal** of Malin—Mr O Hehir says Malin is the northernmost point of Ireland. 525.29.
- Longfellow**—occasionally the American poet (1807–82), but more often a reference to De Valera (q.v.), who was so called by the Irish. See Big Fellow.
- Long Serpent** (or worm or dragon, q.v.)—according to Mrs Christiani, most famous of viking ships, built in Norway for Olaf Trygvason. With Joyce it is a name for Snake, Satan (q.q.v.). See also Worm. 270.15, n. 2; 479.35.
- ***Lonni**, Brani—see Browne and Nolan. 373.16.
- ***Loomis**, Francist de, +372.10—with Peers of France (q.v.).
- Loos**, Anita (1893—)—American author of *Gentlemen Prefer Blondes*, which Joyce read in 1926 (*Letters*, I,246). In *Time and Western Man*, Wyndham Lewis savaged her and Joyce (also Einstein, Gertrude Stein, Picasso, Charlie Chaplin, and Proust, q.q.v.) for being of the "child cult." She is packed into the Alice (q.v.) portmanteau. W. L. was also angry at A. Loos, Picasso, and Chaplin for being small physically. See also Lorelei, for Miss Loos's heroine is so called. +30.22—with Anna Livia, Alice (q.q.v.); +57.28–29 (Alys . . . looser)—with Alice, W. Lewis (q.q.v.); +159.5—with Einstein, Gertrude Stein, Alice (q.q.v.);

+179.21—with Anna Livia, Alice (q.q.v.); refers also to Proust, q.v.); 223.10; 292.29—with Wyndham Lewis (q.v.); 388.4.

Looshe, Lesbia—probably Lucia Joyce (q.v.), who had an eye that was *louche* or “squinting.” “Lesbia Hath a Beaming Eye” is the air to which T. Moore’s song “Nora Creina” is sung—see Nora Joyce. Lesbia was Catullus’ (q.v.) name for Clodia (see Clodia). 93.27–28; +348.26—with Elizabeth (q.v.).

Loper de Figas—as Mr Wilder points out, Lope de Vega. 440.17.

***Lorcans**—Lorcan = Irish “Laurence” (see St Laurence O’Toole). 448.19; 518.11.

Lord Mayors of Dublin—see *Second Census*, Buffalo Workbook #28. For my *Second Census* Mr Atherton used *Thom’s* (1851, 1951) and drew up a chronological list of Lord Mayors from Quin to Byrns. Working (of necessity) without the *Concordance*, Mr Atherton made a fine list which many will think better than this one. This list is based on Mr Atherton’s, on Joyce’s unpublished list (I couldn’t read it very well), and it was made with *Concordance* in hand. It differs from Mr Atherton’s list in being alphabetical and in listing few Lord Mayors save those that occur on pages 532–54. See Aldrich, Arabin, Atkinson, Bailie, Barkey, Barlow, Bell, Blackhall, Bolton, Boyce, Brody, Burton, Byrne, Cash, Coffey, D’Arcy, Dawson, Drury-Jones, Durdin, Empson, Gallagher, Gore, Harty, Howe, Hoyte, James, Kane, Keshan, Knox, Lane-Joynt, Lightburne, McSwiney, Moncrieff, Montgomery, Nannetti, Nugent, Nuttal, O’Niell, Pile, Purdon, Quaill, Reyson, Ross, Sankey, Sexton, Shanks, Sherlock, Stoyte, Sutton, Tallon, Tew, Vance, Vanhomrigh, White, Whitwell.

Lord—sometimes HCE (q.v.), for Grose (q.v.) says “lord” means “humpbacked man.”

Lord, Thomas—early cricketer, for whom Lord’s Cricket Ground (in St John’s Wood—see 223.20) is named. 51.21; 71.34; 433.14; +584.1, 7—with Lord Harris, Tom Bowling (q.q.v.).

Lorelei—disappointed in a lover, she drowned herself and became a rock in the river Rhine. Like the Sirens (q.v.), she lured seamen to destruction by her

beautiful songs. Joyce makes of her the paradigm of the female poet.

In “Mookse and Gripes” (q.v.), Nuvoletta (q.v.), rejected by males, turns into a stone (Greek *las* = “alas” + a lass + Alice, q.v.; see 159.5). Here may also be included Anita Loos (q.v.), who created Lorelei Lee, heroine of *Gentlemen Prefer Blondes*. +201.35—with Laura, Laura Bell (q.q.v.); here are the laurel tree and the Lorelei rock combined—see Tree and Stone); +224.23 (*florileague*)—with Flora, Laura (q.q.v.); and perhaps Lorelei Lee, too); +397.15—with Laura (q.v.); +548.10—with Anna Livia, Annie Laurie, Laura (q.q.v.); +612.5—with Laura (q.v.).

***Lorette**, Lupita and Luperca Latouche—the two (q.v.) temptresses as whores-and-nuns.

Loretto is an Italian town where the Santa Casa (Mary’s, q.v., house in Nazareth) was translated to land of the Lady Lauretta; here a Christian festival is held. The Ladies of Loretta is an order of nuns, founded near Dublin in 1822 by Mary Teresa Ball. According to the *Goncourts* (q.v.), *Lorettes* were whores who gathered near the Paris church of Notre Dame de Lorette in the 1840s. “Lorette” may or mayn’t tie to the Laurel-Laura (q.v.) theme.

The *Lupercal* is a grotto on the Roman Palatine where the *Lupercalia*, a pagan festival, was held. Mr Wilder says, Lupa (“the wolf”) was the prostitute epithet of Acca Laurenta (see Dea Tacita, Wolves).

The Latouche family were Dublin bankers. In *Viceroy of Ireland*, O’Mahony says the Duke of Dorset was compromised by a Mrs Latouche “who declared that love was a hereditary passion in her family.”

Lupita was a sister of Patrick’s (q.v.) and, like him, was sold into slavery in Ireland. The *Tripartite Life* says, Lupita became a prostitute and, when met by Patrick years later, she was with child; Patrick drove a chariot over her three times and killed her. FW 444–45 memorializes this horrid story, mixing up Sade and Oedipus (q.q.v.) with religious insistence on female chastity. Another story in the *Tripartite Life* has it that Patrick, a slave in Ireland, was

- forced by his master to marry another slave. Patrick preached chastity to the girl all their bridal night; in the morning, the wife proved to be Patrick's long-lost sister. This story enters into FW III, ii, where Shaun-Jaun (q.q.v.) preaches incest and chastity to his sister(s). 67.33,36; 170.2; 312.20; 359.14; 444.28,36; 528.1.
- Loritz**, errol—see St Lawrence family. 312.19.
- ***Lorne**, Crosscan—Cruiskeen Lawn. Perhaps includes the Marquess of Lorne (1845–1914)—English statesman who bore a resemblance to Joyce's uncle, John Murray, who is Joe Donnelly in "Clay" (see *Letters*, II, 92). 89.10.
- Lorrequer**, Harry—title, hero of Lever's (q.v.) novel, leaves Ireland for Paris. 228.21.
- ***Loryon** the comaleon—see Comal. 136.27.
- Lost**—many refer to Perdita (q.v.), some to Proust's (q.v.) search for a lost past or madeleine.
- Lot**—with his wife and daughters escaped the destruction of Sodom and Gomorrah. Mrs Lot looked regretfully back and was turned into a pillar of salt. Believing they were all the only ones left alive, Lot's daughters got their father drunk, lay with him, bore him sons (Genesis, 19). In FW almost any "Lot" or "Blotto" or "Lout" may refer to Lot. 39.33; 62.9,11, ?+.34—with Lotta Crabtree (q.v.); 63.22; +77.2—with St Laurence O'Toole (q.v.); 117.6,36; +191.18—with Charlotte (q.v.); 249.36; 257.35; 307.left margin; 321.17; 364.35; 379.26; +388.14,15—with St Laurence O'Toole, Thomas à Becket (q.q.v.); 436.24; 470.14; 509.31; +518.18—with St Laurence O'Toole (q.v.); 535.4; 561.15 (see Lottie); 570.17; 579.24; 582.3; 596.12; 599.21.
- Lothario**—heartless libertine in Rowe's (q.v.) *The Fair Penitent*. +263.n.4—with Luther (q.v.).
- Loti**, Pierre—pseudonym of Julian Viaud (1850–1923), French painter and author (see *Letters*, II, 30). 191.18.
- Lottie**, Lotty—see Charlotte, Apple, Charlotte Brook.
- ***Loughlins**—see Lochlaun? 541.18.
- Louigi**—Mr Wilder says, a fashionable London restaurateur. 59.29.
- Louis XIV**, "The Sun King" of France (1638–1715)—see Solsking. 607.28.
- Louise**—title, heroine of Charpentier's opera. 147.12.
- ***Louise**, Queen—maybe Marie Louise (see Josephine). 102.10.
- Loundres**, Henry de (d. 1228)—archbishop of Dublin, papal legate, rebuilt Dublin Castle. Mr Mink says the passage means "from Hoggen Green to Dublin Castle." 543.18.
- Lousadoor**, baroun—see Lucifer. 107.36.
- Love**, Amos, Jeremiah Yopp, Hardy Smith—early settlers of Dublin, Ga. 372.9–11.
- ***Lovel**, 226.5; 237.9; 361.9.
- Lovelace**, Richard (1618–58)—English poet. Hero of *Clarissa*? 350.14; 527.35.
- Lover**, Samuel (1797–1868)—Irish songwriter and novelist; see *Handy Andy*, King O'Toole. +93.34—with Lever, Sam Weller (q.q.v.).
- ***Lovvey**, googling, 231.12.
- ***Lowe**—perhaps Oliver Lowe, the ferocious magistrate in Le Fanu's (q.v.) *House by the Churchyard*; perhaps, as Mr Staples suggests, J. Lowe, listed in *Thom's* (q.v.) as "Chief Inspector, Detective Department." 34.9.
- ***Loyd**—Constance Lloyd (q.v.)? 326.19.
- Loyola**, St Ignatius (1491–1556)—founder of the Society of Jesus. 186.13; 228.11; 433.1; 446.36 (Us . . . ignite); 451.19.
- Lu**, Mistel—Confucius (q.v.) or Mr Lu, who was born in Lu. Also Luke Tarpey (q.v.). 485.9 (see Lucat), .25,26,30 (bis), .32 (see Walker).
- Luath**—dogs of Cuchulain and Robert Burns (q.q.v.). *Luathan* is Bog Latin for "bird." 244.30.
- Lubbock**—see Avebury.
- ***Lucan**—Dublin (q.v.) environ on the Liffey (q.v.). Two earls of Lucan may have interested Joyce: (1) Patrick Sarsfield, a Wild Goose, who fought under James II (q.v.), died in 1693, saying, "O that this were for Ireland!"; (2) Lord Lucan, who commanded cavalry at Balaclava and is associated by Joyce with the Light Brigade. In FW, Lucan is often linked with its neighboring environ, Chapelizod (q.v.), usually as "Lucalizard," which links Issy and the two Isoldes (q.q.v.) to Lucia Joyce and Alice (q.q.v.). 32.16; 37.32; 53.24; 62.35; 101.11–12; 107.5; 178.9; 253.32; 452.29;

- 497.18 (Lucania, district of lower Italy); 565.33; 620.8.
- Lucan**, Charley—probably a combination of the Roman poet Lucan (39–65), the Greek satirist, Lucian (120–80), and Charles Lucas (1713–71), an advocate of the principles of Swift (q.v.) and Molyneux, whose pamphlets made him so obnoxious to the government that he was voted an enemy of Ireland. 255.21; 419.36.
- Lucas**, Charles—see Charley Lucan. 184.34–35—with Luke Tarpey (q.v.); 419.36.
- Lucat** Mael—one of King Leary's (q.v.) druids (q.v.) who tried to poison St Patrick (q.v.), blasphemed the Trinity, had his brains dashed out. In one of the Buffalo workbooks there is a heading, "Obscenities of Religion," which has something about "look at my sore toe." The sore toe as an offered bribe is from the whitewashing scene in *Tom Sawyer* (q.v.). 485.9.
- Lucciolys**—Mrs Christiani says, *Lucia lys*, "Lucia light," refers to the Swedish custom of crowning young girls with a ring of candles on the night of December 13, which is St Lucy's (q.v.) night. The girl so crowned is a "Lucia bride." Joyce also brings in Italian *lucciola*, "firefly," "glow-worm." See Lamp. +155.25—see St Lucy, Lucia Joyce, Alice, ?Lily; 327.5.
- Lucia**, Lucy—see Lucciolys, Lucia Joyce.
- Lucia** (or Lucy), St—virgin martyr of Syracuse whose name is in the canon of the Mass; her day is December 13. Lucia's betrothed denounced her to the law and she was sentenced to be "shamefully outraged," but she was miraculously preserved from this and other tortures and finally dispatched with a sword. Her swording is faintly reflected at 155.23–25 when the Mookse (q.v.) strikes the lights of the sky, but "Nuvoluccia" (Nuvoletta and Lucia Joyce, q.q.v.) is killed (157.24) by masculine cold, not masculine heat. See Lucia Joyce, Lucciolys. Joyce chose his daughter's name. Lucy is one of the patron saints of eyes, her name is popularly derived from *lux*, she is represented as carrying her eyes in her hand, or sometimes (incorrectly) as blind.
- Lucia di Lammermoor**—Scott (q.v.) and Donizetti heroine, 292.1 (see Lucia Joyce).
- Lucian**—see Charley Lucan.
- Lucifer** (Latin "bringing light")—a name the Hebrews gave the planet Venus (q.v.) which fell from heavens. Mistranslation of Isaiah, 14:12, caused Lucifer to become another name for Satan (q.v.). Shaun (q.v.) with his postman's lamp had ought to be Lucifer, but Lucifer seems oftener connected with Lucia Joyce (q.v.). See also Alice. +24.6—with Lucia (q.v.); 35.11 (see Luciferians in Brewer, q.v.); 69.12; ?107.36; 140.5; +182.5—?with Lucia (q.v.); 183.16; 219.16 (*wordloosed over*); 233.5,6 (light . . . bring to light); +239.34—with Lucia (q.v.); see also Rimanez, Ahriman; 250.34; 257.27 (looshoofer); +295.33—with Lucia, St Lucia (q.q.v.); 354.32; 378.17; 439.7; 473.23; 505.32–33; +621.3—with Lucia Joyce (q.v.).
- ***Lucile**—see Twenty-nine. 247.36.
- Lucretia** (or Lucrece)—Roman lady, raped by Sextus Tarquinius (q.v.); having exacted an oath of vengeance from her menfolk, she stabbed herself. She is subject of a poem of Shakespeare's (q.v.). +277.n. 2—with Lucretius (q.v.); 542.29.
- Lucretius** (98–55 B.C.)—Latin poet who went mad from a love potion made of Spanish fly. +277.n. 2—with Lucretia (q.v.); 306. left margin.
- Lucy**—Wordsworth's young friend. +203.26—with Lycidas, Lucia (q.q.v.).
- Lucy**, Sir Thomas (1532–1600)—magistrate who (Rowe, q.v., says) jailed and whipped Shakespeare (q.v.) for stealing deer. Shakespeare wrote a ballad against Sir Thomas, harping on the fact that Lucy was pronounced "lousy" (see *Ulysses*, 213). "The Ballad of Persse O'Reilly" also confounds its human subject with an insect. In FW, "luce-lucy" and "louse-lousy" are often confounded, but most seem to refer to Lucifer, Lucia (q.q.v.); see also Luse).
- Ludd** or **Lhudd**—Brythonic god and warrior, rebuilt the walls of London, a city which bears his name. 152.28–29; 331.9; +519.8 (see *Lludillongi*).
- Ludwig**, William (1847–1923)—"the great Irish light bass" (*Letters*, III, 335), who sang "The Croppy Boy." The following instances all double with Lewis Carroll, Wyndham Lewis (q.q.v.). 243.17, +35—with Josephine and Marie Louise, Maas, Mario (q.q.v.); 361.21; 538.3.
- Lug** or **Lugh** (known as *Lamhfada* or "long

- armed," and as *Lugaid*)—Gaelic sun-god (see Sun). A lug is an ear and so ties into Earwicker (q.v.). 11.23; 44.11; 79.21; ?88.12; 130.4; ?146.36; 162.26; 191.34; +243.17—with HCE (q.v.); 305.right margin; ?315.24; 416.34; +449.20—with Glugg (q.v.); 479.6; ?500.1; 507.12; 594.19; 597.1.
- ***Luis**—Wyndham Lewis (q.v.)? 384.19.
- Luke**, St—see Four Evangelists, Luke Tarpey.
- Lully**, Jean Baptiste (1633–87)—Italian composer. +96.19—with Lally (q.v.).
- ***Lump**, Lamp—in *Ulysses* (686–8), lamp is moon (q.v.) and woman, lighting the sailor (Bloom) home, sending the poet (Stephen) in search of classic beauty. In FW, lamps are carried by Anna Livia as the old moon and as Aurora (q.v.) and by Shaun the Post. Issy (q.v.) is the new moon (see also Twenty-nine) and links with Lucia Joyce and Lizzy, Shakespeare's "lump of love" (*Ulysses*, 192–93,210), and Elizabeth I (q.v.—see also Moonshine), the chaste moon-goddess of her poets.
- HCE carries a lump on his back. I take this to be his sins, and also Anna Livia, perhaps by means of Irish *alp* (q.v.) or knob.
- What follows is a smattering of the very large "light" theme. 10.27,35; 221.10; 65.4; 94.17; +106.20—with Humpty Dumpty (q.v.); 127.15; 164.20; 170.36 (bis); 182.11; 190.33; 245.5; 270.1,2; 277.2; 294.25–26; 299.17; 318.14; 323.23,28,32; 324.13; +327.5—with St Lucy, Lucia Joyce (q.q.v.); 332.17 (bis); 352.20; 363.24 (bis); 411.28; ?418.18; 445.4; 509.31; 511.12; 514.34; 549.15–16; 560.19; 578.18; 580.27; 583.33; 585.5 (see Glimglow); +595.19—with Anna Livia (q.v.); 613.1 (bis); 621.5.
- Lumpkin**, Tony—cheerful lout in Goldsmith's (q.v.) *She Stoops to Conquer*. +323.28 (see Tom Dick Harry), 32; 324.13.
- Luna**, Conte de—destroyer of his brother, Il Trovatore (q.v.), in Verdi's (q.v.) opera. ?340.32; 465.21.
- Lund**—the cathedral in Lund was built by Finn MacCool (q.v.) at the request of St Laurence. If the saint did not guess Finn's name by the time the church was built, Finn would get the saint's eyes. As the last brick was put in place, St Laurence guessed right. Finn tried to pull the church down, but was changed into a stone (q.v.) and stands there to this day. Mr Hart has seen him. 69.8; 137.9–10.
- Luney**, Shuley—"Shule Aroon," air to which T. Moore's (q.v.) "Alone in Crowds" is sung. 49.6.
- Lung**, Tum—Long Tom is any long gun. See Tim Tom. 12.5 (*While London Sleeps*); +578.6 (see Tom Dick Harry).
- Lunn**, Sally—a tea cake. See Madeleine, Maggies. 249.35.
- Luperca**—see Lorette.
- Lupita**—see Lorette.
- Lupton**, Mrs Tummy—Issy as tea (Lipton's) and as in Ibsen's (q.v.) *Love's Comedy*. See Tim Tom? See Anne Lynch, Tetley. 257.13.
- Luse**—see Floh, Lucia.
- Luther**, Martin (1483–1546)—German religious reformer. 71.27; +263.n. 4—with Lothario (q.v.); 460.11; 536.36; 582.33.
- Luttrell**, Henry (1655–1717)—betrayed Limerick to De Ginkell, was murdered while riding in a sedan chair through Dublin. 81.14; 262.16; 534.9.
- Luvah**—male spirit in Blake's (q.v.) *Vala*, or the *Four Zoas* (q.v.). 369.19.
- Lycidas** (Edward King)—drowned but not dead in Milton's (q.v.) poem, which is echoed here. +203.26—with Lucia Joyce, Wordsworth's Lucy (q.q.v.).
- Lydia**—see Languish.
- ***Lyke**, Watsy—Man Servant (q.v.) indicated. 245.33.
- Lyllian**—see Lilius Walsingham. 563.20.
- Lyly**, John (1554–1606)—English author of *Euphues*, etc. See Lily. 583.9.
- Lynch**, Anne—a Dublin brand of tea (see *Ulysses*, 659). In FW, Anne Lynch always doubles with Anna Livia (q.v.) and is the brand of tea served at Finnegans's (q.v.) wake, I suppose. 293.15; 325.4–5; 392.32; 406.27; 506.34–35.
- Lynch**, James Fitzstephens—warden of Galway (q.v.) who, in 1493, condemned to death and hung, with his own hands, his son Walter, who had murdered a Spaniard, Gomez (q.v.). The story is told in Joyce's "The City of the Tribes." Lynch is a character in *Portrait of the Artist*. 495.11–12; 545.32.
- Lynsky**—see Brian O'Linn.
- Lyons**, Lady of—Pauline Deschappelles of Bulwer-Lytton's play. A "Nippy" (q.v.), Mr Atherton says, is a waitress in a Lyons Corner House. ?178.1; 229.10–11

(see Lalage); +246.16—with Napoleon, Bloom, Lion (q.q.v.); +449.11—with Mark Lyons (q.v.); see also Ipostila—suppose Mark Lyons' lady would be Isolde of Ireland, q.v.?).

Lyons, Mark—2d of the Four (q.v.) or Four Evangelists (q.v.). I suppose his surname comes from the Biblical and the heraldic association of the lion (q.v.) and St Mark (q.v.). He is the province of Munster and various places in the province (e.g., Cork); south and the south wind; the number 2 and the second letter of the Hebrew alphabet, *beth*; the element air; the silver age; the second Joycean (?) age—marriage. He lives at Powerscourt; his road is the Fivs Barrows; he asks most of the questions in FW III, iii, where the phrase, "O I see" (i.e., Issy, Isolde, q.q.v.), identifies him with Mark of Cornwall (q.v.). See also

Leo, Robert Lyons. ?+148.36—with Brian O'Linn (q.v.); ?+155.6,7—with Pope Leo (q.v.); 184.34 (see Noble); ?193.4; 214.34; ?229.10–11 (see Lady of Lyons); +290.6–7—with Macbeth (q.v.; Mark is not named, but he is Hebrew *beth*); 359.16; 368.33; +371.36–372.6 (Poor Men of Lyons = 12th-century religious)—with Mark I, Mark of Cornwall, Moke (q.q.v.); see also Wellington, Whittington, Good Duke Humphrey); 384.8,11; 385.19; 387.14; 388.10,34; +391.14—with Bowen (q.v.); 397.21; 398.2; 405.4; 449.11 (see Lady of Lyons); 466.6 (see Mark of Cornwall); 475.25; 476.26; 477.34; 480.11; +483.17—with Mark Antony (q.v.); 519.24,33; 520.13; 533.20; 573.8,28.

Lyons, Mrs—see Mark Lyons.

Lyons, Dr Robert Dyer—see Sterling.

M

Maas, Joseph (1847–86)—English tenor who sang Des Grieux to Marie Roze's (q.v.) Manon (see Lescaut). 165.2; 203.31; +243.35—with Mario (q.v.); +246.17 (see Mario); ?384.6; ?391.8; 491.15.

***Maassy, Muriel**—probably the Dutch river. 212.8.

Mab, Queen—in *Romeo and Juliet* (q.q.v.), the fairies' midwife, elsewhere Titania (q.v.) and the title of a Shelley (q.v.) poem. Mavrodaphne (see Daphne) is a Greek wine. 379.18 (with "mobbed queen"); +406.25—with Daphne (q.v.).

McAdam, John L. (1756–1836)—Scottish inventor of macadamized roads. See Adam. 80.1; +469.20—with Macduff (q.v.).

***McAdoo**—Cleveland's secretary of the navy? In FW the name occurs in Shakespearean (q.v.) contexts, and in the First Folio the play is *Much ado about Nothing*. On 290 the reference is to Johnny MacDougal (q.v.). 227.33; 290.9.

***Macaires, Colley**, 65.4.

***MacAlister**, 370.21.

MacAlpin, Molly—air to T. Moore's (q.v.) "Remember the Glories of Brian (q.v.) the Brave." 338.28–29.

McAnn, Anne—Joyce's paternal great-grandmother (see *Letters*, III, 264,280).

See Comerford, Ellen O'Connell, Anna Livia. 311.12–13.

***MacArthur**—see Arthur. 275.9.

MacArty, Basilius O'Cormacan—see Cormac.

Macaulay, Thomas Babington (1800–1859)—English poet, historian. 25.36.

***MacAuliffe**—Matt Gregory (q.v.) as the 1st letter of the Hebrew alphabet, *aleph*. +290.6—with Liffey (q.v.); 427.4.

***MacAusculphth, Owllough, the Thord**—Mr O Hehir says, both names mean Olaf (q.v.). Mr Mink suggests Hasculf (q.v.). 532.8–9.

Macbeth—Shakespearean (q.v.) protagonist. Before he was Scotland's king he was Thane of Cawdor, Thane of Glamis. 250.16–17, +17–18—with Salmon (q.v.), 34 (see Macduff); +290.6–7—with Mark Lyons (q.v.; and *beth*, 2d letter of Hebrew alphabet); 302.n. 1; 347.3–4; ?393.6; 412.21; 600–601 (glau is).

MacBlakes—see Blake. 409.23.

MacBruiser, O'Bryan—see Brian Boru. 376.8–9.

MacCabe, Edward—19th-century Dublin archbishop, cardinal. 33.2; +200.3–4—with Maccabees (q.v.).

Maccabees—Jewish family, dominant in Jerusalem, 2d century B.C. Judas Mac-

- cabeus (one of the nine worthies) struck the first blow for religious liberty under Epiphanes (q.v.). The "mother of the Maccabees" (seven martyred brothers) is subject of a poem by Callanan (*Ulysses*, 291). ?101.33; +200.3-4—with MacCabe (q.v.).
- McCann**, Philip—Joyce's godfather, who first told the story of the Norwegian Captain (q.v.). 310.33 (pullupped); 313.9-10; 319.21 (your girth fatter); 328.8 (good fouter).
- McCarthy**—(1)when Roderick O'Connor (q.v.) fought the Anglo-Normans, one of his allies, Dermot MacCarthy, deserted to the enemy; (2)when Parnell was disgraced in divorce court, most of his followers were led away by Justin M'Carthy (1830-1912). 381.2.
- ***McCarthy**, Basilius O'Cormacan, 463.22.
- McCarthy**, Demetrius O'Flanagan—subject of a song. He took the floor at Enniscorthy. 27.25; 463.22.
- MacCarthy**, Dennis Florence (1817-82)—Irish poet. 200.34-35; 231.15; +232.6—with Dinneen (q.v.); perhaps also *The Duanaire Finn*, which is a book of the *Lays of Finn*, q.v.—lays are lousy; +452.9 (see MacCourther).
- ***MacCarty**, Jakes—from the twelve (q.v.) apostle context, this is James the Little (q.v.). 142.28.
- ***MacCawley**, Mic Mac Magnus—probably Finn MacCool (q.v.) as micro- and macrocosm. Maybe also Lord Maccaulay (q.v.). 25.26.
- MacCawley**, Mrs (the Martyr)—as Miss Worthington says, Dublin's Mater Misericordia Hospital. 392.8.
- ***MacCawthelock**, Jimmy—see James, Joyce, d'Arcy? 587.4,5,19,24,30,35; 588.13.
- ***MacCafflefield's**, 381.14.
- McCloud**, Miss—her reel (see 236.23) is played in "Clay" (see *Dubliners*). +236.22—with Nuvoletta (q.v.).
- ***MacClouds**, 519.7.
- MacCool**—see Finn.
- McCormack**, John (1884-1945)—Irish tenor who went to America, made his pile, became an American citizen, a papal count. In FW III, i,ii, McCormack is one of the principal models for Shaun-Jaun, who sings McCormack's favorite songs; both are strongly identified with Don Giovanni (q.v.)—indeed, McCormack was called "Giovanni" in the musical world. The impression given by his wife is that he was, like Shaun-Jaun, a great child who ate and ate—food, drink, violins, motorcars, toy trains, chalices, yachts, Rodins—and grew heavier and heavier physically. Until his voice went, McCormack was, like Shaun-Jaun, a spellbinder so peerless that Woodrow Wilson begged him not to go in the army but stay on the home front "to keep the fountains of sentiment flowing." Anyone who wants to know what Shaun-Jaun looks like can turn to the pictures in Mrs McCormack's book, *I Hear You Calling Me* (Milwaukee, 1949). Shaun's uniform as King's Post owes, as Mr Atherton has shown, much to Sean the Post (q.v.), but it must also be thought of as the regalia of the divinely complacent McCormack as papal count. Two other principal models for Shaun-Jaun are Hermes Trismegistus (see Thoth) and Wyndham Lewis (q.v.), who Joyce was sure would make a "clamorous conversion" to Catholicism. See Foli. I do not list all the Shaun-Jaun McCormacks of III (see Shem and Shaun). +222.7—with St Joan (q.v.); 243.16; 397.12; +418.3,16 (Conte Carme makes . . . count)—with Carr (q.v.); 450.25.
- McCormack** Ni Lacarthy, Miss—certainly Grania (q.v.), daughter of Cormac (q.v.), who was son of Art (q.v.), son of Conn (q.v.) of the Hundred Battles; but see O'Hehir. Ineen MacCormick MacCoort MacConn O'Puckins MacKundred is also Grania (q.v.). 137.2; 376.1-2.
- McCoul**, Beamish—upper-class lover in *Arrah-na-Pogue* (q.v.). 405.16.
- McCourther**, Tennis Flonnels—Denis Florence MacCarthy and King Arthur (q.q.v.). 452.9.
- McCrawls**—see Magrath. 618.1.
- McCullaghmore**—see Finn MacCool. 25.31-32.
- MacCumhal**, Hetman—Finn MacCool (q.v.); perhaps also, as Mr Ellmann suggests, Hetman Michael in *Jurgen* (q.v.). 243.14.
- ***MacDollett**, MacAdoo—Johnny MacDougal (q.v.) as the 4th letter of the Hebrew alphabet, *daleth*. See McAdoo. 290.9.
- ***MacDonagh**, Thomas—executed for his part in the Easter Rising. 490.6.
- MacDonald**, John, M.A.—author of the account of the Parnell (q.v.) Commission

which Joyce used in FW I,iv. 87.12 (see O'Donnell).

MacDonnell, Sorley Boy—see Sorley.

MacDougal (sometimes MacDougall, Macdougall), Johnny—the 4th of the Four (q.v.) Elders (q.v.). As Evangelist (q.v.), he is St John, whose heraldic beast is the eagle. I cannot account for the name MacDougal—it is sometimes said to be Scottish. He is the province of Connaught, places in Connaught; west and the west wind; the element water; the iron age; Joyce's 4th age—rebirth. In the geographical anatomy of Paracelsus (q.v.), he is the human bottom—hence waste-west land. He is a little separate from the other old men, and has a wilder and more distinct personality than they. His eternal claim of success in love may tie him to Don Juan (q.v.).

Because his name is John, it is perhaps Shaun (q.v.) in old age, and at 475.29–30 he is called Shunny. If he melts into Shaun or is reborn, it is at the bottom of p.399. I have found no place where Shaun is called "Johnny." J. Macdougall leads the ass (q.v.), who is Shem (q.v.), and this suggests that Johnny and the ass may be the twins (q.v.)—the one disguised in age, the other as a beast. 184.35 (Aguilar); 210.13 (see Walker); 214.36; +290.9 (see McAdoo); 368.33–34; +377.32 (see Justinian); 384.14; 386.6,12; 387.15; 389.17–18; 391.4,5; 395.3; 397.2; 398.2 (Podex); +399.36—with James and John, John-a-Dreams (q.q.v.); 405.5–6; 475.29–30; 476.27–28; +482.9,11,14—with Milton (q.v.; whose father's shop was at the sign of the Spread Eagle.,15; see also Don Juan, Don Quixote, Schott); 521.10; 526.18; +533.21—with Bach (q.v.); 573.28; 590.23.

MacDowell, Gerty—Nausicaa (q.v.) in *Ulysses*. I am not sure any of the following refer to her. 144.27; 211.1; +287.19—with Gertrude, Gertrude Stein (q.q.v.); 349.21; +618.3—with Gretel (see Hansel).

Macduff—Thane of Fife in *Macbeth* (q.v.). +77.14—with Hamlet (q.v.); 250.34; 302.n. 1; 411.11; +469.20,21—with McAdam (q.v.).

***MacDyke**, Dirty—in context, the Dick of Tom Dick Harry (q.v.). 8.27.

***MacElligut**, Mr, 365.26.

***McEndicoth**, 277.n. 4 (see Roe).

***MacFarlane**, 180.10.

***MacFarlane**, poor Piccolina Petite—may connect with Santine's novel *Picciola* (1836) in which a prisoner saves his reason by tending a poor little flower that turns into a beautiful dream girl. 210.10.

MacFarlane's Lament—air to T. Moore's (q.v.) "Shall the Harp Then Be Silent." 100.3.

***MacFearsome**, Shrove Sundy—Macpherson (q.v.)? 227.31–32.

***MacFewney**, MacGarath O'Cullagh O'Muirk—Magrath (q.v.). 622.4–5.

***Mac Gale**, Gush, 87.17.

***MacGarry**, Moth, 526.23–24.

***Mac Garvey**—Thom's, 1907, lists a plumber of this name, or maybe Cathal McGarvey's tobacco shop where nationalists met in Dublin. 176.18.

McGee, Thomas D'Arcy (1825–68)—a poet of the *Nation*. 231.14 (horsery megee).

***MacGhimley**—Luke Tarpey (q.v.) as the third letter of the Hebrew alphabet, *gimel*. President McKinley? 290.7.

***M'Gillicuddy** Reeks—the highest mountain range in Ireland, in Kerry, near Killarney. Joyce uses it as a personal name—*Letters*, I, 389—and maybe it is. 92.26; 518.9.

McGinty—"Down Went." 366.32.

***MacGolly**, Jolly—maybe Johnny MacDougal (q.v.). 395.3.

***McGree**, Graw—Magrath (q.v.). 488.36.

***MacGregor**, Father—Matt Gregory (q.v.)? 520.4,10.

McGuckin, Barton—Dublin tenor who believed John Joyce's (q.v.) voice was better than his own. +180.8—with Gluck (q.v.).

***MacGuiney's**—MacGuinness? 381.19.

***Mac Gurk**, Mr—maybe the Professor of Moral Philosophy mentioned in Gogarty's (q.v.) *As I Was Going Down Sackville Street*. 365.24–25; 378.25–26.

***Mac Gusty**—maybe Johnny MacDougal (q.v.) as the sense of taste. 305.n. 3.

Mach, Ernst (1838–1916)—Austrian physicist, mathematician, psychologist, who concluded all existence is sensation. 150.11.

Mac Hamiltan, Hannibal—see Hannibal, Hamilton. 274.9.

Mac Hammud—Mohammed (q.v.). 156.22.

Machiavelli, Niccolò (1469–1527)—

- Italian statesman, author. See Lion and Fox, Cesare Borgia. 89.6-7; +182.20—with Nick (q.v.); 251.26-27.
- ***Machinsky** Scapopolos—Aesculapius (q.v.)? 64.31-32.
- ***Machonochie**, Middle, 228.1.
- ***MacHooley**, Tulko—Mr Mink says, Finn MacCool (q.v.). Mr O Hehir says, *tulc* = Irish "strong blow." 125.4.
- MacHooligan**, Foyné—Finn MacCool (q.v.). 593.12-13.
- MacHree**, Mother—Irish song by J. Curran (q.v.). 93.32-33; 397.12; 542.20-21.
- MacHree**, Widow—*Lover* (q.v.) poem in which reasons for marriage are urged on the widow. 399.stanza 3; 456.35.
- ***MacIsaac**, 227.33.
- Mac Jeffet**—see Japheth. +168.5-6—with Jeff (q.v.).
- MacJobber**—see Majuba. 178.22-23.
- Mackay**, Andrew (1760-1809)—mathematician, author of books on longitude and navigation. +296.5—with Marie Mackay (q.v.).
- Mackay**, Marie (or Minnie) (1855-1924)—took pen name, Marie Corelli, wrote *The Sorrows of Satan* (q.v.), to which Stephen Dedalus (q.v.) compares *Paradise Lost* (*Ulysses*, 182)—pretty funny joke if you know the people. *Sorrows of Satan* was used in "The Mime" (*Letters*, I, 302). If Mackay is comprehended in Maggies (q.v.), then the Maggies are purveyors of female fiction which prettifies and sexifies "the colours of good and evil" that are "The Mime." See Mick and Nick, Father Michael, Lewis Waller, Mavis Clare. +106.11—with Maggies (q.v.); +212.14-15 (see Macleay); +296.5—with Andrew Mackay (q.v.); +434.13,16—with Mick, Magdalene; ?444.8,26,27.
- ***MacKenna**, 465.33; 589.18.
- ***MacKenzie**, Miss, 65.12.
- ***Mack Erse's Dar**—see Kersse? 575.24.
- ***Mackinerny**, 264.left margin.
- MacKundred**, Ineen, etc.—see MacCormack Ni Lacarthy. 376.1-2.
- ***Macleay**, Marie Xavier Agnes Daisy Frances de Sales—a lot of saints' names (see Xavier, François de Sales). I suppose Marie Macleay could be Marie Mackay (q.v.). 212.14-15.
- MacLeish**, Archibald (b. 1892)—American poet. 461.23.
- MacLir**—see Mananaan MacLir.
- Mac Loughlin**, The—see The O'Brien. 271.1.
- Mac Mahon** Bernesson—see Man Servant, Mahan, Marie MacMahan. A note in Buffalo Workbook #1 indicates that MacMahon is "Son of Bear" (q.v.).
- MacMahon**, Marie Edme Patrice Maurice (q.v.) de, duke of Magenta (1808-93)—French marshal, president. Descendant of a wild goose, he commanded a division whose assault led to the fall of Sebastopol. Maurice Mahan (q.v.) is a name of the Man Servant, but I can't explain his connection with or distinction from the marshal. 99.28; 254.3-4; 340.17; 529.16.
- ***MacMannigan**, Miss or Mrs, 523.18.
- Mac Milligan's** daughter—see Alice Milligan. 133.26.
- MacMurrough**, Art—see Art.
- MacMurrough**, Dermot—king of Leinster and Kinsella (q.v.), who persuaded Henry II (q.v.) to send Strongbow (q.v.) and other Normans to Ireland in 1172. See *Ulysses* (35), where Deasy makes historical hash of the incident. See also Eve MacMurrough, Dermot and Grania, Orpen. 68.14; 125.6 (Dermot's patronage of the *Book of Leinster*?); ?199.9; ?513.27.
- MacMurrough**, Eve or Eva—daughter of Dermot MacMurrough (q.v.), niece of St Laurence O'Toole (q.v.). Orpen (q.v.) says her marriage to Strongbow (q.v.) was a symbol of the union of Ireland and England. A fresco by Maclise pictured the marriage as occurring on the open battlefield of Waterford, amid burning houses and dead bodies, and this representation hung (a bit oddly, it seems to me) for a long time in the British House of Commons.
- Eve MacMurrough is, then, the first Irish bride (q.v.) "sold to the stranger." The lost bride is an important theme in FW, deriving from the betrothal of Sheila (q.v.) in "Cyclops" (q.v.)—see also Sarah Curran, Eve. 68.13-14 (here called Grania, q.v., who was faithless to Finn, q.v.); 288.15; +626.3—with Eve (see Adam).
- ***Mac Namara**, Paddley, 325.23.
- ***Mac Namara**, The—see The O'Brien. 271.1-2.
- McNeill**, John Gordon Swift—Irish politician, writer. Joyce has a note, quoting his father: "There are some of Dean Swift's (q.v.) family still living in Dub-

- lin. Swift McNeill is a relative of his and he is a very clever man." 450.6.
- ***Mac Noon**, Andy, 72.1; 228.4.
- Macoghamade**—see Ogma. 89.30.
- ***MacPacem**, Nerone, 212.4.
- Macpherson**, Aimee Semple (fl. 1920s)—American evangelist of the Foursquare Gospel Temple in Los Angeles, who created a sensation by disappearing with a man. I have read (McKinley Cantor?) that the Joyces had a record on which Aimee kept wonderfully repeating "Come, come, come," delighting Joyce. ?94.16; ?106.32; ?183.12; 227.14 (see Seven); 335.30; 351.33; ?372.4; ?426.10.
- Macpherson**, James (1736–96)—Scottish "translator" of Ossian's (q.v.) poems, whose hero is Ossian's father, Fingal or Finn MacCool (q.q.v.). Buffalo Workbook #45 contains a Macpherson list. See also the AWN notes of Mr Senn and Mr Swindon. It was sheer bad luck that Macpherson did not get away with his "translations," whereas "translators" from the Irish, like Lady Gregory and Standish O'Grady, died in an odor of congratulation.
- In FW, Macpherson ties onto James or Shem the Penman (q.v.)—a forger. I think Macpherson's Ocean is Mananaan MacLir (q.q.v.), for *Lir* means "sea." +123.35—with Lir, Mananaan (q.q.v.); +294.13—see 123.25; +359.27—with Ferson, Pearson's (q.q.v.) Weekly; +423.1—with James, Shem (q.q.v.).
- McQuillad**, Mr Seumas, and Mr Sean O'Mailey—Shem the Pen, Shaun the Post (q.q.v.). They play Glugg and Chuff (q.v.) in "The Mime." See also James Stephens. 219.22; 220.11.
- Macrobius**, Ambrosius Theodosius (fl. 395–423)—Roman grammarian. 255.20.
- ***MacShane**, Mistro Melosiosus MacShine—seems to be Shem (q.v.). 80.32; 437.33.
- ***MacSiccaries** of the Breeks—see AWN, VI, 3. 228.2; 586.29–30.
- ***Macsorley**, Fish hands, 408.25.
- McSwiney**, Peter Paul—Lord Mayor (q.v.) of Dublin (q.v.) in 1875, cousin of Joyce's mother (see *Ulysses*, 87). May include Terence MacSwiney (1880–1920), mayor of Cork who died in a hunger strike in Brixton jail (see *Letters*, III, 16). +535.20—with Peter and Paul (q.v.).
- ***Madden**—three men in *Ulysses*: Mr Justice Madden; O. Madden, jockey; William Madden, medical student. Sir Frederick Madden was an Irish paleographer. 232.18; 240.12; 367.16.
- Madeleine**—Proust's (q.v.) tea cake (see also the Maggies). The *Petit Larousse* says madeleines are made of *sucre, farine, jus de citron, eau-de-vie* and *oeufs*. (P. Larousse had better meet Tante Marie and find out that these scallop-shaped little cakes are also made with butter or marge.) Madeleine is also the name of a kind of raisin, a kind of pear, a kind of peach (q.v.), so-called because they ripen about the time of "*la Sainte Madeleine, 22 juillet*."
- The "tay and cake" of the ballad "Finnegan's Wake" turn up most often in the fragments of the letter from Boston that the hen (q.v.) digs up in the rubbish heap. The tea cake from a lost past seems to me to be signate matter like the litter on the beach at Sandymount, "... seaspawn and seawrack ... that rusty boot."
- ***Madge**—see Maggies? Grose (q.v.) says "Madge" is a woman's private parts. +112.28 (see Majesty); +334.18—with Majesty, Modjeska (q.q.v.); +369.20—with Madges Tighe, Majesty (q.q.v.); 420.7 (see Two); 459.4 (Grose says "looking glass" is a chamber pot); +586.14 (see Madge Ellis).
- Mad Hatter**—in *Alice's Adventures in Wonderland* (q.v.). Joyce was so called by his schoolmates. 82–83.
- ***Madison**—James? A Dublin street. 25.4.
- Madonagh**—see MacDonagh.
- Maelruan**, St (corrupted into Moll Rooney)—patron of Tallaght, his "pattern" became rowdy, debauched, and was suppressed in 1874. 521.35.
- Maeterlinck**, Maurice (1862–1911)—Belgian-French dramatist. 417.4.
- Maeve**—queen in Irish legend. 326.19.
- ***Magda**—probably a variant of Maggies, Magdalene (q.q.v.). Magda is the English title, heroine of Sudermann's play, *Heimat*, 1893. 129.4; 139.32; 436.12; +528.12—with Four Evangelists (q.v.).
- Magdalene**, St Mary—penitent whore whose seven devils were cast out by Jesus. See Maggies, Olona, Madeleine.
- ***Magee**—I make no sense of John Eglington in this passage, but he ought to be named in FW. See Eglantine. 27.20.

Magellan, Ferdinand (1480–1521)—first circumnavigator of the globe. 358.14; 512.5.

***Magennis** Mor—UCD had a Professor Magennis in Joyce's time. 497.27.

Maggi—brand of dried Swiss soup (alphabet?). +211.22—with Maggies (q.v.).

***Maggies**—steadily interchange with Magdalene (q.v.) and may go back to Maggy Magee (q.v.), who is present in some versions of "Finnegan's (q.v.) Wake." The letter from Boston is addressed to a single "Maggy" or "Majesty" (q.v.). The letter is from one part of a dissociated female personality to another—see Sally, Christine Beauchamp; and perhaps the split personalities are equivalent to Magdalene's seven (q.v.) evil spirits. They are allied to tears, pearls, onions, daisies. See Margaret, Gretta Greene, Peg, Gretchen, Magda, Grace O'Malley, Marie Mackay.

The Maggies are also Proust's madeleine (q.v.); and in "The Mime" the Maggies are the cake which Angel and Devil (q.v.) would take as a prize—see "Cake" in *Brewer* (q.v.). 7.31,32 (Magazine Wall is on Thomas Hill in the Phoenix, q.v., Park); 11.24; 22.7; +27.20—with Magee (q.v.); 31.10; 39.13; 48.11; 54.21,23; +57.27—see Magdalene (here also Magdalene College); 66.19; 67.31–32; 86.19; +94.16—see Magdalene; 102.7; +106.10–11—with Mackay (q.v.), 23; 111.11,15,16; 112.28 (indicates B. Doran, (q.v.)); 113.10 (in 100letterword); 116.8,24; 120.17,18; +123.21—with Muggleton (q.v.); +129.4 (see Magda); 139.10; 142.30; +143.2—see Peg O'My Heart; 145.2; 153.7,36—see Magdalene; 158.2; ?159.13 (tear . . . tear); +164.8,14,19–20—with Margareen (q.v.); 165.14,22 (see Margareen); 166.1,5,30 (see Margareen); 171.25; 176.4; 186.28; 190.5; 199.12,15,26; 202.8 (perils); +211.7–8 with Magdalene (q.v.); see also Olona), +22—with Maggi (q.v.); 215.19 (markets); 219.19; +225.26—with Cora Pearl (q.v.), 32 (tears); 226.1; 228.5; 232.5; +236.9–10 (paaralone)—with Biddy Doran (q.v.); +237–38—with Magdalene (q.v.); 242.17 (rhainodaisies); 247.21; 249.12 (uniomargrits; see Onions); 267.20; 272.9; 273.n. 6 (bis); 276.15 (pearls); 278.n. 6; 280.14,20;

281.6,14; 289.20; 301.15; 302.7–8; ?331.22; +335.31—with Grace O'Malley (q.v.); +337.18—with Maginn (q.v.); +338.28–29—with Molly MacAlpin (q.v.); 342.2; +352.8—with Maid Marian (q.v.); 354.27; +363.3 (upsadaisy-ing . . . pearls)—with Cora Pearl (q.v.), 36; 364.9–10,12; 369.30 (see Majesty); ?376.18; 379.30; +387.19—see Margaret and Sweet William (q.v.); +394.35–36—with Pearl White (q.v.); 399.5; +406.7—with Margaret Anderson (q.v.); 420.7 (see Madge); +434.16—with Magdalene (q.v.); 436.12 (see Magda); +451.3—with Maud Gonno (q.v.); +453.19—with Magdalene (q.v.); 456.23; +458.10 (see Esther), +18—with Maginn (q.v.); 459.4; +460.26—with St Margaret (q.v.); 461.28; 462.11; 478.7,9,12,17; 495.30; 496.23; 504.36; 506.22; +528.12—with Magda (q.v.); see Four Evangelists); 532.1; +537.24—with Mons Meg (q.v.); +538.24—see Gretchen; 540.22; 549.20; 552.21; +556.12—with Queen Margaret (q.v.); 560.15; 561.15; +576.25,36—with Magdalene (q.v.); see also Jinnies, Jenny Jones); 586.6–7,9,12,14 (see Magdalene, Madge Ellis); 614.17 (bis); 615.3,13,31; 623.16; ?624.15.

***Maggy** and Michael—a possible explanation of this association is given under Gretta Greene (q.v.). See also Maggies.

Maginn, William (1793–1842)—Irish poet, journalist, author of *Homeric* (q.v.) *Ballads*, *Shakespeare* (q.v.) *Papers*. He drank himself to death. 302.11; +337.18—with Maggies (q.v.); +458.18—with Maggies (q.v.).

***Magnall**, Chudley, 88.24.

***Magnes**—Athenian writer (fl. 460 B.C.). 375.28.

***Magnus**, General A. I., 329.5.

***Magnus** Spadebeard, 480.12.

***Magnusson**—E. Magnusson helped William Morris (q.v.) translate the *Heimskringla*. The *Magnussaga* is an Icelandic saga. +547.2—with Finn MacCool (q.v.).

Magonus—name St Germanus gave Patrick (q.v.) when he was studying for the priesthood, because he was *magis agens* or more powerful than the other monks. ?54.21; ?89.20; ?354.10; 478.9,17 (ter).

Magories, Johnny—to the Irish of the central and eastern counties, "a hip or doghaw, the fruit of the dog-rose." See

- Ulysses* (172): "Poisonous berries. Johnny Magories." 395.3; 397.25; 454.15.
- ***Magory**, L'arty—see Mohammed ben Musa. 303.13-14.
- ***Magrath**—seems to be the Cad, Gill, Snake (q.v.); he is HCE's (q.v.) enemy (q.v.), traducer, Anna Livia's (q.v.) special hate. His wife is Lily Kinsella (q.v.); see also Gillia, his servant is Sully the Thug (q.v.). See Master Magrath.
- None of the following may apply: there was a Druid, Mog-Ruith, with a magic wheel; there was an ancient Irish battle at Magh-rath; the Magraths (whose name, Mr O Hehir says, means "son of grace") were hereditary custodians of Patrick's (q.v.) Purgatory. ?+4.4—with Mulligan (q.v.; see also Micranes; 60.26; 145.22; 212.3; 243.3 (*mo grádh mo chroidhe*, "my love of my heart"; see also Hwemwednoget); +284.n. 4—with Masoch (q.v.); 292.n. 3; 296.n. 3 (Thargam); 323.21; 353.10; 377.4; 448.10; 488.36 (see 243.3 above); 494.26; 495.3; 511.2,7; 572-73 (Magravius); 584.5; 615.16,30; 618.1; 622.4.
- Magrath**, Cornelius (1736-60)—Irish giant, exhibited on Dublin's College Green, befriended by Bishop Berkeley (q.v.). See Magrath? 98.9.
- ***Magrath**, Mr Danl ("Caligula," q.v.), 60.26; 494.26.
- Magrath**, Master—Irish greyhound (now stuffed and in the Kensington Museum) who won the Waterloo Cup, 1869. Like Mrs Magrath (q.v.), he is subject of a song. In the following references, Master Magrath is not separate from Magrath (q.v.). See Hound? ?4.4; ?60.26; 212.3; +284.n. 4—with Masoch (q.v.); 511.7.
- ***Magrath**, Mrs—see Magrath, Lily Kinsella, Master Magrath. "Mrs Magrath" is an Irish song about a mother whose son lost his legs in war. 204.34.
- Magravius**—see Magrath.
- ***Magreedy** prince of Roger, 373.14-15.
- Mah**—in Persian myth, the angel set over the moon. 365.35.
- Maha**, Maya—mother of Buddha (q.v.). I don't think she is separate from the Virgin Mary (q.v.) and Joyce's mother, Mary or May Murray (q.v.). In Hinduism *maya* is the power of manifestation inherent in deity. See #317 in *The Personal Library of James Joyce*, ed. Connolly. 59.14; 80.24; +234.13—see Queenie; 244.36; 294.left margin; 297.30; +340.17—with Bernesson MacMahahon (q.v.); 365.35; +493.6—with Anne (q.v.); 597.28; 617.29.
- Mahaffy**, Sir John Pentland (b. 1839)—Irish classical scholar, Wilde's (q.v.) mentor, wit, who, according to Mr Atherton, said Dublin was where the possible was the improbable and the improbable was the inevitable. 110.7.
- Mahan**, Mahon, Maham, etc.—a name of the Man Servant (q.v.). Three uses of Mahan are known to me: (1)As Mr Kelleher says, Mahan is an anglicization of Irish *Mathghamhain*, "bear" (q.v.). (2)As Mr O Hehir says, Mathghamhain-Mahan was Brian Boru's (q.v.) half-brother who preceded him in the kingship of Munster. Mahan was mysteriously murdered, probably by jealous Irish chiefs and Ivar (q.v.), king of Limerick (*11th Britannica*, "Ireland"). Sometimes Brian Boru is called Bruin (q.v.), as if to identify him with Mahan (bear); sometimes I think Brian and Mahan are warring brothers. (3)Mahan is also a form of Mahound or Mohammed (q.v.), who was held in the Middle Ages to be the Devil (q.v.)—see *Ulysses* (387), see also Brewer. In the Buffalo workbooks, Joyce notes that Mahan is the "Evil One" (#8) and "auld horney" (#31).
- Mahan-as-Devil fits neatly with the Man-Servant-as-the-Snake (q.v.) in Eden—see *First-Draft*, 140, where his sign (q.v.) is Σ . In the early Buffalo workbooks, there are many notes, but they disappear—a fact perhaps noted at FW 121.20-21: "serpentine, since so properly banished." I assume it has to do with Patrick (q.v.) banishing snakes from Ireland and/or Tristan (q.v.) killing the Irish dragon (q.v.). Is Mahan a snake that stayed in Ireland disguised as something else—a bear? a bar-man? See MacMahon, Belchum. Perhaps some Mahan takes in Christie, the Playboy (q.v.) of the Western World.
- ***Mahoney**—Father Prout (q.v.)? Mahan (q.v.)? 133.2.
- Mail**, Mailman—see Shaun the Post.
- ***Maistre**—maybe Joseph de Maistre (1754-1821), French diplomat who wrote in praise of the hangman; or his brother Xavier, author of *Voyage autour de ma chambre*. 177.30.
- ***Majesty**—sometimes just a royal title, more often the word is interchanged

- with Maggy (q.v.) so that we can't be sure if the letter from Boston is addressed to "Dear Maggy" or to "Dear Majesty." It is perhaps significant that Shakespeare (q.v.) is supposed to have written to James I (q.v.), that Joyce wrote to George V (q.v.) about a passage in "Ivy Day" (*Letters*, II, 291-93), a story which referred to Edward VII, and that Lucia Joyce (q.v.) planned to write the king, saying her father had not had his due. 22.7 (bis); 31.3,10; ?112.28; 113.10 (in 100letterword); 116.24; 120.17-18; 166.18-19; 278.n. 6; 304.22; 364.12; 380.5; 381.25; 408.14; +419.20 (HCE as God); 457.23; 478.7,8,12; 568.25; 570.7; 615.13; 623.10 (ithmuthisthy).
- Majuba** and Ladysmith—as Mrs Yoder says, battles in the Boer War. 178.22-23.
- Makal**, Makkal, Mekel, Mikal—forms of the name of a Semitic god of the summer sun and lower world. The name comes from "devourer," *akal* "to eat." +258.10,14—with Mick (q.v.).
- Malachi** (Hebrew messenger, angel, king)—last book of the Old Testament. See Nehemiah, Meleky, Mulligan. +32.1-2—?with Mulligan (q.v.); ?337.6; 341.17.
- Malachy**, St (1095-1148)—reforming priest of Armagh. The "Prophecies of St Malachy," characterizing future popes, is a forgery. See notes in AWN, IX, 6, and X, 2, by Atherton, Rose. +155.34—with Mulligan (q.v.).
- Malachy II**—preceded Brian Boru (q.v.) as king of Ireland. In 966 he fought the Danes, "wore the collar of gold that he won from the proud invader." +151.24—?with Mulligan, Bullocky (q.q.v.); +473.7—with Moloch, ?Mulligan (q.q.v.).
- Malakoff**—fortification near Sebastopol, named for a soldier who opened a blind pig there, was stormed in 1859. 339.11.
- Malbruk**—see Marlborough. 73.13.
- ***Maldon**, Don, 94.2.
- Malherbe**, François de (1555-1628)—French critic. 478.9.
- ***Malkos**, 512.22.
- Mallon**, John—superintendent of Dublin police at the time of the Phoenix (q.v.) Park assassinations. 34.3.
- ***Malone**, Tom—Thomas Malone Chandler is the protagonist of "A Little Cloud" (see Nuvoletta, *Dubliners*). In one recension of "Finnegan's Wake," Tim Malone is the mourner at whose head the bucket of whisky (q.v.) is thrown (see Tim Tom). 93.33; 94.2; 215.33; 256.11 (combines with Beckett's, q.v., poem "Home Olga"); ?323.28; 331.12; ?491.15.
- Malorazzias**—*Malorusskij*, the dialect of the Ukraine. 338.22-23.
- Malory**, Sir Thomas—15th-century author of *Morte d'Arthur* (q.v.). 151.20; 229.10.
- Malpas**, Colonel—erected an obelisk on Killiney Hill, called thereafter Malpas High Hill. 81.15; 577.23.
- Malthos** Moramor—in Macpherson's (q.v.) *Temora*, Malthios is an Irish rebel who fights against Fingal (q.v.). I think he doubles with Malthus (q.v.) and George Moore (q.v.), "lecturer on French letters to the youth of Ireland" (*Ulysses*, 212). 231.28.
- Malthus**, Thomas (1766-1834)—English economist who wanted to limit population. +231.28—with Malthos, George Moore (q.q.v.); +271.6—with Mark Antony, Mercury (q.q.v.); 585.11; 604.7.
- Maltster**—HCE (q.v.) as a brewer of beer, also Guinness (q.v.), also Willy Shakespeare (q.v.) who brewed a peck of malt during a famine. 3.13; ?231.28; 319.9; 338.1.
- Mamalujo**—provisional title of FW II, iv, standing for Matthew, Mark, Luke, John (see Four Evangelists). Helen Joyce told me that Joyce told her it also stood for Mama (Nora Joyce), Lucia, Giorgio Joyce (q.q.v.).
- Mamer**—old name for Mars (q.v.). 85.36.
- Mammon**—Aramaic "riches" which, in the Middle Ages, became the name of the devil (q.v.) of covetousness. Milton (q.v.) revived the meaning in *Paradise Lost*. +13.20—with Mamalujo (q.v.); 205.11; 535.6.
- Man**, Isle of—see Mananaan.
- Mananaan** (so spelled in the British and American editions of *Ulysses*; the Paris edition has Mananaun; the conventional spelling is Manannan)—Irish sea-god, son of Lir (q.v.; see also AE), known as Mananaan MacLir. Some say the Isle of Man is named for him—see also Mona, Ass. Some say Finn MacCool in anger took a sod of turf out of Ireland and flung it in the sea, thus making (1) Lough Neagh and (2) Isle of Man. (*Letters*, III, 348; FW 76.21-23; 310.31-34, etc.) "Man" or "men" occurs near most namings of Loch Neagh. Is this the piece

of turf taken by the Russian General from Ireland?

The *11th Britannica* "Celt" says "Manadan" is the Atropos of Irish myth who cuts the thread of life. This may be referred to at 628.3,5 where Mananaan occurs near the "therrrble prongs"? In *Ulysses*, 496, "the End of the World, a twoheaded octopus in gillies kilts, busby and tartan filibegs, whirls through the murk, head over heels, in the form of the Three Legs of Man." The reference is to the triskelion (see picture in *Webster Unabridged*), which is the badge of Man and Sicily. ?26.29; 64.30,32 (*man ... nonobli ... and machelar's* = Mananaan MacLir); 76.23; 78.19,21 (three monads ... dreyfussed)—with Dreyfus (q.v.); 85.36; +123.25–26 (MacPerson's Oshean = MacLir's son, Ocean)—with Ossian, Macpherson (q.q.v.); 138.28–29; 150.31; 159.32; ?+211.1—with Mann in the Cloack (q.v.); 241.22; 262.n. 1 (*mermon answerth*); ?+271.left margin—with Munster (q.v.); 287.15; 291.9; +294.13—with Lir, Ossian (q.q.v.); 310.31; 312.10 (*maremen! And*); 331.8; 337.29; 339.27,29–30; ?343.29; 393.29–30; 433.19–20; ?462.15–16; 464.6–7; 496.9; 498.18 (see *Mona*); +525.31–32—with Manu, Man O'War (q.q.v.); 529.20; ?530.7; ?535.6–7; 595.26; 599.34 (see *Proteus*); +616.30–31—with Manu (q.v.); 628.3.

Man o'War—American race horse, place in Co. Dublin. See *Caterpillar*, Three. +525.32—with Mananaan, Manu (q.q.v.).

Mandig—see *Dignam*.

***Mandrake**, Minucius—see *Mencius*? 486.13.

Manes (old Latin *manus* good)—souls of the ancestral dead. See *Lares* and *Penates*. 432.14.

Manet, Edouard (1832–83)—French painter. 272.5.

***Mangain**, Mrs—Mangan (q.v.)? 434.15.

Mangan, James Clarence (1803–49)—Irish poet, author of "Dark Rosaleen" (q.v.) and "The Nameless One," used in *Ulysses* to indicate Noman (q.v.) or the nameless narrator of "Cyclops" (q.v.). Joyce wrote an essay about Mangan. See *Mann* in the *Cloack*. 184.36; 211.1; 337.15,16,18,20; 419.26 (quotes Joyce's essay).

Mani (b. 527)—Persian heretic. In Scandinavian myth, "the moon" (q.v.). ?137.34; 472.20.

Manlius Torquatus—Roman dictator and consul who got his name because he slew a giant Gaul (360) and took from him a golden *torques*. 336.21–22.

Mann, Adolph (b. 1874)—American who set Joyce's "Out by Donnycarney" to music in 1910. 44.16.

Mann, Thomas (1875–1955)—German-American novelist. See *Castorp*. 310.20.

Mann in the *Cloack*—Mr Higginson says, Mangan (q.v.) was known as "The Man in the Cloak," and he died of cholera morbus. *La cloaque* is French argot for "brothel." See also O'Connell—one of his statures is described as great-cloaked in *Ulysses*. 211.1.

Manners—see *Rutland*.

Manning, Henry Edward (1808–92)—English cardinal. ?185.25; 282.21; ?311.27.

***Manning**, Michael M.—see *Michael*. Michael A. Manning is listed as town clerk in *Thom's* (q.v.), 1907. 31.19; 329.24; 447.12,14.

***Manning**, Morty—mortemain? 329.24.

***Man Servant** (his sign, q.v., is Σ or S)—my understanding of him is too wavery and intermittent for summary. He is a nasty, old, drunk, abased handyman at the inn (q.v.), "curate" at the bar. By times, he represents the dark usurped races—Utah Indian (16.10), Moor as Maurice (q.v.), brown as bear or Mahan (q.q.v.), black as Jo, Behan-Beham (q.q.v.); see also Ham, Black Man), or Mutt (q.v.) as racial mongrel.

At other times, (by what mechanism?) he is "butterblond" Constable Sacksoun (q.v.), also old, drunk, abased, nasty, and a policeman and informer, hateful and hating, who does his masters' moral dirty work, as the black does his physical dirty work.

The Man Servant "most mousterian" (i.e., Neanderthal) is also the usurped, our dead ancestors (see Java Jane, Lizzyboy), or he is a living primitive—Stone Age man of Africa, Nazi, or American redneck. He is also our ancestors, the animals, especially extinct animals like dragons, snakes-in-Ireland (q.q.v.), baited bears (see Hunks, Sackerson), mastodon and Behemoth (q.v.). See also Lyke, Oelsvinger, Caliban,

Jacob, Earwig. Perhaps the Man Servant is the old age of Milton's Satan (q.q.v.). 7.14 (see Behemoth, Behan); +14.35—with Heber (q.v.); +15.30—with Partholan (*arth* = Welsh "bear"—see Arthur)—with Joe Biggar (q.v.), +31 (see Havelok), 34 (see Dragon Man), 35 (see Sacksoun); 16.1 (see Mahan), 7 (see Sacksoun), 35 (bar . . . grilsy growlsy); 20.17 (see Mahan); 27.31; 49.22 (see Behan); 58.4; +82.34—with Mohammed (q.v.); 97.5,6 (see Fitz Urse, Bruin); 99.28 (see MacMahon); 110.2,3 (compare 621.21), ?30 (see Sacksoun); 112.29 (see Arth); +123.4—with Darantière (q.v.; see also Maurice), +35—with Morse, Moses (q.q.v.); +141.27—with Biggar (q.v.; see also Jo); 170.3 (slang for English fourpence); 175.12 (see Sacksoun), 35,36 (see Jo); 176.8; ?184.2; 186.19 (see *Dubliners*); 199.29 (see Jo); 201.24 (mahun . . . horse—Mahan, Bear); +205.28—with Sir William Morrice (see also Maurice, Mahan); 212.2-3; 221.6 (see Sacksoun, Oelsvinger); 230.3-4; 244.36; 245.33; 253.31 (see Barnardo); 254.3-4 (see MacMahon), 24,25 (see Jo, Java Man, ?Ginger Jane), 26 (*par Mahun* is in the Rabelais, q.v., list; *mesme* = O. French *même*.) 35 (more = Moore; see Maurice, Mahan), 36 (see Artho, Arth); 255.15; 284.n. 4 (see Baruch); +297.30—with Ham (q.v.), +31—with Boa (see Snake), 32; 313.7; ?315.30; 318.24 (see 313.7); 319.30; 320.11; ?321.23; +328.1-2—with Brian O'Linn (q.v.); 333.15; +334.11—with Gladstone (q.v.); 339.7,27; 340.17 (Bernesson Mac Mahan, q.q.v., . . . Osro bearing) 20—with Bruin, Brian Boru (q.q.v.), 21 (*medvyd* = Russian "bear"); 343.15; +350.7—with Hen (q.v.); +352.1—with Russian General (q.v.), 20; 353.12 (U.S.S.R. + U.S.); 358.30; +364.19—with Ham, Hamlet, Behan (q.q.v.); 368.7; 370.26,27,30; 371.1,6,16; 373.14,16; ?374.4 (by. Ahem = Behan?); ?378.36; 382.20; 388.5; 391.8; ?404.26; +411.21 (me hongue = Mahan)—with Hermes, Hound (q.q.v.); 429.19 (see Sacksoun, Sigurd); 430.7,8 (bear . . . boer . . . boors . . . moors; see Maurice); 462.21; +465.32 (*Be hamlet*)—with Hamlet, Ham (q.q.v.); +466.33—with Ahriman (q.v.; see also Mahan); 471.30 (see Sacksoun, Borne), 31 (see Ursula);

480.28,30 (*dob* = Hebrew "bear"); ?+482.11 (Maho and = Mahan)—with Johnny MacDougal (q.v.); +485.34—with Bloom (q.v.; who was also known as Boom); 486.30; 511.20; 516.13,14; +529.16—with Bjornson, MacMahon (q.q.v.); 530.16 (see Healy, +19—with Maurice, Morse, Moses (q.q.v.), +20—with Vanderdecken (q.v.); see also Sacksoun), +21 (see Lizzyboy), 22; ?539.30-31 (see Albert I); +556.23—with Havelok (q.v.); 566.10; 572-73 (Mauritius, *passim*); 586.28; 588.31; +597.28—with Maya (q.v.); ?600.24-25; +608.10—with Sigurd, Sigerson (q.q.v.); ?616.3; 620.32 (Slops hospodch); +621.8—with Arcturus, Arthur, Arthur Guinness (q.q.v.), 20 (see Arth), 21; +623.12—with Mahan, Mohammed (q.q.v.); ?628.7,8.

Mansuetus, St—1st-century Irish missionary to Lorraine (see Joyce's "Ireland, Island of Saints and Sages"). 472.19; 484.3.

Mantuanus, Baptiste—Renaissance poet (see *Love's Labour's Lost*, IV,ii, 89-90). Or maybe Virgil (q.v.). +113.2—with Shaun (q.v.).

Manu—in Indian myth, the first man; see Adam. Some philologists say Sanskrit *manu* is the root of "man." 25.16; +173.17—with Freud (q.v.); 179.23; 344.17; 349.33; 480.17; +525.32—with Man o'War (q.v.); +616.30-31—with Mananaan (q.v.).

Manzoni, Alessandro (1785-1873)—Italian author of *I Promessi sposi*. 214.3; 361.13.

Mar, mer, maremen, merman, mermen—usually name or evoke Lear and Mananaan (q.q.v.), as does sailor considered as "sea" + Lir (q.q.v.).

Mara—when Buddha (q.v.) fled home to seek enlightenment, he was tempted to remain by love of his baby son, Rahoulas (q.v.), and he was tempted by Mara (an evil spirit) with the kingdoms of the earth. 62.5.

Marat (1743-93)—French revolutionary leader, killed by Charlotte Corday. 356.32.

Marcella—midget queen (see *Ulysses*, 620). 112.28.

March—often Mars (q.v.) for whom the month is named. 442.15.

March Hare—character in *Alice's (q.v.) Adventures in Wonderland*. 210.15.

- ***Marchison**, Pat—a private. See Three. 58.32.
- Marcion**—2d-century heretic who believed in two gods. 192.1.
- Marchoni**, Marchese Guglielmo (1874–1937)—Italian inventor of a system of wireless telegraphy. 407.20; 408.16.
- Marcus**—see Mark of Cornwall, Mark Lyons, Mark Antony.
- Marcus** Aurelius Antoninus (121–80)—Roman emperor, stoic philosopher. Some Marcus references are to Mark of Cornwall, Mark Lyons, Mark Antony (q.q.v.). 132.19; 306.left margin.
- ***Marcus** of Corrig—Mark of Cornwall, Mark Lyons (q.q.v.)? 513.5.
- Mardrus**, J. C.—French translator of the Koran and the *Arabian Nights*. 374.12; +517.11—with Mordred, Thomas Moore (q.q.v.).
- Marengo**—Napoleon's (q.v.) white horse. See Copenhagen. 223.16.
- Margareen(a)**—see Maggies. Margarine to go with Butter and Cheese. 164.19 plays on the song, "I Dream of Thee, Sweet Madeline"—see also 158.1.
- Margaret**—see Maggies.
- Margaret**, Queen—in Shakespeare's *Henry VI* and *Richard III* (q.q.v.). See Maggies.
- Margaret**, St—virgin martyr, swallowed by Satan (q.v.) in the form of a dragon (q.v.). Her feast is July 20. In the East she is called Marina (q.v.). See also Maggies. 146.12.
- Margaret** and Sweet William—lovers in an old English ballad. See Maggies, William and Mary. 387.19.
- Marge**, Margery—see Margareen, Maggies.
- ***Margrate** von Hungaria—perhaps St Margaret of Hungary who received the stigmata. See Maggies. 460.26.
- Maria**—in "Clay" in *Dubliners* (q.v.); she may be named in any Mary, Marie. Employed by a laundry, she may attach to the Washerwomen (q.v.) and to Magdalen because the Dublin by Lamplight rescued Magdalens. She is, however, more certainly tied to the Hen (see Biddy Doran), for they are both nurses of children, gift givers, finders of messages in the clay. Part of the Hen's find is a piece of lost cake (see Madeleine).
- Maria Theresa** (1717–80)—archduchess of Austria, queen of Hungary and Bohemia. +538.1–2—with Molly Bloom, Tiresias, Anna Livia (q.q.v.).
- Marian**, Maid—Robin Hood's sweetheart and Molly Bloom (q.v.). See also Mary Anne. 257.6–7; 276.n. 2; +352.8—with Maggies (q.v.).
- Mariana**—in *Measure for Measure*, she pines in a moated grange because Angelo prefers Isabella (q.q.v.). Also France? See Mary Anne. +102.28–29; +625.1—both with Anna Livia (q.v.).
- ***Marianne**—symbol of France; perhaps Marian, Mariana (see above), but from context she seems to be the Mary of William and Mary (q.v.; see William III, Wilkins). +106.17—with Anna Livia, Marina (q.q.v.).
- Marie Louise**—see Josephine.
- ***Maries**, Two. See Mary. 126.30.
- Marina**—girl in Shakespeare's *Pericles* (q.q.v.), so named because she was born at sea, "a child of storm" (*Ulysses*, 193, 407; see Miranda, Perdita), or a Mary of the Gael (q.v.). See also Rosemary, Mary, Marian, Lear. +106.17—with William and Mary, Marian (q.q.v.); +162.16—with Ilmarinen (q.v.); +163.1 (anagram)—with Ahriman, Ilmarinen (q.q.v.); +502.36—with Mary Lamb (q.v.); 607.1.
- Mario**, Giuseppe, Count of Candia (1810–83)—most famous tenor of the 19th century (see *Ulysses*, 506, where he is called "prince of Candia"). See, too, *Ulysses*, 116, where Mario is associated with Mary (q.v.) and said to be "the picture of our Savior." +243.35—with Mary, St Joseph, Marie Louise and Josephine, Joseph O'Mara, Joseph Maas (q.q.v.); +246.17—with the above; 407.16—with Joseph O'Mara (q.v.); 408.11.
- Marius**, Gaius (155–86 B.C.)—Roman general. I have found no connection between him and Brutus and Cassius (q.v.) or with the Thundering (12th) Legion. +167.23–24—with Brutus (q.v.).
- Marivaux**, Pierre Carlet de Chamblain de (1688–1763)—French writer who created a fantastic style, introduced to each other "words which have never made acquaintance, and which think they will not get on together." He also translated Homer (q.v.). 186.1–2.
- ***Mark I, II, III, IV**—aspects perhaps of Mark of Cornwall (q.v.) and/or perhaps the Four (q.v.). +9.32—with Bismarck,

- Issy, Biss (q.q.v.); 17.1; +21.18—?with Swan (q.v.); 22.5,+29—with Tristan (q.v.); 101.9; 134.31; 291.11; 367.8; +372.4—with Moke (q.v.); 376.16; +425.29—with Mark Twain (q.v.); 428.3; +455.29—with Mark Twain, Tim (q.q.v.); +533.20—with Issy (q.v.).
- Mark** of Cornwall—king, uncle of Tristan (q.v.), husband of Isolde of Ireland (q.v.); see also Mildew Lisa, Wesendonk. Mark is best known from Wagner's (q.v.) opera, but Bédier's (q.v.) *Tristan et Iseult* is the great source. Bédier's Mark is, as it were, two men: one loves wife and nephew and believes what they tell him—lies; the other listens to four (q.v.) wicked barons, spies with them, sets traps for the lovers. Joyce links Mark to other interesting cuckolds—Bloom, Shakespeare, King Arthur, Finn (q.q.v.). Mark is also sometimes a broken king like Roderick O'Connor, Lear, Parnell (q.q.v.), sometimes one of the Four—Mark Lyons (q.v.). See also Elders, Mark I. +9.32—with Bismarck, Issy, Biss; ?14.22; ?17.1; 21.18; +22.5, +.29—with Tristan (q.v.); 23.23; +91.13—with Arthur, Melkarth, McCarthy (q.q.v.); 101.9; 119.28; 126.24,25; 134.31; 135.1; +147.11–12—with Holly and Ivy (q.v.); ?175.23; 223.31; 245.29; 249.3; +251.15—with Mercury (q.v.), 17; 256.21; ?266.9; 291.1 (bis), +9—with Holly and Ivy; ?292.4; 298.6; 305.32; ?336.23; 348.23,24; 350.13; ?363.15; 367.8,14; 368.9; +372.4—with Moke (q.v.); 376.16; 377.31,32 (as Judge; see Elders); 378.13; 380.4 (reference to King Roderick O'Connor, q.v.); 383.1,3,8,14; 384.8,11 (see Lyons); 385.19; 387.14, +.28—with Merlin, Martin Cunningham (q.q.v.); +388.1 (bis)—with William I (q.v.), +.2—with Cromwell, Crom Cruach (q.q.v.), 10, 34; +391.14—with Bowen (q.v.); 395.1; 397.3,21; 398.2; +399.31—with Ass (q.v.); ?406.6; ?419.16; ?423.3; ?424.12; +425.29—with Mark Twain (q.v.); 428.3; 442.15,18; 444.35; +455.28–29—with Shakespeare, Mark Twain, Timothy (q.q.v.); 466.6 (see Mark Lyons); 476.26; ?480.11; +483.17—with Mark Antony (q.v.); 491.17 (ter); ?+512.17—with Cromwell (q.v.); ?513.5; 519.24 (see Walker); 523.8; +533.20—with Issy (q.v.); 541.15; ?551.7; 554.10; 563.18; 564.2, +.23—with L. Bloom (q.v.); ?565.8; 567.12; +581.8,9—with Noah (q.v.); 598.22; ?608.1; 614.29; ?621.18,20.
- Mark**, St—see Four Evangelists, Mark Lyons, Mark of Cornwall.
- Markarthy**—some McCarthy (q.v.), plus Mark of Cornwall, King Arthur, Melkarth (q.q.v.), 91.13.
- Marlborough**, John Churchill, 1st duke of (1650–1722)—English general, subject of a French song. In 1690 he captured Cork and Kinsala for William III (q.v.). Some references include the 4th duke (see Gunning) and the 7th duke, an Irish viceroy. 57.35 (see Molesworth Green); 73.13; 105.8; 132.22; 569.14–15.
- Marley**—dead, of course, in Dickens' (q.v.) *A Christmas Carol*. +245.28—with Mary, Queen of Scots (q.v.); 365.29–30 (see Josephine).
- Marlow**—hero of Goldsmith's *She Stoops to Conquer*. And Christopher Marlowe (1564–93)—English poet and playwright. 148.24.
- Marmar**—old name for Mars (q.v.). 75.2.
- Maron**—4th-century churchman whose followers were sometimes heretics. Joyce uses the Maronite liturgy (why?) on FW 470 (see *Letters*, I, 263–64). 470.14; ?588.3.
- Mars**—Roman god of war, planet; see Ares, Bellona, March, Mark, Thor. +40.10—with Martha (q.v.); 64.13 (bis); 75.3; 85.27,36 (see Marmar); ?112.32; 119.32; 132.24; ?133.33; 134.12; 176.22; 263.left margin; 353.2; 366.30; 494.12; 517.33; +518.2—with Moses (q.v.); ?539.27; 551.10; 577.4; 581.14.
- Marsh**, Narcissus (1638–1713)—Protestant archbishop of Dublin and Armagh, founded the Marsh Library in Dublin where Stephen Dedalus (q.v.) read. The word "marsh" occurs several times in FW and may take in Sir Edward Howard Marsh (1872–1953), English man of letters, who paid for one of Joyce's eye operations (*Letters*, II, 407, n.). +212.31,32—with Narcissus (q.v.).
- Martel**—see Charles Martel.
- Martha** and Mary—(Luke, 10) represent the active and the contemplative life (see Rachel and Leah). In *Ulysses* they are associated with Martha Clifford and Molly Bloom (q.q.v.). See Mary. 9.33; +40.10—with Mars (q.v.); +214.23—

- with Alacoque (q.v.); +289.20—with Magdalene (q.v.); 348.11; 361.27,30; ?392.34; +408.16—with Marconi (q.v.); 451.9; 528.12 (see St Mark); 529.11–12.
- Martial**, M. Valerius (40–104)—Roman poet, “sprung from the Celts and Iberians.” +64.13—with Charles Martel (q.v. and the Martello Tower); ?227.31; ?539.27; ?577.4.
- Martin**, Richard or “Hair-Trigger Nick”—18th-century Dublin dueler. 540.30–31.
- Martin**, St—Patrick’s (q.v.) maternal uncle who gave his cloak to a beggar. He is patron of drinking, jovial meetings, reformed drunks. His day is November 11, which may be the day on which FW takes place. I do not find clear reference to the Irish Richard “Humanity” Martin who founded the Society for the Prevention of Cruelty to Animals (1824), or to Edward Martyn of the Irish literary revival. In the Peter Jack Martin (q.v.) context, Martin is Luther (q.v.). 105.3; 328.24; 419.8; 517.34; ?+581.14—with Mars (q.v.); ?624.21 (Sheelmartin is on the way to Howth, q.v.).
- ***Martinetta**, Mrs Magistra, 89.20.
- Marx**, Karl (1818–83)—German socialist. 83.10,15; +365.20—with Mookse (q.v.).
- Mary**—“Virgin mother, daughter of thy son” (*Paradiso*, XXXIII, 1–3). This is mysterious and charming nonsense, and no one with the smallest sensibility would try to translate it into physical relations. In *Ulysses*, however, there is a kind of translation: the mother of Jesus, the mother and the would-be mother of Stephen Dedalus (q.v.) all have the same name, Mary, May (Mary) Murray, Marion (Molly) Bloom. Marion-Marian-Mary Anne of Mrs Bloom ties her to Anne Hathaway (q.v.), and in FW Mary Anne ties Mary (in all moods and senses) to Anna Livia (q.v.). Mary as the second Eve and Stella Maris (q.q.v.) are also important links.
- Mary-Anne pervades FW and it is beyond my powers of sorting out. Since I have a certain number of references, I give them, but I omit, in most cases, elaborations and doublings. See Martha and Mary, Mary Magdalene, Maggies, Maid Marian, Marina, Mary of the Gael; Mother Carey; Mariana, William and Mary, Mary Fitton, Mary Lamb, Rosemary, Marie Louise. See also St Anne, St Elizabeth, Joseph, Panther, Lady. 6.11; 12.6; 15.23; +20.31,33—with Grace O’Malley (q.v.); 27.12,15; 38.32; 53.30; 63.12–13, 27; 79.25; 81.28; 86.19; 93.35; 94.11; 102.26, 28–29; 106.17,34; 126.18; 127.34,35; 135.1,2,3; 158.19; 162.16; 163.1; 177.2,6 (bis); 182.27; 198.8; 206.6 (12th-century Dublin church), 36 (stomach); 208.34,35,36; 211.33; 214.2,18,23; 223.1,2; 224.19; 227.17–18; 239.2,31; 241.16; 244.14–15; 245.28; 254.18; 257.6; 260.n. 2 (Dublin hospital); 264.n. 3; 274.left margin; 276.n. 2; 285.n. 4; 291.20 (by Jewish tradition, Mary conceived through the ear); 293.10–11 (see Mary Murphy); 294.20–21; 300.12; 309.24; 329.34 (see Tim Healy); 331.23; 340.28; 352.8; 364.23 (see Aunt); +365.1—with Father Michael (q.v.); 366.35; 370.6; 375.27; 376.35; 404.34; 411.20; 425.20; 427.25; 433.3,19; 435.30; 440.18,36 (bis); 441.16; 450.25; 469.14; 471.4–5; +472.15—with Christ, Krishna, Krishnamurti (q.q.v.); 492.31; +493.6,7—with Maya (q.v.); 494.20; 495.24,26 (see Gunning), 28,34; 501.32,34; 502.22,33,36; 503.15; 508.19,20; 524.21,26; 538.1–2; 548.34; 549.2; 561.21 (bis); 562.2,12,14; 569.10 (for Stella Maris at Sandymount, see “Nausicaa”); 573.1; 577.14; 588.17; 594.11; 604.10; 607.1; 615.20,21; 618.14; 620.30.
- Mary**, Queen (1867–1953)—queen of George VI, born Princess May of Teck. See Albert Victor. 201.10; 208.34; 209.5; +229.3—with George Eliot (q.v.).
- Mary**, Queen of Scots (1542–87)—see Mary. +245.28—with Marley (q.v.).
- Mary Anne**, Marian, Marion, Marianna—see Mary, Anne.
- Mary of the Gael**—see St Bridget, who was so called. This connects Mary not only to Bridget, but to all the “bride” and “marry” references. See Marina.
- Mary II** (1662–94)—queen of England, with her husband William III (q.v.). See also Shakespeare, Mary Fitton. ?15.23; ?79.25; 88.33–34; +106.17—with Villikins, Marianne (q.v.; see also Mary), Anne (q.v.); ?223.1,2,3; 615.20 (see Williamstown).
- Masaccio** (1401–28)—Italian painter who more or less invented the third dimension. 435.9.
- Masoch**, L. von Sacher (1835–95)—Austrian novelist whose works, as Mr

- Ellmann shows, were used in "Circe" (q.v.). +284.n. 4—with Magrath (q.v.).
- Masons**, Mutther—Freemasons and *Bearlagair Na Saer* (vernacular of the Masons; see MacAlister). +223.5—?with Mathers (q.v.).
- Massine**, Léonide—choreographer of the Russian Ballet. Also Jules Massenet (1842–1912)—French composer of *Scènes de féerie* and *The Dream*. 219.5; ?294.25.
- Masterbuilder** (*Bygmester*)—Ibsen (q.v.) play in which Halvard Solness (q.v.) rises from "death" by climbing (at the bidding of a girl) a tower he has erected. He falls from the tower, blasted by the god he has rivaled and defied. The girl hears harps in the air.
- In FW, Tim Finnegan (q.v.) has a drunken vision of himself as Masterbuilder. By extension, the Masterbuilder is also God, Adam, Adam Kadmon, Daedalus, Joyce, Shakespeare, Ibsen, (q.q.v.), and many "big" must name him. See also Alina, Brovik, Hilda Wangel. 4.18 (see Finnegan); +6.10–11—with Finnegan (q.v.; see also Tim Tom); 58.16,17 (the earwig = a bug); 62.3,8; 77.3; 111.21; 191.34–35; 274.11; 296.7; 309.13; 324.27–28; +337.18–19—with Bill (q.v.); 377.26; 506.5; 530.32; 535.17–18; 560.29–30; 565.13 (boyazhness! Sole), 22.23; 568.17,26,29; +576.18,28—with Finnegan (q.v.); 607.28,30–31 (see ffog); +622.26—with Buckley (q.v.); 624.11 (soleness . . . big-master).
- Masters**—see Four Masters.
- Mata**—seven-headed tortoise, born of Eve (q.v.) and the serpent (q.v.), who hollowed out the Boyne valley. The men of Ireland killed it and used its ribs to build the hurdleford (see Dublin). +609.6–8—with Four Evangelists (q.v.).
- Matharan**, M. M.—see Honuphrus. 572.19.
- Mathers**, Liddell (later called MacGregor Mathers)—magician of the Golden Dawn Society who put Tantric symbols on Yeats's (q.v.) forehead to induce visions (see FW 486). 89.26; 146.5; ?+223.5—with Masons (q.v.); 268.left margin; 288.8; 296.21; +370.6—with Mother Carey (q.v.); 389.6.
- Mathew**, Father Theobald (1790–1856)—Irish temperance advocate. He always doubles with Matt Gregory (q.v.). 184.34; +263.5–6—with Tib (q.v.); 330.5; 443.28; 520.16; +553.13—with Fra Diavolo (q.v.).
- Mathurin**, St—patron of fools. +335.34–35—with Peter Jack Martin (q.v.).
- Matieto**, la—according to Mr Wilder, it is a narrative poem in Provençal, by Mistral (q.v.), in which Dariou (q.v.) is a character. 257.7.
- ***Matrosenhosens**—German "sailors," "trousers." 133.16.
- Matthew**, Mark, Luke, John—see Four Evangelists.
- Maturin**, Charles Robert (1782–1824)—Irish novelist, best known for *Melmoth* (q.v.) *the Wanderer* (1820), in which a man sells his soul to the devil (q.v.), wanders miserably about Europe, dies in St Petersburg. After prison, Oscar Wilde (q.v.) called himself Melmoth. Mr Mink suggests also Gabriel Jacques Maturin (1700–1746), who succeeded Swift (q.v.) as dean of St Patrick's in 1745. ?+335.34–35—with Sts Martin and Mathurin (q.q.v.); +549.23—with St Martin (q.v.).
- ***Maucepan**, Susy—see Susanna? 562.14.
- Maud**—title, heroine of Tennyson's (q.v.) poem, may include Maud Gonne (q.v.). 253.17.
- Maule**—wizard and his descendants in Hawthorne's (q.v.) *House of the Seven Gables*. See Pyncheon. 437.31.
- Maunsel & Company**—Dublin publishers (the managing director was George Roberts) who accepted but did not publish *Dubliners*. Instead, the printer, John Falconer (q.v.), burned the sheets, broke the type. 185.1–2.
- Maurice** (meaning "Moor", q.v.)—one of the Man Servant's (q.v.) names. In *Stephen Hero*, Stanislaus Joyce (q.v.) is called Maurice. See Mauritius. 63.35 (see Behan); 78.28,29; +87.3—with Morse, T. Moore (q.q.v.); +99.6—with Morse (q.v.); 123.4, .35—with Morse, Moses (q.q.v.); ?167.23–24; +205.28—(see Morris the Man); ?253.34,35,36; ?273.5; 430.8; +530.19—with Morse, Moses, Morris.
- Maurice**, St—martyred with his Roman legion. See Mauritius, Maurice. +123.4—with Darantière, Maurice (q.q.v.; see also Man Servant).
- Mauritius** (Latin form of "Maurice", q.v.)—the Man Servant (q.v.; see also Canicula). 572.29,32; 573.31.

- ***Mauser**, Misma—cat? 568.1.
Mauser, Paul (b. 1838)—German inventor of a repeating gun. 354.12.
Mausolus—king of Caria, whose tomb at Halicarnassus was one of the seven (q.v.) wonders of the world. 56.14; 81.5; 261.13.
***Maut**, Mister—Malt? 319.9.
***Max**—Beerbohm? 10.3,18; 248.34; 342.2; 415.13.
Maxim, Sir Hiram (1840–1916)—gunsmith? 176.25.
***Maximilian**—I cannot distinguish between noble Bavarians, Holy Roman emperors, Mexican emperors, etc. 607.2–3.
Maximus—four Roman emperors. 88.22.
Maxwell, James Clerk (1831–79)—British physicist. 130.11.
***Maxwelton**, Bareniece—wife of the Cad (q.v.). Her name has to do with “Maxwelton’s braes” in “Annie Laurie” (q.v.). See Niece, Berenice? See also Gillia, Lily Kinsella. 38.9.
May—see Mary.
May, Princess of Teck—see Queen Mary.
Maya—see Maha.
Mayhew, Thomas (1592–1683)—early settler and grantee of Martha’s Vineyard. 549.25.
Mayors—see Lord Mayors of Dublin.
***Mazourikawitch**—Chopin? 437.29.
Mazzaccio—see Masaccio.
Mazzini, Giuseppe (1805–72)—Italian revolutionary. 173.15.
MD, or Md, or My dears—in the “little language” of Swift’s *Journal to Stella* (q.v.), this denotes Stella (Esther Johnson) and Rebecca Dingley. Stella herself is “Ppt” (see Pepette), meaning “Poppet” or “Poor Pretty Thing.” “D” or “Dd” is Dingley, sometimes also indicated by “Me,” which may be Madame Elderly. Swift is “Pdfr”, pronounced “Podfar,” meaning perhaps “Poor Dear Foolish Rogue” or “Poor Dear Fellow.” “FW” seems to serve for “Farewell” and “Foolish Wenches.” It is the “little (?Liddell) language” and sexual code that tie Swift to Lewis Carroll (q.v.) in FW. 232.25; +413.14—with Anna Livia (q.v.); 493.14; +624.26—with Cadenus (q.v.).
***Meade**—see Meath? 18.22; 41.10; 95.7; 336.7.
Meade, Joseph (1586–1638)—English biblical scholar, mathematician, physicist. 286.7.
Meade, Joseph—Lord Mayor (q.v.) of Dublin (q.v.). 590.6.
***Meads** Marvel—the ass (q.v.) as Meath (q.v.)? 479.9.
***Meagher**, Wally—seems to have inherited a pair of family trousers in bad condition and to have been involved in some kind of “troth.” I do not think he is Thomas Meagher. 61.13,19,22; 211.11; 214.4; 508.15.
Mealterum—see Matharan.
Meath—see Ass.
Mebuck at Messar—see Nebuchadnezzar. 344.16.
Medard and Gildard—twin French saints, invoked for rain, the vintage. Their day is June 8. See Goddard. 185.21; 433.35.
Medea—Greek enchantress (see Jason). 348.7.
Medici—great family of the Italian Renaissance. 517.6.
Meehan, Mr R. E.—combines Ahriman and Mahan (q.q.v.). 466.33.
Meg—see Maggies.
Meg, Mons—big gun on Castle Rock, Edinburgh. 537.34.
***Megan**, St, 243.27; 378.19; 379.31; 604.25.
***Megrievy**, widow, 227.6.
Mehan—see Behan, Man Servant.
Meideveide—*medvyd*, Russian “bear” (q.v.). 340.21.
***Meiklejohn**, Dan, 60.31.
***Meinfelde**, Mistress B. de B. Minefields and BB guns? See Blanche de Blanche? 184.27–28.
Meithne—see Eithne.
***Melamanessy**, Dr, 505.24.
Melampus—seer, introduced the worship of Dionysus (q.v.) to Greece. 380.7.
Melanchthon, Philipp (1497–1560)—German theologian. 416.19–20.
Melba, Nellie (1861–1931)—Australian soprano, sang Juliet (q.v.) to Jean de Reszke’s Romeo (q.q.v.) in Gounod’s opera. +200.9—with Delta (q.v.); 494.29.
***Meldon**, Dan, 94.2.
***Melekmans**, Milcho—Milcho or Milchu (q.v.) owned Patrick (q.v.). See Meleky. 277.n. 1; 366.17.
Meleky—see Malachi.
Melkarth—god of Tyre, associated with Baal (q.v.). +91.13—with Mark of Cornwall, King Arthur (q.q.v.); 538.8.
Mellors—gamekeeper in *Lady Chatterley’s Lover*. He has begot a child by the end of the book. 444.13.

- Melmoth**, Sebastian—see Oscar Wilde, C. R. Maturin. 228.33; 536.1; 587.21.
- *Meloney**, Tommy—see Tom Malone, Tim Tom. 331.12.
- Melpomene**—muse of tragedy, as Mr Wilder says. 569.29 (Moll Pamelas, q.v.).
- *Melton**, Andraws—Andrew Mellon? 328.5–6.
- Mem**, Memory—see Forty.
- Mencius**—Latinized form of Meng-tse or Mr Meng, Chinese philosopher (d. 289 B.C.). 159.34; 486.13.
- Mencken**, H. L. (1880–1956)—American writer, editor of *Smart Set*, who published "The Boarding House," "A Little Cloud" (see Nuvoletta) in 1915. 110.13,14.
- Mendelssohn**—Bartholdy, Jacob Ludwig Felix (1809–47)—German composer. 377.15; 528.8.
- Mendoza**—the devil (q.v.) in Shaw's (q.v.) *Man and Superman*. See John Tanner, Ann Whitefield. +312.8—with Thor (q.v.).
- Meno**—as Mr Wilder says, title, character of a Platonic (q.v.) dialogue in which a slave boy is given a geometry lesson. 294.12; 297.6; 299.3–4; ?303.3; 341.4; 415.34,35; ?615.8–9.
- Mens**, Men's—Latin "mind." Like Nous (q.v.), it often indicates Wyndham Lewis (q.v.).
- Menshikov**, Prince Alexander Sergeivich (1787–1869)—commander in chief of the Russian forces in the Crimean War. See Russian General. 339.12.
- Mephistopheles**—evil spirit to whom Faust (q.v.) sold his soul. See Devil, Goethe, Countess Cathleen. +441.11–12—with Mavis Clare (q.v.).
- Mercadante**, Saverio (1795–1870)—Italian composer. 327.18; +360.8 (Smirky = anagram of Rimsky, q.v.)—with Dante (q.v.).
- Mercius**—see Justius.
- Mercury**—Roman god of merchants, thieves, money, etc., etc., identified with Hermes and Thoth (q.q.v.). As Shaun (q.v.) walks the Via Dolorosa backward in III,i,ii, he is always illustrating some attribute of backward-walking Mercury-Hermes-Thoth, and, therefore, the naming of the god gives no notion of how he dominates the material. See also Ass, Bruno.
- In *Ulysses*, Mulligan (q.v.) is Mercury, and so is, in part, one of the models for Shaun.
- Mercury is a planet, a medicine against syphilis, a substance important in alchemy. +163.15 (Pythagoras, q.v., said, *Non ex quovis ligno Mercurius fit*; repeated 484.36—see below.)—with Caseous (q.v.; see also Ass); 183.35; 184.9; 251.15; +260.n. 2 (with the Mater Hospital, where Mulligan, q.v., works); 261.25; 271.n. 5 (quicksilver); 454.20–21 (see Swift); 484.36; 494.12; 548.31.
- Mereshame**, Mistress—meerschaum (sea-foam) pipe (see Cad). Also, as *Skeleton Key* suggests, Venus (q.v.). 241.14.
- Mérimée**, Prosper (1803–70)—French author of "Carmen," "Colomba" (q.q.v.). 86.19.
- Merlin**—enchanter in the Arthurian (q.v.) stories. +5.35—with Burro (see Ass); 28.20; 129.21; ?151.31; 285.2; +358.15—with ?Mary Lamb (q.v.); +387.28—with Martin Cunningham, Mark of Cornwall (q.q.v.).
- Mermer**—Sumerian god of storm and wind. Also Lear (q.v.)? 254.18.
- Merodach** or Marduk—Babylonian sun-god. 254.28; +325.32—with St Mark (q.v.).
- Merope**—various females in Greek myth. Maybe Daedalus' (q.v.) mother, maybe the lost Pleiade (q.v.). 273.10.
- Merriman**, Brian—Gaelic poet, author of "The Midnight Court" (1780–81). 253.26,31 (merriment . . . bearskin).
- Merriwell**, Frank—hero of American boys' stories. +440.36—with Mary (q.v.).
- Merry Monarch**—see Charles II. 525.16–17.
- Merrytricks**, Honorbright—see Honor Bright.
- Merry Wives of Windsor**—Shakespeare's (q.v.) Mrs Ford and Mrs Page. See Anne Page. 183.26; +227.1–2—with Oscar Wilde (q.v.).
- Mersenne**, Marin (1583–1648)—French mathematician, author of *The Universal Harmony*. 609.3.
- Merus** Genius—see Gaius Marius, Junius Brutus. 167.23–24.
- *Meschiameschianah**, 358.19.
- Mesh**—Shem (q.v.), which name (q.v.) in Hebrew is written backwards.
- Mesmer**, Franz (1733–1815)—Austrian doctor who gave us the word "mesmerism." 360.24; 476.7.
- *Mesopotomac**—Anna Livia (q.v.), I guess, combining the Potomac and Mesopotamia. 559.35.
- *Messamisery**, 202.3.

Messenger—see Angel. Messenger is usually Shaun (q.v.) the Post, who is Mercury-Hermes (q.q.v.), messenger of the gods. The hen (q.v.) also delivers letters.

Messia—goddess of reaping. 235.1; 2356.9.

Messop, Mr—see Mossop.

***Metellus** and **Ametallikos**—Shem and Shaun (q.v.). Metellus was a number of distinguished Romans. +252.15—with Tellus, Talos (q.q.v.).

Methodius and **Cyril**—the two great saints of the Eastern church. 159.31; 528.23.

Methuselah—lived 969 years, begot Lamech (q.v.). 378.15.

Methyr—name of Isis (q.v.) in Plutarch. 26.18; 132.34 (see Gorky).

Metternich-Winneburg, Prince—Austrian diplomat. 339.5.

Metresson, Master—see Glimglow. 585.6.

Meyerbeer, Giacomo (1791–1863)—German composer. 360.7.

***Mezianius**, 483.32.

***Mezsius**, 483.32.

Mezzofanti, Giuseppe Caspar (1774–1849)—Italian cardinal who spoke fluently 50 or 60 languages, was less perfectly acquainted with many more. 260.9.

Micah—Old Testament book. 153.32.

Micawber, Wilkins—in *David Copperfield* (q.v.). 131.16.

Miccheruni—Micky Rooney's band (*Ulysses*, 284). 407.33.

Micgranes, Malachus—Joyce's Rabelais (q.v.) list contains *malchus* (which means a kind of Oriental sword), *micgranes* (which means "grenades"), *verdun* (a small sword). See Baudelaire. See also Malachi, Mulligan. 4.4.

***Michael, Father** (Michael means "father who is like God").

She [Nora Barnacle, q.v.] has had many love-affairs, one when quite young with a boy who died. [i.e., Michael Bodkin, q.v.; see also Furey]. She was laid up at news of his death. . . . When she was sixteen a curate in Galway took a liking to her: tea at the presbytery, little chats, familiarity. He was a nice young man with black curly hairs on his head. One night at tea he took her on his lap and said he liked her, she was a nice little girl. Then he put his hand up under her dress which was shortish. She however, I understand, broke away [cf. FW 115.13–35].

Joyce to Stanislaus Joyce, 1904, *Letters*, II, 72

I loathe Ireland and the Irish. . . . I see nothing on every side of me but the image of the adulterous priest and his servants and of sly deceitful women . . . sometimes when that horrible story of your girlhood crosses my mind the doubt assails me that even you are secretly against me. . . . I was walking with you. . . . A priest passed us and I said to you "Do you not find a kind of repulsion or disgust at the sight of one of those men?" You answered a little shortly and drily, "No, I don't."

Joyce to Nora Barnacle, 1909, *Letters*, II, 255.

I guess (no proof) that the "horrible story" of Nora's girlhood was the story of the Galway priest and his familiarities. In Buffalo Workbook #5 is a note (I may not read it right): "Father Moran warned NB [Nora Barnacle] not to frig." I guess (no proof) that Father Moran was the Galway priest who becomes Father Michael of FW 203.32–204.1 who puts his hands in Anna Livia's (q.v.) hair, kisses her "as he warned her niver to, niver to, nevar." I guess he is called Father Michael because the priest is crossed with Nora's other beau, Michael Bodkin, who became Michael Furey in "The Dead," described in Joyce's notes for *Exiles* as Nora's "buried life, her past" (see Ellmann, 163–65).

In FW, Father Michael "seduces" Anna Livia (115.13–35) or was "seduced" by her (203.17–204.5) when she was young and not distinct from Issy (q.v.; see also Jung). It is a laying on of holy hands, a call to life, simultaneous with negation of life—"Thou shalt not."

Father Michael is not distinct from Mick (q.v.) or from Finn MacCool (q.v.). +6.13—with MacCool (q.v.); 11.23; +16.1–2 (michindaddy)—with MacCool (q.v.); +72.13 (Miching Daddy)—with MacCool (q.v.); 94.36 (see Victory); +111.15—with MacCool (q.v.); 115.21,26,29; 116.7; 203.18 (see Arklow); +243.14—with Hetman Michael, MacCool (q.q.v.); 279.n. 1, lines 32, 34; 280.13 (note *Father Michael-Finn MacCool*; also left margin); 281.left margin, n. 4; 365.1; 369.32,33,35; 382.12; 432.7,18; +447.12—with Michael Manning (q.v.); 458.3; 459.2; 461.21; +520.1,3,4—with Phoenix, Michael Clery, Father MacGregor (q.q.v.); +533.29,30,32—with Engels (q.v.; see also Angel); +573.4,15,18,23—with Michael Cerularius (q.v.); 617.25 (I think that all over this page Joyce plays repeatedly on Finnegan-Finn MacCool-

- Father Michael, but it is a curious business and I can't work it out); 618.3 (see preceding note); +628.1-2,10 (my cold father, my cold mad father, my cold mad feary father . . . Arkangels)—with MacCool, St Michael (q.q.v.; see also Lear).
- Michael**, Grand Duke—various prominent Russians. See Father Michael, Mick.
- Michael**, Hetman—character in *Jurgen*, as Mr Ellmann says. See Father Michael, Mick. +243.14—with Finn MacCool (q.v.).
- Michael**, St—archangel (see Angel), whose day is 29 September. He is pretty well indistinguishable from Mick, Father Michael, and he is usually Shaun (q.q.v.). In the Eastern church, Michael is—like Mercury-Hermes (q.q.v.)—receiver of souls of the dead. In "Anna Livia Plurabelle," Michael comes, bringing fertility (physical, spiritual) to Adam and Eve, cast out—see Synopsis.
- Michael** Cerularius—broke from the supremacy of the popes and established the Greek Church, 1054. In context, he is Father Michael (q.v.). 573.4.
- Michan**—St Michan's church in Dublin has a vault full of well-preserved corpses which are shown to tourists. Michan was Danish. 36.29; +443.35—with St Michael, Michelangelo (q.q.v.); 455.18 +541.5—with St Michael (q.v.).
- Michelangelo** (1475-1564)—Florentine sculptor, painter of the Sistine Chapel ceiling. See St Michael, Angel. 81.23; 161.1; +230.3—with Angelo (q.v.); +407.15-16—with Michael Kelly (q.v.); +443.35—with Michan (q.v.; see also Lost).
- Michele**, Chelli—see Michael Kelly. 199.28.
- Michelet**, Jules (1798-1874)—French historian, friend and collaborator of Quinet (q.v.), translator of some of Vico (q.v.). 117.11.
- Michelides** Apaleogos—maybe Michael Palaeologus (1234-84), Byzantine emperor. See Mick. 349.23.
- Mick** and Nick—St Michael (q.v.; see also Angel), the Archangel, and the Devil (q.v.), Old Nick. In FW they are Shaun and Shem (q.v.). See also Father Michael, Moke. +6.13—with Father Michael, MacCool (q.q.v.); 11.23 (nacks = nearly anagram of "snake", q.v., *allmicheal* = "all-heal" or mistletoe, q.v.); 12.24,25 (see Nicholas Proud); 13.9,13 (see Fiery Farrelly) +16.1-2 (mahan . . . michindaddy)—with Mahan, Father Michael, MacCool (q.q.v.); 17.11 (neck . . . sutton—see Satan); +19.27—with Tom Dick Harry (q.v.), ?32; 23.16; +24.15 (Anam *muck an dhoul*)—with Adam (q.v.; *dhoul* = Irish "devil"); +25.31.32,36—with MacCool (q.v.); 27.6,7,8 (knicks . . . knock . . . laus . . . devil); ?31.17,19 (see Elcock, Manning); 32.17-18 (*populace* . . . *nickname*); Nicholas comes from Greek *nike*, q.v., "victory," and *laos*, "people" or "army"; *shem* is Hebrew for "name"—see Shem); 44.11; 46.1 (see note to 32.17-18); 48.10,11, +.14 (Mac Call . . . Neach)—with MacCool (q.v., and Lough Neagh); +49.34 (Mick and Nick combined)—with Nicholas of Cusa (q.v.); 54.21,22; 59.16; 66.22; 67.24,25,26 (see Portlund); +72.13 (Miching Daddy)—with Father Michael (q.v.; see also 16.1-2 above); 81.19-20 (the Adversary; see Satan), +23—with Michelangelo (q.v.); 83.10; 87.31; 90.10,11,13 (see Angel); 94.36 (see Victory); +97.17—with Reynard (q.v.); 99.20-21 (see Proud); +106.10-11—with Maggies, Marie Mackay (q.q.v.); 113.27; +115.21,26,29—with Father Michael (q.q.v.); +116.7 (see Father Michael), 22,23,24; 133.8,9; +139.14—with ? MacCool (q.v.), 15; 140.5 (see Lucifer); 147.2,6; 155.31 (bis; see Alopsius), ?+.32—with Euclid (q.v.); 162.10 (bis); +163.15,17—with Nicholas of Cusa (q.v.); 173.32; 175.5 (see Belial); 176.2-3; 182.5 (see Lucifer), +.20—with Machiavelli (q.v.); 183.5-6,7 (see Angel); 185.8 (see Sammael), .10 (see Angel), 29; +203.18—with Father Michael (q.v.; see also Arklow); +219.2 (for fiend, see Devil; compare 196.11)—with Finn, Phoenix (q.q.v.), +.16—with Lucifer, Wyndham Lewis (q.q.v.; see also Nous), +18,19; 220.24—with Michael Gunn (q.v.); 222.11, +.23—with Wyndham Lewis (q.v.; see also Nous, Angel), .25 (see Devil), .31 (see 24.15 above); 223.2,3 (see Angel, +.13-14 (my call . . . wishyou-maycull)—with MacCool (q.v.), .26 (for fiend—see Devil); +224.35-225.6 (Mi . . . Ni; Mi is with Grace O'Malley, q.v.); +230.3,4—with Michelangelo, Beelzebub (q.q.v.), .11 (see Satan), .25 (see Angel); ?233.27,33 (see Angel), ?35; 234.14,26; 240.2;

+243.14—with Hetman Michael, Father Michael, MacCool (q.q.v.); ?244.33; ?247.3; 250.34 (see Lucifer), .36 (nig ... dubble dabble; see Devil); 251.1,10,12 (see Angel, Devil), .35 (see Mock); +258.10,14,15—with Makal (q.v.),17,18; 266.15; 270.23–24; 271.nn. 4,5 (meek ... snake, q.v.); +277.3—with MacCool (q.v.), .9 (bis), ?left margin; +281.n. 3 (see Devil), n. 4 (the nigger is Othello, q.v.; note All ... Mitchells, hence Father Michael, q.v., called Allmichael); ?+283.24—with Euclid (q.v.); 287.29; 291.22–23; 296.5–30 (mack ... mick ... mock ... Michael ... angelous ... dangelous ... Nickel ... mikey fine (with Finn, q.v.—Micky Finn?) ... anglers ... Nike (q.v.) ... make); 297.7 (see Snake), .19,22 (see Devil), .26 (refers to Othello, see 281.n. 4), .31 (boare; see Snake, Boa); 300.4,5 (bis; see Devil, Angel), n. 1; 301.8–10 (see Christ, Belial); 307.n. 6 (note Pen and Post, q.q.v., have abandoned usual roles—at .16 also reversed); 318.30–31; ?322.6; ?326.23,25; ?+329.29—with Jukes, Wellington (q.q.v.); 330.13,16 (see Mac Namara); 340.21; +342.2—with Max, Knox, Maggies (q.q.v.); 343.20; +344.31—with MacCool (q.v.); +349.14,22 (see Michelides); 358.21–22; 363.19 (bonnick lass); +365.1—with Father Michael (q.v.); 366.13; +369.32,33,35—see Father Michael; ?374.5; 378.17 (see Lucifer); 379.1; ?380.4–5 (refers to Roderick O'Connor, q.v.); +384.5—with ?MacCool (q.v.); 399.26; 406.11; 412.36; 415.29; 416.17; ?+418.32—with Mookse (q.v.); 422.11–12; ?423.13; 426.27; +430.10—with Jaun (q.v.); +432.7 (see Father Michael), 18; 434.13; +441.4 (see Satan), 5; +442.3, ?+9—with Knickerbocker, Ulysses (q.q.v.); +443.2—with Mohammed (q.v.), +35—with Michan (q.v.); 444.27; 445.14; 446.9 (bis); ?+447.12—with Michael Manning (q.v.); 454.32; +457.36—with Jaun (q.v.); +461.21—with Father Michael (q.v.),?23 (makeleash; see MacLeish), 26; 468.21,22,26; +478.26—with Patrick (q.v.); +483.20—with Isaac (q.v.); 505.32–35 (dibble ... looseaffair ... treemanangel ... Knockout, the knickknaver, knacked ... knechtschaft)—with Lucifer, Angel (q.q.v.); 506.1; 508.33; 515.7, +8—with Mock (q.v.); 520.1, ?+3.4—with

Phoenix, Father Michael, Michael Clery, Father MacGregor (q.q.v.); +529.16—with Mahan (q.v.); +533.29—with Engels (q.v.; see also Angel), .30 (see Satan),32; 535.14–15 (makkers ... Adversarian ... Duyvil; see Satan, Devil), +20—with McSwiney (q.v.); 538.4; +540.29–30—with Robert the Devil, Nick Carter (q.q.v.); 541.4,5 (Dublin churches); 546.4 (neckname)—Nick, name (Shem, q.v.; mesh = Shem backwards); +549.4—with Knickerbocker (q.v.); 559.11,12 (see Satan, Dragon); 563.34; +567.14,16—with Michael Furey (q.v.), +14 (meekname)—with Shem (q.v.; see also Mock), 18; 569.6; 570.22–23; +573.4,15,18,23—with Father Michael, Michael Cerularius (q.q.v.); 576.21,22,23; ?+593.12–13—with MacCool (q.v.); +596.31–32—with MacCool (q.v.); 602.17 (see Portlund), 19,33.34, ?35; +607.4–5—with MacCool (q.v.),18 (Gnug ... Gnig ... Ni, gnid mig); +617.11—with MacCool (q.v.), +.25—with Father Michael (q.v.); ?+618.1—with MacCool, Magrath (q.q.v.) 3; 621.2,3 (see Lucifer); +624.28–29—with MacCool (q.v.); ?625.33; 627.4 (see Devil); +628.1–2 (ter),.10—with Father Michael, MacCool (q.q.v.),.11 (see Angel).

Micky and Minny Mouse—in Disney's dismal cartoons. 12.24–25

Micmacrobious—see Macrobius.

Midas—king of Phrygia. Dionysus (q.v.) gave him power to turn all he touched into gold; he nearly starved. In a musical contest, he voted against Apollo (q.v.), who gave him ass's (q.v.) ears. These ears were known to his barber, who whispered the secret to river reeds, and they told the world. 158.7; +423.18—with Ass (q.v.); 481.33; +482.4—with de Sade (q.v.); +496.20–21—with Adam, de Sade (q.q.v.).

Middleton, Thomas (1570–1627)—English playwright whose works include *The Witch*, who is Hecate (q.v.). In FW it is Shaun (q.v.) who is a witch. 468.26 (Mymiddle toe's ...).

***Midweeks**—maybe Luke Tarpey (q.v.; see 399.stanza 3). Maybe Woden (q.v.). 63.8.

***Migo**, 146.36.

Mikkelaev—according to Mrs Christiani, Danish Reynard. (q.v.). 97.17.

Milchu or Milcho—owned Patrick (q.v.) when he was a slave in Ireland (see Four

- Masters). When Patrick returned, a missionary, to Ireland, he sought Milchu to convert him. Milchu burned up himself and his house when he saw the saint coming. 241.22; 366.17 (see Mulligan).
- Mildew** Lisa—see Lisa, Biss.
- Milesius**—father of Heber and Heremon (q.v.) who gave his name to one of the legendary invasions of Ireland. The Milesians came from Spain. 253.35; 347.9; 518.7; ?540.33; 601.36.
- Miliatides** Strategos—led the Greeks at Marathon. +307.left margin.
- ***Miliodorus** and Galathee—see Galatea. 32.12.
- Mill**, John Stuart (1806–73)—English philosopher, economist. Among his works are *England and Ireland and Subjugation of Women*. For “Ditto on the Floss,” see *11th Britannica*, “Index.” +213.2—with Milton (q.v.); ?414.34; 416.33.
- ***Miller**—see Whang. 84.1; 314.19.
- Miller**, Hugh (1802–56)—Scottish geologist, stonemason, poet, author of *Testimony of the Rocks*, etc. 213.2–3.
- Miller**, Joe (1684–1738)—English actor who gave his name to any time-worn joke. +71.7–8—with Milton, Josephine Brewster (q.q.v.).
- Millicent**, Milly—see Milly Bloom.
- ***Millickmaam’s**, 277.n. 1.
- Milligan**, Alice—author of *The Last Feast of the Fianna*, which was played at the Abbey (q.v.). Her writings were “unsullied by dismal introspection.” 132.26.
- Millikin**, Richard (1767–1815)—author of “The Groves of Blarney.” Also Mulligan (q.v.)? Milly Bloom (q.v.)? Alice Milligan (q.v.)? +176.16—with Tim Finnegan (q.v.); 318.15; 334.35.
- Milltown**—an environ of Dublin. See Milton.
- Milner**, Alfred, Viscount (b. 1854)—British official who annexed the Transvaal. See Whang. 341.5.
- Milo** or Milon of Cortona—6th-century Greek athlete, honored in his own city, eaten by wolves. Another Milo was a Roman assassin against whom Cicero feared to speak. Melos (modern Milo) is an Aegean island. At the ancient town of Melos statues were found. 94.14 (bis), .16.
- Milton**, John (1608–74)—English poet, author of *Paradise Lost*, *Paradise Regained*. On these poems (as on Genesis and the Gospels) FW almost never stops commenting. Joyce also makes use of apocryphal literature like the *Life of Adam and Eve* (q.v.), which is retold in “Anna Livia Plurabelle.”
- I think there are many more Milton references than are listed here. Milton was not just a poet, but also a politician, secretary to Cromwell (q.v.), who was beastly to Ireland. Milton was a blind poet, like Homer (q.v.). ?7.17; 70.7; +71.7—with Joe Miller (q.v.—Milltown is an environ of Dublin); 96.10; +213.2,3 (Mill, J. . . . stone)—with Mill (q.v.); 322.33; ?462.25; +482.14–15—with Johnny MacDougal (q.v.); 504.32.
- ***Mimi**, 194.4.
- ***Mimosa**—maybe O Mimosa San (*Ulysses*, 321), heroine of *The Geisha*, in which occurs the song “The Jewel of Asia.” 247.36; 267.2.
- ***Mina**—the first reference is in a list of possible opera sopranos, the second is a place where pilgrims to Mecca throw stones at pillars. Mina Loy was a female who occurs in recollections of artistic Paris in the ‘20s. 147.13; +318.18—with Minne (q.v.).
- ***Minace**, old—menace? Minos (q.v.)? 95.1.
- Mindelsinn**—see Mendelssohn.
- Minerva**—the Roman Athena (q.v.). 61.1.
- ***Ming**, Ching, and Shunny, 57.5.
- ***Minne**—some Minny? Mina? Perhaps Latin *minimus*, “least,” German *Minne*, “love” (see Venus?), Sioux *mini*, “water,” as in Minnehaha (q.v.). A note in Buffalo Workbook #24 says, “Minne (Biddy)” —perhaps because Biddy O’Brien (q.v.) weeps (makes water) at the wake. The word (or name) belongs to Issy (q.v.). +17.2—with Manikin Pis; 105.11; ?189.12; +206.15–16—with Minnehaha (q.v.); 238.34; 254.13; 267.3; 272.10; 278.left margin; 284.12; 318.18; 444.26; +450.5—with Minnehaha (q.v.); ?488.34; 508.22; ?519.4; 528.27 (one “love” in German, other in Danish); +600.7—with Minnehaha (q.v.).
- Minnehaha**—Hiawatha’s (q.v.) girl, whose name means “laughing water” (see Minne). 206.15–16; 390.22; 450.5; 600.7.
- Minos**—Cretan king, son of Zeus (q.v.), husband of Pasiphaë, father of Ariadne (see Ariane) and Phaedra, patron of Daedalus (q.v.), who built the labyrinth for him, in which was housed the Minotaur. After death, Minos became a

judge in the underworld with Aeacus and Rhadamanthus. 95.1.

Minthe—Greek maiden who ended up as a plant. 146.31; 417.16.

Minucius, Felix Marcus—early Latin apologist for Christianity, author of *Oc-tavius*. 486.13.

***Mippa**, 280.18.

Miranda (the name means “to be admired,” “to be wondered at”)—in *The Tempest*, Ferdinand (q.v.) addresses her as “O you wonder!” In *Ulysses* (193), Stephen Dedalus (q.v.) talks of the reconciling babes of Shakespeare’s (q.v.) late plays and their meaningful names—Marina, Perdita (q.q.v.), Miranda—and says these girls were inspired by Shakespeare’s granddaughter, Elizabeth (q.v.). *Ulysses* (407) plays on “sea,” “wonder,” “lost,” as does FW, in a passage about Milly Bloom (q.v.). I think it possible that in FW all “wonder” indicates Miranda and Alice (q.v.) in Wonderland, both girls being seen as young and helpless females, creations of males, daughters of the Masterbuilder (q.v.). See Issy, Lucia Joyce. +270.20 (*Wonderlawn’s*)—with Swan, Alice (q.q.v.); Leda, q.v., also implied); 318.10,17 (bis); 336.16 (compare “O brave new world!”); +354.23 (*limbs wanderloot*)—with Swan, Alice (q.q.v.); +363.23—with Perdita (q.v.); plus world well lost); +374.3 (*wonderland’s wanderladd’ll*)—with Alice Liddell, Swan, Leda (q.q.v.); 375.35; +576.21,24 (wonder and mirror suggest Alice, “mir-rorminded” recalls Shakespeare as a “myriad-minded man”—see FW 159.7, where it is the young female who has the myriad mind)—with Perdita (q.v.).

Mireille—heroine of a Mistral (q.v.) epic and a Gounod opera. 327.30.

Miriam—Moses’ (q.v.) sister; see Mary. 265.22; 366.35; 427.25; 561.21.

Mirilovis—see Marie Louise.

***Miserius**—see Lundy Foot. 128.13.

***Mishe Mishe** to taufauft:

Mishe = I am (Irish) i.e. Christian
Tauf = baptise (German)
Thou art Peter and upon this rock . . .

...
bellowed = the response of the peatfire of faith
to the windy words of the apostle [see
Patrick]

Letters, I, 248.

I do not know why Joyce went on to double “mishe” and “tauf,” unless because Hebrew *Mishna* is connected with (1) repetition and (2) oral teaching of the law. Below I list only a few “I am” references. Yahweh, Shakespeare, and Popeye (q.q.v.) all said “I am as I am.” See Ish? Missy (q.q.v.)? In Gaelic revival enthusiasm, James Stephens (q.v.) signed himself *Mise*, “I am.” 3.9–10; 12.22; ?18.20; 20.31; 21.18,19; 22.5,6,29,30; ?27.28,29; 65.31; 80.7; 87.24; 92.31,32; 96.11–12; 102.28; 104.11; 117.18,19; ?125.1; ?131.1; 145.6,7,8; 148.2; ?+167.19—with Butt and Taff (q.v.); 189.25; 191.36; 203.29–30 (see Daphne); 211.14–15; 225.20–21; 228.3; 240.24–25; 249.29 (“My Name is Tough”—old American poem, oft quoted by T. S. Eliot, q.v.); 277.10–11; ?279.n. 1, line 34; 290.21; 291.24; 320.23; ?338.12; ?340.5; 342.3; ?349.23; ?352.12; 366.13; 434.24; 446.18; 457.25; 459.3–4; 460.24; 466.12; 468.8,10 (see Miss Smith); 481.26,35; 483.8; ?486.14; 501.4; 505.20,23; 506.18; +537.5—with Prankquean (q.v.); 604.23; 605.2; 606–7.

Miss, Missy—the first sometimes and the second always indicates Issy (q.v.) and probably ties her to Miss Biddy O’Brien (q.v.), who weeps at Finnegan’s (q.v.) wake. See also Biss. “Miss” indicates Issy’s unmarried state, and, like “Aunt” (q.v.), “Miss” once denoted unchastity—see Aubrey (q.v.) on Venetia Digby. “Miss” blends into the “mishe mishe” (q.v.) theme. Swift called Vanessa (q.q.v.) “Misessy.” The following references are not exhaustive. 20.31; 89.11; 145.6,7; 234.26; 257.20 (see Shakespeare); 272.13,14; 277.10–11; 398.17; 501.4; 537.5; 543.15; 561.13; 588.35–36.

Mistinguette—French dancer (d. 1956). In silver, Mistinguette descended a gold staircase. 32.12.

Mistletoe—the Holly and Ivy (q.v.) theme may be a Holly, Ivy, and Mistletoe theme.

Mistral, Frédéric (1830–1914)—Provençal poet (see Mireille). 241.18; +453.17—with Wyndham Lewis (q.v.).

Mitchel, John (1815–75)—fought for Irish freedom, opposed black emancipation, author of *Jail Journal* (228.33).

***Mitchel**, Miry—see Farrelly. 13.9.

***Mitchells**—see Mick. 281.n. 4.

- Mithra** or **Mithras**—Persian god of light, whose worship rivaled Christianity in the Roman empire. Also an avatar of Vishnu's (q.v.). 4.30; 80.24; 578.10.
- Mix**, Tom—American star of silent westerns. See Tim Tom. 50.34; 58.24 (see Tom Dick Harry).
- ***Mmarriage**, Llewelyn, 210.12.
- Mnepos**—see Nepos. 392.18.
- Mobbely**, Eva—fickle Eve (q.v.). Also "mobled queen"? 210.30.
- Mock-Comic**, Joan—John McCormack (q.v.). 222.7.
- Mockmacmahonitch**—see MacMahon, Mahan. 529.16.
- ***Mocknitza**, 228.7.
- Mocks**—Mookse and the mocker, Mulligan (q.q.v.).
- Mock Turtle** and **Gryffin**—in *Alice's* (q.v.) *Adventures in Wonderland*. Gripes is an old word for griffon. +358.21–22—with Mookse and Gripes, Mick, Mocks (q.q.v.); +393.11—with Mookse (q.v.); ?567.14.
- Modjeska**, Helena (1844–1909)—Polish actress. 334.17,18; 335.2.
- Modred**—see Mordred.
- ***Moedl's**, Suzy's—in Austrian dialect *süsse Mädls* are "sweet girls," Mr Senn says. See Susanna. 435.15.
- ***Moels**—Welsh "mountains." 390.9.
- ***Moffat**—see Ham, Shem, Japheth. 87.10.
- ***Mofsovitz**, 514.30.
- Mohammed**, Mahomet (570–632)—founder of a religion. By way of Mahoun, Mahound, he ties onto the Devil and Mahan (q.q.v.). See Ham, Hamlet, Aminah, Ibdullin. 82.34–35; 156.22 (see MacHammud); 244.36; 297.30; 312.20; 353.6 (Mohammed's coffin is in Brewer, q.v.); +418.18—with Ham, Hamlet; 443.2; +623.12—with Ham, Hamlet (q.q.v.).
- Mohammed ben Musa al-Khwarizmi** (780–?850)—Arabian mathematician who wrote a treatise. The part dealing with arithmetic begins: "Spoken has Algoritmi," the name Khwarizmi having passed into Algoritmi. The quotation is at 303.13–14 and the letters of "L'arty Magory" are the same as "Algoritmi," if i = y. See Lady Gregory?
- ***Mohorat**, 33.16.
- Moke** or **Mike**—name for an ass (q.v.). Shem (q.v.) is ass and Mike in III.i.
- Molière**—assumed name of Jean Baptiste Poquelin (1622–73), French actor and playwright. 166.26; +177.25,27—with Billy (q.v.).
- Molly**—see Bloom.
- Moloch**—Jewish god to whom children were sacrificed; in *Paradise Lost*, one of the fallen angels. +473.7—with Malachy II (q.v.).
- ***Molroe**, Mrs—"Moll Rowe," the air to T. Moore's (q.v.) "One Bumper at Parting." Mr Graham wonders about Malraux? See Maelrun. 87.2.
- Moltke**, Helmuth, Count von (1800–1891)—Prussian field marshal. 333.13.
- Mommsen**, Theodor (1817–1903)—German historian, wrote of Rome. 155.33.
- Momonian**—"of Munster" in pseudo-Latin—see O Hehir. The reference here is to Mark Lyons (q.v.), who is Munster. 387.18.
- ***Momululus**, Saint—Mamalujo (q.v.)? See Four. 484.11.
- Momus**—Greek personification of censoriousness, son of Night (q.v.), lamponeer of the gods. 510.4.
- Mona**—(1)song, "Mona, My Own Love"; (2)old name for the Isle of Man (q.v.)—a boat, *Mona's Queen*, connects Man and Dublin; (3)moon (q.v.); (4)what classical writers called Anglesey; (5)*monica* ("nun"), *mona* ("vagina," "stupid person") are Triestine dialect, used by Joyce (*Letters*, III, 439). +61.1—with Unamuno (q.v.); ?227.20; 271.left margin (with Munster/Monastir); 284.8; 287.15; 368.12; 449.10–11; 464.32 (see Ipostila); ?525.17.
- Monach**—as Mr Senn says, a 3d-century Irish chieftain whose name was given to County Fearmanagh. Irish *monach* is "monk." +525.17—with Charles II (q.v.); 616.12.
- Moncrieff**, Algernon—young man in Wilde's (q.v.) *The Importance of Being Earnest* (q.v.); see Carr. Also a Lord Mayor (q.v.) of Dublin (q.v.). 536.12.
- Mongan**, Roche—Mongan was a legendary Irish hero, a reincarnated Finn or Mananaan (q.q.v.). Roche Mongan suggests Stone (q.v.) Mountain, Georgia, on which rock the KKK was founded. Earlier, Roche Mongan is known as Peter Cloran (q.v.), and the Kloran is the Klan's sacred book. St Roche is patron of the plague-stricken. See Roche Haddocks, Peter Roche, St Peter. 41.4.

Monks, Dolly—Dollymount, an environ of Dublin. 294.21.

Montague—noble family in *Romeo and Juliet* (q.q.v.). 516.21.

Montaigne, Michel de (1533–92)—French essayist. 225.15.

Montan—maybe the Phrygian heretic, Montanus. See Mountain. 260.29.

Montenotte—suburb of Cork, battle of Napoleon's (q.v.). 21.7.

Montez, Lola (1818–61)—stage name of an Irish girl, Marie Dolores Eliza Rosanna Gilbert, who became mistress of Ludwig I of Bavaria. ?434.23; 525.14.

Montezuma—emperor of the Aztecs, conquered by Cortez. See Atahualpa. 339.33.

***Montgomery**—maybe James Montgomery, Dublin wit and censor. ?58.26; 426.11; 525.7; 543.28 (refers to the Lord Mayor, q.v.).

***Montmalency**, 318.2.

Moody, Dwight Lyman (1837–99), and Ira David Sankey (1840–99)—American evangelists who did well in England, visited Dublin, 1875, and were famous for their *Gospel Hymns*. +60.19—with Buddha (q.v.); +533.20—see Sankey.

Moody-Manners—grand opera company in *Ulysses* (611). 57.2–3.

***Mookse** and Gripes—a fable told of Shaun and Shem (q.v.), companion-piece to "The Ondt and the Gracehoper" (q.v.), perhaps a companion-piece to "The Muddest Thick" and "Burrus and Caseous" (q.v.). See also Dives and Lazarus, see Grace, from which I cannot separate the Gracehoper. Two Aesop (q.v.) fables probably underlie—"The Fox and the Grapes," "The Lion and the Mouse" (q.v.)—see Mr Breon Mitchell's note in *Wake Digest*, 80; see *Letters*, I, 251.

OED says a "gripes" is a griffin (see Mock Turtle), a vulture, a miser, a usurer, a crooked gambler, a bunch of grapes, a claw, a pain in the gut (from hunger, not overeating); and, as Mr O Hehir points out: *mug*, *mugh*, *mogh* are Irish "slave." (Vico says that the fable is the typical literature of the slave.)

"The Mookse and the Gripes" is told by schoolmaster Jones (q.v.) to a class of squirming urchins. To these dirty children, Jones swaggers as Mookse or Pope Adrian IV, born an Englishman, Nicholas Breakspear (q.q.v.). Adrian's bull (q.v.) *Laudabiliter* was used to sanc-

tion the conquest of Ireland by Henry II (q.v.). In *Ulysses* (393–95), the bull *Laudabiliter* is emblem of the devastation worked on Ireland by Roman Church and English State. In FW I,vi, #11, Cathleen ni Houlihan (q.v.) appears as Nuvoletta (q.v.) and is driven to suicide. (A comparative study of the two bull stories is needed.)

As I show in AWN, VIII, 5, Wyndham Lewis (q.v.) is the principal model for Jones and Mookse (see also Mocks). Joyce made him pope because Lewis was a glutton for infallibility and genocide, and because Joyce thought him on the verge of a "clamorous conversion" to Catholicism (Colum, *Our Friend*, 145). Nothing about FW I,vi, #11 can be understood without reference to Wyndham Lewis and his attack on Joyce in *Time and Western Man*. See also Lucia Joyce's (q.v.) letter (*Letters*, III, 284–85), which is full of the oddest errors.

The Mookse and the Gripes are also respectively Pius IX (q.v.) and those who would not call him infallible—see "Grace" in *Dubliners* (q.v.). At the Vatican Council, 1871:

At the proclamation when the dogma was read out the Pope said, "Is that all right, gents?" All the gents said "Placet," but two said "Non placet." But the Pope: You be damned! Kissmearse! I'm infallible.

Letters, II, 192.

In this letter of 1906, written from Rome, Joyce also writes about *Dublin by Lamplight* and its clothes-washing magdalenes (q.v.)—see "Clay." FW 158.25–159.5, two washerwomen (q.v.) carry Mookse and Gripes from the battlefield. ?15.33 (mousterious); ?+16.11—with Mutt (q.v.); 70.32; 72.10,20,23,27–28; ?73.5,6 (Mockerloo . . . Gog's); 78.24; ?82.19; +87.22,23—with Ondt and Gracehoper (q.v.); +105.27–28—with Ondt and Gracehoper (q.v.); ?107.21 (must grope); 117.22,23; 140.2–3; 141.21; 151.30,31; 152.15,19,20; 153.11,18,20,21–22,35,36; 154.2,3,6,7,14,17,19,30,32; 155.7,10,13,32; 156.7,8,10,19,20,21,22,25,31; 157.20,21; 158.3,4,8,12,13,15, +16—with Gracehoper (q.v.) 27.30,35; 159.1,2,23; 167.13–14; 171.18; ?182,35; 192.2,3,4; 193.6,7,8; 212.16; 231.7, 35–36; 234.2,10; 249.9; 261.left margin, n. 3; +268.11–12—with Ondt and Gracehoper (q.v.), 26; 271.left margin; +273.18—with Mutt

- and Jeff (q.v.), .19—with Gracehoper (q.v.); +289.21—with Pointer the Grace (q.v.), n. 5 (see Fox); 299.13; 301.26; 306.9; 312.31; +331.16–17—with Moke (q.v.); +339.34–36—with Ondt and Gracehoper (q.v.); 343.24; +358.21–22—with Mick, Mock Turtle, Tub (q.q.v.); 360.25; +364.25—with Gracehoper (q.v.); +365.14–15—with Gracehoper (q.v.), +20—with Marx (q.v.); ?366.20; +393.11–12—with Mock Turtle, Gracehoper (q.q.v.); +414.12—with Guinness (q.v.), 34; 416.7; +418.33—with Mocks (q.v.); +432.34–35—with Moke, Gracehoper (q.q.v.); 446.18,19,35; 456.15; 465.33,35; 466.32; 467.10; +489.2,3,4—with Ondt and Gracehoper (q.v.); +497.28—with Peter the Great (q.v.); ?514.33,35; 523.29; ?528.35; +561.26—with Grace (q.v.); +568.11—with Grace (q.v.); +579.13—with Grace (q.v.); +614.1—with Gracehoper, Gracchi (q.q.v.); ?+615.16—with Magrath (q.v.).
- ***Moon** and Sun—these are important themes in FW which have not yet been studied. HCE (q.v.) is the sun (q.v.), urged to rise at the end of the book. Anna Livia (q.v.) is the old moon, Issy (q.v.) the young moon. See also Delia, Artemis, Diana, Selene, Phoebe, Hecate, Lamp, Elizabeth I, Bidy Doran, Amazia, Betty Gallaghers. Sometimes the moon is the lamp (q.v.) carried by Shaun (q.v.) the Post (see Moonshine); now and then the moon is the Ark (244.26), for the story of Noah (q.v.) has been interpreted as a lunar myth. The twenty-eight (q.v.) girls are “lunar sisters,” phases of the moon, I guess.
- Mooney**, Mrs—landlady in the *Dubliners* (q.v.) story, “The Boarding House,” whose daughter waits upstairs while argument rages. 17.1–2; 157.15.
- ***Moonface** the Murderer, 71.15.
- Moonlight**, Captain—in the 19th century land war, Irish shot people, maimed cattle, and said it was done by Captain Moonlight. 495.14.
- Moonshine**—played by Starveling (q.v.) in *A Midsummer Night's Dream*; in FW III,i,ii, Moonshine is played by a desperately hungry Shaun the Post, while Shem (q.v.) as an ass (q.v.) plays Bottom (q.v.). 440.31; 489.27.
- Moonshine**, Miss Cecilia and Edgar—characters in *Boots About the Swan* (see Jacob Earwig). 64.6.
- Moore**, More—on occasion refers to the Man Servant (q.v.), whose name is sometimes Maurice (q.v.), which means “Moor.” See also Othello, Sycamores.
- Moore**, George (1852–1933)—novelist born at Moore Hall, Galway, who, in *Ulysses*, does not ask Stephen Dedalus (q.v.) to his party. Moore was a dear friend of Gogarty's (q.v.) and used his name in *The Lake*: Father Oliver Gogarty is roughly St Kevin (q.v.). Joyce found *The Lake* enraging (*Letters*, II, 154) and obsessive, for he echoes *The Lake* and his letter about it in *Ulysses*, 584 (he also makes Gogarty a false priest); and in the St Kevin episode of FW 604–6 he mocks Gogarty and Moore as men who are against physical fertility. Like Swift (q.v.), Moore had a Stella (q.v.) whom he somewhat chilled. Thus, I think, Moore is included in the Moore Park (Swift grew up there) references.
- Scribbledehobble* (104), contains a passage that suggests Joyce thought of making George Moore into one of the aged Four (q.v.), along with AE, Yeats, Shaw (q.q.v.). See Esther Waters, Dean, Dayne, George. 5.36; 28.9; 140.30,34; +160.25—with Moore and Burgess (q.v.); +179.30,31—with George Yeats (q.v.); ?+229.3—with St George, George Eliot (q.q.v.); +231.28—with Malthus, Malthos (q.q.v.); 247.27; 256.11; 276.left margin; +281.20–21—with Othello, Sycamores (q.q.v.); 305.8; 359.35–36; ?399.stanza 4; 407.19; 410.29; ?430.8; 433.11; 449.31–32; +492.34—with St George, Thomas Moore (q.q.v.); 599.18–19.
- Moore**, Mot—(1) *Old Moore's Almanack*, still published in England, and (2) Tom Moore (q.v.). 206.12.
- Moore**, Thomas (1779–1852)—Irish poet, song-writer, songster. Mr Hodgart discovered that the opening words of most of Moore's *Irish Melodies* are in FW and near at hand is the name of the appropriate air. Mr Wilder points out that “Moore” (or equivalent) and “Tom” are likely to occur near the named melody. I should think Joyce would tie T. Moore to George Moore (q.v.), since both are roles of Shaun (q.v.); some of the references below may include St Thomas More. See Tom, Lalla Rookh, Moore and Burgess, Bunting, Codd, Moor. 15.14; 20.2–3; 106.8; 158.27; 184.15; +206.12—with Mot Moore (q.v.);

- ?222.18; +276.21—with Brennan on the Moor, Tim Finnegan (q.q.v.); 316.7; +331.12—with Tom Malone (q.v.); 439.9; 468.27; 477.29; +492.34—with G. Moore (q.v.); +516.31—with Moore and Burgess (q.v.).
- *Moore**, Unity, 101.8.
- Moore** (see Moor) and Burgess—black-face minstrels whose troop, Mr Atherton says, came to London in 1862. One of their catch-lines was "Take off that white hat" (see Finn MacCool, Whitehead). See also Thomas Moore, George Moore, Charles Burgess. 62.30-31; 160.25; +516.31-32—with Thomas Moore (q.v.).
- *Moorehead**—may include Ethel Moorehead who, with Ernest Walsh (q.v.), edited *This Quarter*, where "Work in Progress" (FW I, vii) was published, 1925-26. 426.8.
- Mopsus**—(1) soothsayer with the Argonauts, or (2) son of Apollo (q.v.), also a soothsayer. +614.1—with Mookse (q.v.).
- Mora** and Lora—two hills which abound in *Fingal* (q.v.) and *Temora*. 131.23-24.
- *Moran**—bishop who opposed Parnell (q.v.)? Father Moran (see Father Michael) is pretty surely at 116.21. ?+37.23—with Nora Joyce, Browne and Nolan (q.q.v.); 102.18; 116.21; 133.2; 404.12.
- Morbus** ("disease")—Latin god. 88.14.
- Mordred** or Modred—King Arthur's (q.v.) nephew/son, who brought down the Round Table and was killed by Arthur. 8.24; 132.5; 250.17; 352.29; +511.11—with Mardrus (q.v.).
- More**, St Thomas (1478-1535)—English humanist, martyr. He may be comprehended in some Thomas Moore references. 534.8,14.
- *Morehampton**, S. E.—Dublin road, terrace. +354.16—with Southampton (q.v.).
- *Morfydd**—see Murphy. 529.35.
- *Morgan**, Morgen, 36.5; 127.31; 221.30; 518.26; 530.13; 545.27; 546.2; 547.35; 584.25; 598.10.
- Morgan**, Lady Sidney (1783-1859)—Irish novelist, author of such works as *O'Donnell, The Wild Irish Girl*. 60.33-34.
- Morgana** le Fay—sorceress in the King Arthur (q.v.) stories. See Fay Arthur. 20.33; +224.29—with Anna Livia (q.v.; see also Liffey); 570.12.
- Morialtay**—see Rowley the Barrel. 376.30; 602.9.
- Moriarty**, Biddy—Biddy O'Brien (q.v.) is so called in one recension of "Finnegan's Wake" (q.v.). 453.4.
- *Morion**, Lap ap—from context, Luke Tarpey (q.v.). 398.1.
- Morkan**—the three ladies who give the musical party in "The Dead" (see *Dubliners*). The scene in which Aunt Julia sings "Arrayed for the Bridal" is echoed at FW 465.1-5. ?90.8; +465.2—with Julia Bride (q.v.).
- *Morland-West**—may be Westmoreland Street. 514.24-25.
- Morley**, John (later Viscount) (1838-1923)—English politician, author, Irish secretary under Gladstone (q.v.) in 1886. FW 198.12 echoes Morley's *Life of Gladstone*, which calls Parnell (q.v.) Ireland's "erring chief." 541.12.
- Mormo**—Greek bugbear for frightening children. 253.35.
- Mormon**—4th-century prophet (see Brigham Young). 64.4-5; 199.1.
- Morna**—as Mr Senn says, mother of Fingal, Finn MacCool (q.q.v.). ?55.4; 189.25; ?597.33; ?613.30.
- Morpheus** (literally "fashioner or molder" because of the shapes he calls up to the sleeper)—Greek god of dreams and sleep. In *Ulysses*, he is "Murphy" (q.v.). In FW, more is made of Mercury-Hermes (q.q.v.) as dream-bringer. +88.9—with Socrates and ?Pan (q.q.v.); ?142.29—see Morphios; ?599.16.
- *Morphios**, The—see Twelve, Morpheus, Murphy. Beckett's Murphy? Beckett was one of the Twelve. +142.29—with Mors (q.v.); ?161.29; ?293.9,10.
- Morrell**, Lady Ottoline—English patroness of arts and artists. 229.35.
- Morris** the Man—Maurice (means "Moor") the Mahan (q.q.v.; see also Man Servant), combined with morris dancing and Sir William Morris, first to mass-produce British motorcars, which are named for him. 205.28-29.
- Morris**, William (1834-96)—English poet, author of *News from Nowhere*, 1891. 333.36.
- *Morrison**—Maurice (q.v.)? 192.4.
- *Morrisey**—Maurice (q.v.)? 410.14.
- Mors**—Latin goddess of death. 119.32; +142.29—with Morphios (q.v.); ?+494.12—with Mars (q.v.).
- Morse**, Samuel (1791-1872)—American inventor of the telegraph and the Morse code. His name contains "orse" (see Bear), which may tie him to the Man Servant (q.v.). +87.3—with Maurice, T.

- Moore (q.q.v.); +99.6—with Maurice (q.v.); +123.35—with Maurice, Moses (q.q.v.); +530.19—with Maurice, Moses (q.q.v.).
- Morta**—see Parcae.
- *Mortimer**, Sister Anne—according to Mary Colum (*Our Friend*, 115), Joyce associated “Barnacle” (q.v.) with the name Mortimer. In classic times, it was believed that, out of modesty, drowned female bodies float face downwards. 210.24; 316.21 (Morya Mortimor is an Irish expression of mild distress).
- Mosca**—character in *Volpone* (q.v.). Myrsine Moschos was Sylvia Beach’s (q.v.) assistant at Shakespeare (q.v.) and Company, 84.1.
- Moses**—Jewish lawgiver, prophet, leader from bondage. *The Book of Moses* is a theosophical work. In “The Shade of Parnell,” Parnell (q.v.) is called the Irish Moses. See also Patrick. 4.23; 47.19; ?+69.9—with Diggin Mosses (q.v.); +123.35—with Morse, Maurice (q.q.v.); 167.36; 307.left margin; 313.5; ?319.11; 354.12; 399.27; 455.36 (*mozo* = Spanish “waiter, boy”); 463.30,33; 495.9; 518.2; 540.19; +545.32 (*magmonimoss as*)—with Mosse (q.v.).
- Mosse**, Bartholomew—18th-century Dublin doctor, built the Rotunda Hospital. 43.3; 422.16; 428.10; 545.32; 552.30.
- *Mosses**, Diggin, +69.9—with Moses (q.v.).
- Mossop**, Henry (1729–74)—Dublin-born actor who long played with Barry (q.v.). 569.30.
- Motley**, John Lothrop—19th-century American historian, author of *The Rise of the Dutch Republic*. 338.11.
- Mountain**—see Chin, Hawth. Orestes (q.v.) is derived from Greek *oros*, “mountain.”
- Mountainy Mutton**—Joseph Campbell, author of *The Mountainy Singer*, published by Maunsel (q.v.), 1909. In “Gas from a Burner”: “I [Maunsel] printed the poems of Mountainy Mutton, / And a play he wrote . . . / Where they talk of ‘bastard’, ‘bugger’, and ‘whore’.” 333.26; 474.22.
- Mountjoy**—English prison in Dublin, named for a 16th-century viceroy, successor to Robert Essex (q.v.). 45.10,11; 76.4–5; 192.35; 460.9; ?587.6.
- Mountsackville**—convent in Chapelized (q.v.). 375.12.
- Mouse**—see Lion and Mouse, Mookse.
- Mowy**, St—St Mo-bhi of Glasnevin, Col-umba’s (q.v.) tutor. Pleasant Grin comes from a false etymology which assumes Glasnevin to mean *glas* (“green”) *aoibhinn* (“pleasant”). Glasnevin and Mount St Jerome (252.11) are Dublin cemeteries. The twins, as Mr Kelleher says, wish each other in the grave. 252.7.
- Moyhammet**—Mohammed and Hamlet (q.q.v.). 418.17.
- *Moynihan**, 307.9.
- Mozart**, Wolfgang Amadeus (1756–91)—German composer. See Don Giovanni. 360.12.
- Mozos**, Santos—see Moses. 455.36.
- Mozzaccio**—see Masaccio. 435.9.
- Mtu** or **Mti**—in Kiswalili (see 204.3) *mtu* = man, *mti* = tree. See Tim Tom. 204.21.
- Mud** Island, King of—hereditary robber chieftain who ruled a gang of smugglers and highwaymen. 87.26.
- *Mudson**, Mr—Adam’s (q.v.) son? 133.22; 286.31.
- Mug** or **Mugh** or **Mogha**—see Conn, see (as Mr O Hehir suggests) Mookse, because the word means “slave.” ?16.11; 520.23.
- Muggleton**, Lodowick (1609–98)—English sectarian, proclaimed himself and a cousin as the two witnesses of Rev. 10:3; they wrote *The Divine Looking Glass* (1656), in which they said God had a human body. See Lodewijk. +123.21—with ?Maggies (q.v.); 312.26 (see *11th Britannica*, “Muckers”); +538.3—with Ludwig, Lewis Carroll (q.q.v.).
- Mulachy**—see Malachy II. 32.1.
- Muldoon**, William (1852–1933)—Irish-American wrestler. His biography (1929) is *Muldoon, the Solid Man of Sport*. Mr Sultan (JJQ, 5,4) holds Pat Mullen, Tom Mallon, Dan Meldon, Don Maldon (q.q.v.) to be identical with Muldoon, and all identical with the ancient Irish hero Maelduin. A Muldoon’s Picnic, according to Mrs Atherton’s mother, is a complete shambles. 94.3.
- Mullagh**, Johnny—aboriginal cricketer, Mr Maling says. +151.24—with Mullucky (q.v.).
- Mullans**, Mad—see Mullinx. 279.n. 1, line 24.
- *Mullarty**, Mahmullagh—Mad Mullah? 390.9–10.
- *Mullen**, Pat—see Muldoon? 94.1.
- Mulligan**, Malachi, “Buck” (q.v.)—Gogarty’s (q.v.); also Doherty) name in *Ulysses*, where he plays Antinous, Claudius, Aegisthus, Mercury (q.q.v.). In Hebrew, *mal’akh* or Malachi means

- "king, messenger, angel," and if "king" was a right meaning for *Ulysses*, "messenger and angel" (q.v.) are right for FW, where Mulligan is one of the principal models for Shaun the Post (q.v.), who is also Mercury, Michael, Moloch, George Moore, St Kevin, Bullocky (q.q.v.). It will be interesting for future Joyceans to separate Mulligan from Wyndham Lewis (q.v.) in Shaun. ?+4.4—with Magrath (q.v.); ?+32.1-2—with Malachi of the Old Testament, King Kong, Abel (q.q.v.); ?+64.9 (Mullingan Inn)—with Canaan (q.v.; see also Inn); +86.8—with Meleky (q.v.; see also Festy King); +151.24—with Malachy II, Mullagh, Bullock, Bullocky (q.q.v.); ?+155.34—with St Malachy (q.v.); 193.6,18 (bis); 303.20; ?366.17 (see Milchu); ?371.31,34; ?+473.7—with Moloch, Malachy II (q.q.v.).
- Mullinx**, Mad—Dublin beggar whom Swift (q.v.) put in a poem, "Mad Mullinx and Timothy" (q.v.). Mad Mullah? 279.n. 1, line 24.
- Mullocky**—see Malachy II, Mulligan, Bullocky. 151.24.
- Mulo**—Celtic mule god. 499.5 (bis).
- *Multalusi**, 290.19, 301.8.
- Mumblesome**—see Mendelssohn. 377.15.
- Mumfsen**—see Mommsen. 155.33.
- Mumm**—champagne. 451.23; 569.28.
- Mumsell**—Maunsel (q.v.). 185.1-2.
- Mundzuk**—Attila's (q.v.) father. 71.20.
- Munster**—see Mark Lyons.
- *Murdoch**, 274.left margin.
- Murdus**—see Mardrus. 374.12.
- Murnane**—in some renditions, Finn's (q.v.) mother. See Morna. 613.30.
- Muromets**, Il'ya—popular warrior, Russian folklore hero (see Buffalo Workbook #42. +55.3-4 (*indeedust*, *Ilyam*)—with William, Dedalus (q.q.v.; also includes Ilium).
- *Murphy**—sometimes potatoes. See Morpheus. ?80.22; ?142.29 (see Morphios); 161.29; ?165.27; 190.4; 272.24; 293.9-10 (see Mary Murphy); 333.32; 446.30 (see Three); 529.25 (see Three); 542.1; 599.16; 625.8.
- *Murphy**, Andrew Paul—anthropomorphic. 31.35.
- *Murphy**, Hanson, O'Dwyer—see Three. ?161.31; 446.30; 529.25-26.
- Murphy**, Martin—Dublin "character" of 30-40 years ago, stage carpenter at the Gaiety Theatre; may include Martin Chuzzlewit. Perhaps the infamous William Martin Murphy. 434.32.
- *Murphy**, Mary Anne, Marya, Marian, Miriam, Amy, Maria, Amelia, Elia (?Mary Murray). 293.10-11.
- Murray**, Lindley (1745-1826)—wrote *Grammar of the English Language* (1795), which long remained a standard text in England and America. 269.29.
- Murray**, Mary Jane—maiden name of Joyce's mother (see Mary Joyce).
- *Murrey**, Wat—the name represents baptism in a list of seven sacraments. 227.29.
- *Murrough**, Mick na—MacNamara? 330.16.
- *Murry**—Mary (q.v.)? 433.19.
- Murtagh** of Tirconnell—in 941 conducted the first midwinter campaign in Ireland and won the name "... of the Leather Cloaks." The campaign was called "The hosting of the frost" (see FW 501.33). 88.17; 289.20; 314.30; +380.22-23—with Art MacMurrough (q.v.).
- Mussolini**, Benito—Italian dictator. 553.10.
- Mut**—Egyptian goddess, consort of Amen (q.v.). Her name means "mother." 53.3; 230.14; 287.5; 411.17.
- *Muta** and Juva—Mutt and Jeff (q.v.). *Muta* is Irish "lout." *Muta* is a Roman goddess of silence (q.v.), formerly Lara (q.v.; see also Tacita). 609.24 ff.
- Mutantini**, Bianca—as Mrs Yoder says, Italian *mutandini* = "drawers"; see Celana Dalems. 238.23; 284.12-13.
- Mutemalice**—a defendant who refused to speak in court in a felony case was declared "mute of all malice" and put to death. 488.16.
- Mutt** and Jeff or Mutt and Jute—males in an American comic strip, published as lately as 1971. In FW their episode is based partly on the meeting of Caliban (q.v.) and Stephano-Trinculo in *The Tempest*, partly on the meeting of Polyphemus and Ulysses (q.q.v.). Mutt is seemingly the Man Servant (q.v.; see also Mahan, Bear). 3.19; 16-18 (*passim*); +20.7 (mutthering ... Gutenmorg)—with Gutenberg (q.v.); 67.17 (bis); 87.24; 110.25-26 (midden ... copsjute); 141.8,22 (smuttyflesks ... jublander); +143.23—with Japheth (q.v.); +168.5-6—with Japheth (q.v.); 170.34-171.1 (mutton ... yude); 175.12 (Judder); ?185.4-5 (muttonsuet); +240.15—with Chuff, Chief (q.q.v.); 249.30; +266.23-24 (meet ... chaff)—with Chuff (q.v.); 273.18; 327.1; ?343.13; 359.18; ?413.15; 415.13 (bis); 467.16-17;

488.16,29; 517.2,3 (deff ... mud), +.13—with Chuff (q.v.); 600.25; 609–10 (Muta and Juva, *passim*).
***Mycock**, Lizzy and Lissy—see Elizabeth? See Two. 538.22.
Myles—see Copaleen. 246.19.
***Myles**, 516.12, 567.1.
Miles the Slasher—see Miles O'Reilly.
Myynn, Alfred (1807–61)—English cricketer. 584.14–15.

Myrmidon—as Mr Wilder says, son of Zeus (q.v.), ancestor of Achilles' (q.v.) soldiers, the Myrmidons or ants (q.v.). 358.3; 415.13; 2596.14.

Myrddin—see Merlin. 151.31.

Myrtle—the biblical Esther (q.v.) or Hadassah means "myrtle" in Hebrew. 105.1; 147.17; 2226.10; 291.n. 4; 346.28.

***Mysterion**, Mr—until the Reformation, *Mysterium* was engraved on the papal tiara. 301.18–19.

N

***Naama**, Nautic—*naam* is Hebrew "pleasantness," so I take Anna Livia's (q.v.) new name to be something like "naughty fun" or "*felix culpa*" or Eve (q.v.). 204.5.

Naaman—was cured of leprosy when he washed in the Jordan (2 Kings, 5). 103.8.

Nabis (c. 200 B.C.)—Spartan tyrant. 235.1.

Nabuch—see Nebuchadnezzar. 103.8.

Nagle—Irish informer. 516.12.

***Nailscissor**, 388.23.

Namar—see Raman. 374.22.

Namdeo or Nama (fl. 1250)—Hindu tailor (q.v.) of *Shimpi* who wrote poetry. 320.14 (shimps names).

Name—Hebrew *Shem* (q.v.) means "name," and just about any occurrence of "name" in FW names *Shem*. A lot of play is found in "nicknames" (see Nick), in *nom de plume*, etc., and in Hebrew *Shem* and *Shema* ("hear"). Somewhere or other, I expect to find *Shem Hammephorash*, Jewish name for the Tetragrammaton (q.v.). *Shem* is sometimes "Mesh," imitating Hebrew script, right to left. See also Ham *Shem* Japheth.

Nan, Nancy, Nanny—see Anna Livia.

Nana—Zola's heroine, also a name of Ishtar (q.v.), also Nina, Anunit, also *nana*, Italian "female dwarf." +40.25—with Onan (q.v.; *nano* = Italian "dwarf"); +331.25—with Anna Livia, Anna Karenina (q.v.).

Nannetti—Lord Mayor (q.v.) of Dublin (q.v.), character in *Ulysses*. 538.7.

Nansen, Fridtjof (1861–1930)—Norwegian statesman, arctic explorer. See Fram. 326.21; 477.20; 2535.19.

Naomi—Ruth's (q.v.) mother-in-law. 491.29.

Napier, John (1550–1617)—Scottish mathematician. 300.32; 345.21.

Napoleon I (1769–1821)—French emperor, born Napoleon Bonaparte or Buonaparte in Corsica. In the Museyroom episode, he is "three (q.v.) lipoleum (q.v.) boyne," i.e., Napoleon I, II, III; "boyne" ties him to the Irish, defeated by William III (q.v.) at the Boyne (Ireland's Waterloo), reduced to the status of boys. See Wellington, Marengo, Montenotte.

For Napoleon's two (q.v.) wives—see Josephine and Marie Louise. Napoleon is a character in Shaw's *Man of Destiny* and in Wills's (q.v.) *A Royal Divorce*. See also Corsican Brothers. 8–10 (Lipoleum, *passim*); 9.6,29; 10.35 (Lumproar; see Lump); +24.34—with Nolan (see Browne, Lonan); 33.2; 81.33–34; 83.26; 84.33; 94.35; ?105.10; +133.21—with Bloom (q.v.); 162.3; 175.11; ?176.11; 202.3 (Nap is a card game); 238.26; +246.16—with Paul Léon (q.v.); +273.26–27—with Apollyon (q.v.), left margin; +321.8—with Nolan (see Browne); +327.33–34—with Bloom, Porter (q.v.); +334.6–8—with Gladstone (q.v.), +9–10—with Browne and Nolan (q.v.); 337.16; 340.3; 368.10; 388.8,16,21; 412.29; ?549.36.

Narcissus—beautiful youth who loved his own image and drowned in pursuit of it. See Echo. +212.31–32—with Narcissus Marsh (q.v.); 234.14; 475.10; 522.30–31; +526.34—with Cissie (q.v.).

Narsty—see Tristan. 395.2.

Nash, Thomas (1567–1601)—English poet, playwright, pamphleteer (see Pierce Penniless). Wyndham Lewis (q.v.), meaning to be uncomplimentary, compared the opening of "*Shem the Penman*" (q.v.) to Nash and said Joyce and Nash met on the common ground of

- Rabelais (q.v.)—see also Jingle. 75.20 (*nahash* = Hebrew "serpent"; note .21—belly the rab—or Rabelais, q.v.); 160.5; ?222.27; 290.28.
- Nasoes**—on a wall in Pompeii is a rude caricature of "Naso," who has almost no nose. See Ovid. 403.7.
- Nassau**—William III (q.v.) was Prince of Orange (q.v.) and Nassau. There is a Nassau Street in Dublin.
- Nast-Kolb** and Schumacher—Roman bank where Joyce worked as a correspondent, 1906–7. 510.21 (nasty blunt clubs; "blunt" = cash).
- ***Naster**, Bouncer—Pater Noster? 455.14.
- Nathan** ("gift")—prophet who rebuked David (q.v.) for causing Uriah's (q.v.) death (2 Samuel, XII, 1–9). +3.12—with Jonathan, Swift, Joseph (q.q.v.); 184.18 (*an athanor*); 588.16.
- ***Natigal**—maybe German "nightingale." 40.25.
- Nation**, Carrie—19th-century American temperance advocate. 295.18.
- Nausicaa**—princess in the *Odyssey*, Gerty MacDowell (q.v.) in *Ulysses*. 229.15.
- ***Nautsen**, 479.36.
- Navellicky Kamen**—Russian, Mr Prescott says, for "on the great stone." 392.25.
- ***Naville**, 61.21.
- ***Naylor**-Traynor, 370.22.
- Neanderthal Man**—of the Old Stone Age. See Man Servant. 18.22; 19.25.
- Neandser**, Allbroggt, and Viggynette Neenisee—see Nyanza. 600.12–13.
- Neaves**—as Mrs Yoder says, a baby food of *Ulysses*. 577.21.
- ***Neblonovi's** Nivonovio. 230.15–16.
- Nebo**—Babylonian god whose name means "proclaimer," son of Merodach (q.v.), introduced writing and general wisdom to the people. 11.5,16; 235.16.
- Nebuchadnezzar**—king (ca. 600 B.C.) who made Babylon a wonder and marched against Jerusalem. 24.35; 103.8 (Mr Wilder says, Verdi's q.v., *Nabucco*, 1842, contains a paraphrase of "By the Waters of Babylon"); +139.6—with Knickerbocker (q.v.); 177.14; 319.29–30; 344.16.
- ***Ned**—some, not all, refer to the ass (q.v.). De Valera (q.v.)? 82.17; ?104.20; 273.11; 288.5; 325.33 (ass, q.v.); 330.4; 368.36 (see Ass); 395.5 (see Ass); +477.6—with Ass, Ned of the Hill (q.q.v.).
- Ned of the Hill**—Edmond O'Ryan, 18th-century outlaw of Tipperary, subject of a poem of Lover's (q.v.). +477.6—with Ass, Ned (q.q.v.).
- Neblow's**—Niblo's Garden, a 19th-century New York music-hall, Miss Worthington says. 552.19.
- ***Neelson**—Nelson (q.v.)? +242.1—with Ass (q.v.).
- ***Nefersen**—Mr Wilder suggests Nefer-Tem, a god in *The Book of the Dead*. 415.33.
- Nehemiah** ("comfort of Jehovah")—(1) Jewish leader, empowered by Artaxerxes (q.v.) to rebuild Jerusalem, (2) book of the *Old Testament*. See Malachi. +32.1—with Noah (q.v.).
- Nelly**, Nelly—diminutives of Helen (q.v.).
- Nell**, Little—good girl-child who dies in Dicken's (q.v.) *The Old Curiosity Shop*. 324.28.
- Nelly**, Fresh—Dublin whore (*Ulysses*, 214). 34.32.
- Nelson**, Horatia—daughter of Nelson and Lady Hamilton (q.q.v.). +329.4—with Horus (q.v.).
- Nelson**, Horatio, Viscount (1758–1805)—English naval hero. In Dublin, Nelson's Pillar (blown up in 1966) was where trams start and where "The Parable of the Plums" takes place. To Joyce, the phallic pillar is an emblem of black and humorous hypocrisy—a pillar for the British adulterer, quicklime for Ireland's uncrowned king, Parnell (q.v.). See Bronte, Lady Hamilton, Horatia Nelson, Hardy. +242.1—with Ass (q.v.); 322.32; 422.30; 466.24 (see Braham); 553.13.
- Nema** Knatut—see Tutankhamen. 395.23.
- Nemesis** (from Greek *nemein*, "to deal out" or "distribute")—Greek goddess, bearing gifts good and bad; later she dealt out divine, retributive justice; from her there was no escape. She was sometimes confused with Artemis and Aphrodite (q.q.v.); some have it, she hatched the egg containing Helen which was engendered by Zeus-as-a-Swan (q.q.v.); hence she is Leda (q.v.). In "Anna Livia Plurabelle" (q.v.) Nemesis is Leda-Eve-Pandora (q.q.v.) dealing out revengeful gifts to her children, 205–213. ?201.32 (cradlenames she smacked); 343.28; ?442.5; ?479.12; 489.20; 498.16.
- ***Nemon**, Niscemus—maybe Noman (q.v.), maybe Nemon the Venomous, a Celtic war goddess. 175.33; ?274.25; 318.6.
- ***Nenni**—perhaps Nennius (fl. 796), Welsh author of *Historia Britonum*, or Ninus, the eponymous founder of Ninevah, husband of Semiramis (q.v.). 452.27.

Nephew—usually Tristan (q.v.).
Nephilim—offspring of the sons of God and the daughters of men (Genesis, vi, 4). Brewer (q.v.) says they were semi-divine heroes and giants. 590.17.
Nepos, Cornelius (99–24 B.C.)—Roman historian, letter writer, collector of anecdotes. 134.28; 389.28; 392.18.
Neptune—Italian sea-god, equivalent of Poseidon (q.v.). See Lir, Ocean, Triton, Leander. Also a Dublin rowing club. 203.12; 391.18; 585.2.
Nereids—nymphs of the Mediterranean. 267.24.
Nero (37–68)—Roman emperor who fiddled while Rome burned. 177.14; 306.left margin.
Nerses the Gracious (d.1165)—Armenian poet. 242.9.
Nessans, St—to him, the *Book of Howth* (q.v.) is attributed. 26.34; 488.5 (with Dublin's Nassau, q.v., Street).
Nessie—the Loch Ness sea-serpent. +365.28—with Stella and Vanessa (q.v.); +379.16—with Stella and Vanessa (q.v.).
Nessus—centaur whose blood-soaked shirt killed Hercules (q.v.). 508.14.
Nestor—wise old warrior in Homer (q.v.), Mr Deasy (q.v.) in *Ulysses*. ?73.25; 307.left margin.
Net or **Neith**—Egyptian virgin goddess. 148.4; 415.31.
***Netta** and Linda, 527.27.
***Nettie**, 104.24.
***Nettle**, Nelly—see Nell, Nelly. 604.36.
Nettleship, J. T. (1841–1902)—Irish painter. 313.27.
Neuclidius—see Euclid. 155.32
***Neville**, 61.21; 552.12.
Nevsky, Alexander—Russian hero. Street in St Petersburg? In Eisenstein's movie, Alexander and Vasily Buslaev (q.v.) fight side by side. 442.11.
Newcomen's—bank that once stood in Castle Street, Dublin. Bridge across the Liffey (q.v.). +130.21—with Comyn (q.v.).
Newman, John Henry (1801–90)—English cardinal. Joyce held him the finest prose writer in English, and in "Oxen of the Sun" uses his style for "utterance of the word" (*Ulysses*, 422) or the birth of a new man. I guess Newman will be found to be more important in FW than has yet been seen. He helped found the Catholic University in Dublin, checked by Cardinal Cullen (q.v.) at every turn. 282.20–21; +467.33—with Numa (q.v.);

+493.31—with Nu (q.v.); +596.36—with Noman (q.v.); +614.17—with Noman (q.v.).

Newnes, Sir George (1851–1910)—publisher of *Tit-Bits*, *The Strand Magazine*, etc. 363.6 (see Pearson).

Newton, Sir Isaac (1642–1727)—English natural philosopher, author of the *Principia* and *Universal Arithmetic* (293.27–28). +106.28–29—with Isaac (q.v.); 126.17; +293.17—with Sarah, Isaac (q.v.); +483.20—with Isaac, Mick, Nick (Mr Wilder says, *Principia* in .20); +611.20 (Entis-Onton—anagram)—with Einstein (q.v.); +625.25–26—with Theophilus Newton (q.v.).

Newton, Rt. Hon. Theophilus, Lord Newton of Newton Butler—Mr Senn says, he left £13 a year to be distributed in 5 shillings' worth of bread weekly to the poor of Dublin. +625.25–26—with Isaac Newton (q.v.).

Ney, Marshal—one of Napoleon's marshals, fought at Waterloo. 10.15 (hney); 337.16.

Nial (or Niall) of the Nine Hostages—father of Leary (q.v.), ruled Ireland in the 4th century, raided Britain, was deserted by his own men and conquered by the Romans. A later Nial was perhaps slain by Hamlet (q.v.); see also Olaf, Sittic. 96.4–5; ?282.32; 346.33; 580.24.

Nichiabelli—Nick and Machiavelli (q.v.). 182.20.

Nicholas—see Nick. St Nicholas (d.326) was patron of schoolboys (see Santa Claus).

Nicholas of Cusa (1401–64).

I have learnt that the place wherein Thou [God] art found unveiled is girt round with coincidence of contradictories, and this is the wall of Paradise wherein Thou dost abide. . . . Thou art there where speech, sight, hearing, taste, touch, reason, knowledge and understanding are the same. . . . Thine eternal Word cannot be manifold nor diverse. . . . Now and Then coincide in the circle of the wall of Paradise . . . it is beyond the Present and the Past that Thou dost exist and utter speech! . . . the wall of absurdity which is the coincidence of creating with being created. . . . While I imagine a Creator creating I am still on this side of the wall of Paradise. . . . I have not yet entered, but I am in the wall!

These Cusan fragments are from *Visio Dei*, trans. Emma Gurney Salter, 1928, published in *Mysticism*, F. C. Happold (Baltimore, Md., 1963), pp. 305ff.

Nicholas was a cardinal, author of *On*

- Learned Ignorance*, in which he wrote that contraries coincide (or are reconciled) in God. This doctrine is said to have influenced Bruno (q.v.). Nicholas was a mathematician who used lines, circles, and triangles to illustrate infinity. In FW he may always double with Caseous (q.v.). To my knowledge, no Joycean has yet read Nicholas of Cusa or tried to work out the matter of the twins (q.v.) as opposite and reconciled. 16.5; +49.34—with Michael Cusack, Mick and Nick (q.q.v.); 85.30; +163.15,17—with Caseous, Mercury, Bottom (q.q.v.); ?518.23; ?622.1.
- Nichtian**—Nick and Nietzsche (q.q.v.) 83.10.
- Nick**—see Mick.
- *Nickies**, Nancy—see Two. 422.32–33.
- Niece**—in FW “niece” is used as Shakespeare (q.v.) uses it in his will and plays, meaning “granddaughter.” I think it usually refers to “Lizzie, grampa’s little lump of love” (see Elizabeth, Lump), and, by extension, to any young girl loved by an old man—Issy, Isolde of Ireland, Guinevere, Grania, Alice.
- Nielsen**—see Horatio Nelson. 553.13.
- *Nieman** from Niregends—German *niermand* “nobody”, *niregends*, “nowhere.” Noman (q.v.)? 202.19.
- Nietzsche**, Friedrich Wilhelm (1844–1900)—German philosopher. 83.10; 344.14.
- Nightingale**, Florence (1820–1910)—founded the nursing profession during the Crimean War. +360.2—with Jenny Lind, Philomela (q.q.v.); 514.33–34.
- Nijinsky** (1890–1950)—Russian dancer. 513.11.
- Nike**—Greek goddess of victory (see Victoria). In the following references, she doubles with Nick, Nicholas (q.q.v.). See Michael Victory. 97.17; ?155.31; 270.24; 296.28; 468.21; 563.34; ?565.27; ?625.33.
- Niklaus** Alopysius—see Mookse, Alopsius, Nicholas. 155.41.
- Nile**—see Cleopatra.
- *Nilfit**—*nilhil fit*? 194.17.
- Nilsens**—see Nelson. 322.32.
- Niluna**—Cleopatra (q.v.) as moon (q.v.) and Nile (q.v.). 627.30.
- Nimb** or Niv of the Golden Hair—took Ossian (q.v.) to the Land of the Ever Young. 143.20; 199.34; 375.31.
- Nimrod**—Biblical hero, mighty hunter (Genesis, 10). 435.13–14.
- Nin**—see Nina, Nana, Anna Livia.
- Nina**—in Babylonian religion, a goddess of the watery deep, daughter of Ea (q.v.). See Nan, Nana, Anna Livia.
- Ninon**—see Lenclos. Mr Knuth suggests Greek *ninnion*, “baby, doll.” 153.4–5.
- Nippoluono**—see Napoleon. 81.33.
- Nippy**—see Napoleon. A Nippy, Mr Ather-ton says, is a waitress in a Lyons (q.v.) Corner House. 388.8.
- *Nivynubies**—see Nuvoletta? 66.36.
- *Nixon**—maybe the character (said to be Arnold Bennett) in Pound’s (q.v.) “Mauberley.” See Nixy. 415.29.
- Nixy**—water sprites. O Hehir suggests Nixi, goddesses of childbirth. 11.4; ?50.35; 203.21 (see Anna Livia); 365.28 (see Nessie, Stella and Vanessa); 422.33.
- Noah** (“rest,” “wandering”)—10th patriarch in direct descent from Adam (q.v.), father of Ham, Shem, Japheth (q.v.), builder of the Ark (see Arcoforty) in which, for forty (see Mem) days and nights, he and his family and the animal kingdom rode out the flood. Afterwards, God made a covenant of peace with Noah, its sign the rainbow (q.v.). This is often described as a second creation story. Noah was first to cultivate the vine (see Dionysus) and to fall down drunk (see Tim Finnegan). Joyce identified Noah with the Guinness (q.v.) family. Almost any “no,” “now,” etc., may turn out to name Noah. 3.12–14 (Noah is not named, but Joyce considered him to exist here; see *Letters*, I, 248); 5.9; +7.1—with Noman (q.v.; see also Flower), 15; 16.15; +20.29—with Noman (q.v.); ?23.20–21 (bis); +32.1—with Nehemiah (q.v.); 47.6; 80.25; ?89.27; 98.3; 102.3; ?+105.14—with Nyanza (q.v.); ?114.2; +125.18—with Noman (q.v.); 168.5; 175.16 (see Arcobaleine); 178.12; 244.26; 275.n. 5; 286.26,28 (bis); 307.left margin; 317.22; +321.14—with Noman (q.v.; and Norman’s Woe); 335.29; 378.34; 383.9; +387.21—with Noman (q.v.); 388.18–19; 393.11; +396.21—with Eve (q.v.); 420.23; 463.30; +468.29–30—with Gladstone (q.v.); 490.23; +493.26—with Noman (q.v.); ?513.23; +514.14,15—with Noman (q.v.); 521.17; 531.11; +549.34—with Guinness, Ass (q.q.v.); 561.5; 590.17; 594.35; +611.11—with Noman (q.v.).
- *Nobbio** and Nuby, 230.16.
- Nobel**, Alfred (1833–96)—Swedish inventor of dynamite and TNT (HCE,q.v.,

- reinvents it, 77.3-11), who founded awards for eminence in science, peace, and idealism in literature. Joyce was not awarded a prize, but Yeats and Shaw (q.q.v.) were (see 211.5-6). Does Nobel double with Noble (q.v.)? The reinvention of dynamite is in a section called "The Lion" (q.v.). 211.3 (mangold is a beet, swede a turnip); +306.4—with Noblet (q.v.); ?356.11; 536.12.
- Noble, King**—lion (q.v.) in the Reynard (q.v.) cycle. See Nobel? ?+74.11—with Constantine (q.v.); 100.14; +184.34—with Mark Lyons (q.v.); 187.11-12; 468.32 (*now bawling*); +488.14—?with Nolan (q.v.); 535.6-7,8; +584.23—with M. A. Noble (q.v.).
- Noble, M. A.**—Australian cricketer, captured the "Ashes," 1909. 584.23.
- Noblet's**—sweet shop at 34 Abbey Street, Dublin. +306.4—with Nobel (q.v.).
- *Nobnut, Norris**, 376.9.
- Nobody**—Noman (q.v.; see also Ulysses).
- *Noel**—Christmas, no doubt. +337.15—with Nolan (q.v.); +490.23—with Noah (q.v., and Christmas); 588.27; 594.35.
- *Noggens**—Man Servant (q.v.) who, as curate at the bar, serves noggins of drinks? 370.26; 374.5; 560.18.
- Noh**—a kind of Japanese play. +244.26—with Noah (q.v.); +611.11—with Noman (q.v.).
- Nolan**—see Browne and Nolan.
- Nolan, Frederick (1784-1864)**—divine, studied in Dublin, vicar of Prittlewell, author of *A Harmonical Grammar of the Principal Ancient and Modern Languages*, 1822. +503.35—with Browne and Nolan (q.v.).
- Nolan, Jibbo**—hero of Liam O'Flaherty's *The Informer*. +587.36—with Nolan (q.v.).
- Nolan, Captain Lewis Edward (1820-54)**—carried the order which resulted in the charge of the light brigade, shot while trying to divert the brigade. I think he is comprehended with Nolan at 334.9-10,14, because Tennyson's (q.v.) poem is quoted at .26-27.
- Nolan, Philip**—Edward Everett Hale's *Man Without a Country*. The following double with Browne and Nolan (q.v.). 187.28; 300.29; 391.15; 599.23.
- Noll or Knoll**—see Oliver, Cromwell. As Head of Howth (q.v.), HCE (q.v.) is an old knoll.
- Nomad**—see Noman, Damon.
- Noman (Greek Outis)**—false name given by Ulysses (q.v.) in his adventure with Polyphemus (q.v.). Bloom's (q.v.) "universal binomial denominations" are "Everyman (q.v.) and Noman" (*Ulysses*, 712), which in some sense means, I think, that Bloom is identical with HCE (q.v.). +7.15—with Noah (q.v.; see also Flower); +20.29,31 (noarch . . . man)—with Noah (q.v.); 41.12; 59.15,16; 75.20; 79.8; +103.8—with Naaman (q.v.); +125.18—with Noah (q.v.); ?142.23; 147.21; 162.13; ?175.33; +187.28—with Nolan (q.v.); 196.23; ?202.19; 229.13; ?241.21; ?244.5; +321.14—with Noah (q.v.); 374.22,23; +387.21—with Noah (q.v.; and Norman's Woe); 456.17; +467.33—with Nu, Numa, Newman (q.q.v.); +493.24—with Otus (q.v.), 31; +514.14,15—with Noah (q.v.; see also Eccles); 546.4; ?595.20-21; +596.36—with Newman (q.v.); +611.11—with Noh (q.v.); ?+614.17—with Newman (q.v.).
- Nomario**—see Mario. 450.24.
- *Nona**—see Parcae.
- *Noodynaady's**—Mr Atherton suggests Blake's (q.v.) Nobodaddy. 253.16.
- Nora**—see Nora Joyce, Nora Helmer.
- Nora Creina**—name and air of a melody of Thomas Moore's (q.v.). See also Nora. 348.26-27.
- *Norgel's**, 15.14.
- *Norkmann, Misthra**—Mr Tysdahl suggests Ibsen's (q.v.) Borkman. See Misthra? Joyce is quoting "Is this the O'Reilly that keeps our hotel?" 578.10-11.
- Norman, Mrs**—of Norman Court, Chapelizod (q.v.), is listed in *Thom's* (q.v.), 1939. See Mr Senn's note (AWN VIII, 1). 264.29.
- Norns**—three Norse goddesses of fate (q.v.), representing past, present, future. I find two of them—Urth and Skuld—in FW. I have not found Verthandi. See Weird. 91.24; 426.19; 539.35.
- Norreys, Sir John**—English general who fought Tyrone, 1594. 311.35.
- *Norreys, Soothbys, Yates and Welks**—the Four (q.v.) as compass points. 534.15-16; 557.2.
- *Norris, Southby, etc.**—see Norreys, Soothbys, above.
- North, J. H., and Co.**—Dublin auctioneers. 529.13.
- Northcliffe, Alfred Charles William Harmsworth, Viscount (1865-1922)**—newspaper magnate, born in

- Chapelized (q.v.). 10.36; 137.35; 246.31-32; 363.6; +458.23—with O. W. Holmes (q.v.); 618.2.
- *Northeasts**, 30.7.
- North** South East West—according to Brewer (q.v.), Adam's (q.v.) name in Greek is made up of the initial letters of the cardinal quarters: Arkos, Dosis, Anatole, Memsembria. See King Arthur, Adam.
- Northern** Whig—name under which Wolf Tone (q.v.) published "An Argument on Behalf of the Catholics of Ireland." 42.28.
- Northumberland** Anglesey (Anglesea)—Dublin streets, named for 19th-century viceroys. 387.9-10.
- Norval**—old shepherd and his supposed son in Home's (q.v.) *Douglas*. 569.36; 570.1.
- Norwegian** Captain—Philip McCann (q.v.) told John Joyce (q.v.) the story of a humpbacked Norwegian captain who could not get a suit properly fitted by a Dublin tailor (q.v.), J. H. Kerse (see Kerse), and sailor and tailor had a slang match (Ellmann, 22, *Ulysses*, 60). There is a Norwegian captain in *Hamlet* (q.v.).
- I do not make out what happens in the Norwegian Captain episode. The captain is a humpbacked pagan Norse invader of Ireland who wins (or is won by) an Irish bride and becomes Christian. I think he is HCE courting Anna Livia (q.q.v.). The tale is also about a brother battle between the captain and Kersee, which is told partly in terms of the battle of Set and Horus (q.q.v.). See also Ship's Husband, Sailor, Tailor, Lear. A list of the Norwegian words in this episode, compiled by Hart and Tysdahl, is found in Tysdahl's *Joyce and Ibsen*. 23.11 (?with Healy, q.v.); 46.21, 22, 23; 49.28 (see O'Shea); 67.13-14 (see Kerse); ?106.4; 241.18, 19 (see Dick Whittington); 311.9; 312.2; 316.34; 319.18; 320.25; 322.25; 325.27; 327.30; 330.18; 511.2; ?547.26; +618.34—with Cromwell (q.v.); +624.28-29—with Finn (q.v.); ?626.4.
- Noseworthy**—cricketer. 584.15.
- Nothing**, Mary—"airy nothings" from *A Midsummer Night's Dream*. 52.20.
- Nothing**—Siegfried's sword (see *Ulysses*, 567). 294.6; 295.18.
- Nous** (Greek *nous*, *noos*, "mind")—has a lot of technical meanings in philosophy and religion, has a whole range of meaning—from "common sense" to "God." Whatever else it means in FW, it almost always indicates Wyndham Lewis (q.v.). As in *Ulysses*, there are lots of plays on nous and news and noose and windy nous and windy news, so I suppose Aeolus (q.v.) comes into it. W. Lewis as Shaun (q.v.) is a prime example of the felse and windy rhetorician. See also Mens.
- *Novus** Elector, 365.19.
- Nox**—Roman goddess of night. 35.23; 143.17; 284.left margin (*An oxygen*); 555.10; 594.29; 602.35; 614.13.
- Nu**—Egyptian god, representing the primeval watery mass from which all evolved and upon which floats the bark of millions of years. 240.8; +493.31—with Newman (q.v.); +590.17—with Noah (q.v.); ?+593.22—with Noah, Shaun (q.q.v.).
- Nuad** Silver Hand—god or king of the Tuatha dé Danaan. 138.20; ?244.31; 344.36; ?+593.22—with Shaun, Nu, Noah (q.q.v.).
- Nuancee**—see Nyanza. 105.14.
- *Nuathan**—Nathan (q.v.)? Nuad (q.v.)? Nuath is father of Lathmon in the Osianic (q.v.) poems. 244.31.
- Nugent**—Lord Mayor (q.v.) of Dublin (q.v.). 2496.10; 537.19.
- Nugent**, Gerald (fl. 1588)—as Mr Atherton says, his poem "A Farewell to Fal" contains the words: "To fare from Devlin is hard." 24.26; ?+537.19—with Nugent, above.
- Numa** Pompilius—2d king of Rome (715-672 B.C.). +467.33—with Newman (q.v.).
- Nunn** (Hebrew "fish")—father of Joshua (q.v.). In Egyptian religion he was the germ of all things which slept in the flood till creation. Compare Finn (q.v.). 231.18; 291.1; 523.17.
- Nupiter** Privius—see Jupiter. 390.22-23.
- *Nur**—Arabic "light." 310.24.
- Nut**—Egyptian sky goddess. Artemis (q.v.) was goddess of nut trees. Irish legend contains a hazel tree whose nuts confer wisdom; Finn's salmon (q.q.v.) fed on them. See Nutting. 113.3; 360.15-16; 370.15; 623.32.
- Nuttal**—Lord Mayor (q.v.) of Dublin (q.v.). 550.14.
- Nutter**—in LeFanu's (q.v.) *House by the Churchyard*, Nutter is steward to Lord Castlemallard (q.v.); he fights a comic

- duel in the Phoenix (q.v.) Park with Fireworker O'Flaherty (q.v.). 16.15; 80.9.
- Nutting**, Myron and Helen—Americans, friends of Joyce's in Paris. I make no sense of them in FW. 113.3.
- Nuvoletta**—the *Dubliners* (q.v.) story "A Little Cloud" was translated into Italian as *Una Nuvoletta* (1935) (see Slocum and Cahoon, 119). Nuvoletta is Issy (q.v.), and in "The Mookse and the Gripes" (q.v.) she enacts the suicide of the rejected Lorelei (q.v.) and turns to stone (q.v.)—see 159.5, "a lass" = Greek *las* (see Alice). The word "cloud" comes from A. S. *cludd*, "rock." A girl rejected by men, Nuvoletta cannot fail to remind one of Lucia Joyce (q.v.), and indeed Nuvoletta is often connected with "light." ?43.20; 73.29,35 (Italian, *nube*); 82.20; 87.23; 157.8,13,17, +24—with Lucia Joyce, Alice (q.q.v.); 159.5,6,9; ?186.23; 205.7; ?220.9; +256.33—with Alice, Lucia Joyce (q.v.; *lissa* = Greek "raging mad"); ?281.15; ?296.27,29; 304.19; 329.35; 561.11; 568.10.
- Nyanza**, Victoria and Albert (q.q.v.)—African lakes, the western reservoirs of the Nile (q.v.). The Bantu word *anza*, "water" is the source of Nyanza. As Mr Mercier points out, Irish *ni h annsa* (see Anna Livia) means "not hard" and is a formula for answering riddles. What sounds like "no answer" means easy to answer. See Speke. 23.20–21; +105.14—with Nancy, Noah (q.q.v.); +202.20, 21—with Nancy (q.v.); 558.27–28; 598.6; 600.12–13.

O

- Oakley**, Annie—female sharpshooter, term for a seat given free at a theater. 52.1; ?503.32.
- Oates**, Titus (1649–1705)—English conspirator. +70.14—with Titus Andronicus (q.v.), 18; ?621.14.
- Obadiah** ("servant of Yahweh," q.v.)—Old Testament minor prophet. 531.11.
- O'Bawlar**, Faugh MacHugh—see O'Byrne. The battle-cry of the Irish Brigade was *fág à bealach*, "Clear the way." See Carlow. 382.22.
- O'Bejorumsen**—see Bjornson. 529.16.
- Oberon**—king of fairies, husband of Titania (q.v.) in *A Midsummer Night's Dream*. Celtic tradition says he was son of Julius Caesar and Morgana le Fay (q.q.v.). See Indian Boy. Almost any O'Brien (q.v.) can be Oberon. +339.14—with Brian Boru (q.v.); +357.2—with Aubrey Beardsley. (q.v.).
- ***O'Brien's**—T. Moore's "O breathe not his name" is sung to an air, "The Brown Maid." 56.32.
- ***O'Brien**—these or any stray O'Brien, O'Brian may tie onto Bidy O'Brien, Brian Boru, Bruin, Oberon (q.q.v.). 291.10 (see Five Bloods); 370.21 (see Twelve).
- O'Brien**, Miss Bidy—at Tim Finnegan's (q.v.) wake, she weeps, praises the lovely corpse, says, "Tim, mavourneen, why did you die?" Her never-answered ques-
- tion leads to war (see Pious and Pure), and the war leads to Tim's resurrection. Thus, as in Genesis (see Eve), an indocile woman causes ill that leads to good—*O felix bellum!*
- Miss (q.v.) Bidy is identified with Issy (q.v.; see also Biss).
- Bidy* is identified with Bidy Doran (q.v.) and St Bridget-Breed-Bride (q.v.), and is worked out in terms of a sort of Martha-Mary (q.v.) duality: active woman and contemplative woman, homemaker and male fantasy. In some versions of "Finnegan's Wake" there are two Biddies at the wake; and the Irish goddess Brigid was a two-faced woman. Miss Bidy-Issy is a multiple personality (see Sally, Two) and the twenty-nine (q.v.) girls are Biddies—chickens. See also Seven.
- O'Brien* for Bidy is little used in FW, maybe because Joyce needs it for other themes—see Brian Boru, Bear. Bidy O'Brien becomes (13.26–27) "o'brine a'bride," a deserted, weeping girl (14.7–10)—see Brinabride Bidy's tears melt into the Margaret-pearl-onion theme (see Maggies); and Brine (Mr O Hehir derives "brine" from Irish *braon*, "sorrow"—see Cordelia) into the sea (q.v.)—see Venus, Venice—and into the sea queen Grace O'Malley (q.v.), who, like Miss Bidy, asks of a "dead" man a

- question that is not answered but leads to his revival—see Prankquean, Jarl van Hoothier. 4.9 (note two loves, a Herrick, q.v., quotation); +12.22—with St Bridget (q.v.); +13.27 (see Brinabride); +14.20–21 (see Bidy Doran, Pandora); +17.30 (see Brinabride); 21.9; +22.26 (naivebride—see O Hehir)—with St Bridget, Brinabride (q.v.); 23.34; 24.13; 28.15; 39.34,36 (see Brewster, Bidy Doran); +53.30—with St Bridget (q.v.); 66.35; 71.29 (see Mereshame); ?78.17; 79.30; +93.5 (see Bidy Doran); +94.30 (beetyrossy bettydoaty)—with Betty (see Elizabeth, Betsy Ross); +95.4 (i.e., Rosemary, q.v.)—with Betsy Ross (q.v.); 106.9–10 (German *braut*, “bride”); +110.28—with Bidy Doran (q.v.); +112.27 (see Bidy Doran); 147.18; 148.19; 158.1; 172.3 (Bridewell named for St Bride-Bridget, q.v.); 189.26; 194.25; ?202.31 (Kildare—see St Bridget); ?203.2 (Kildare); 207.15,16; +210.25,29 (see St Bridget); 213.24; 213–14 (see St Bridget, Mary of the Gael); +220.3 (see St Bridget); 223.6; 237.6,32; 250.31 (pride); +256.5–6—with St Bridget, Bidy Doran (q.q.v.; see also Twenty-nine); 261.27; 268.6; ?296.5; 305.19,24; 309.4; 312.6; ?+321.27—with Bidy Doran (q.v.); 324.34; 328.28–29 (bride . . . breed, tha lassyl! tha lassyl!)—see Sea, Alice); 362.9; 366.14–15 (deepseep . . . pridyly . . . brime); 367.28; 377.19; 388.27; 389.31 (brythe); 399.3ff; 404.35; +427.36 (see Bidy Doran); +430.2—with St Berchert (q.v.); 433.11; 450.32 (see O’Bryony); +453.4 (see Bidy Moriarty); +457.5 (see Bidy Doran); 462.9; +465.2,5 (see Aunt, Julia Bride, Morkan); 469.19; ?471.1; 500.21–22 (ter), 27 (bis), 30; 501.3; 502.9; ?503.13; 510.35; ?514.26; 519.8; 526.34; 531.1; 539.2; 547.27,29 (bride . . . bryllupswibe); 561.13,16,21 (missynname . . . auntybride . . . marygold)—see Miss, Aunt, Mary of the Gael, St Bridget), 36; 562.2,3,4 (Biddles . . . Marry . . . Biddles . . . Biddles . . . missnomer), 12,13 (see Mary of the Gael); 563.10–11,17; 566.16; 569.11 (Dublin church); 589.11; 595.5; ?597.16.
- ***O’Brien**, Boris, the buttler of Clumpthump—partly Brian Boru (q.v.), partly O’Brien Butler, composer of an “Irish Sonata,” 1904. 385.15.
- O’Brien**, Lynn—see Brian O’Linn. 70.7.
- O’Brien**, The, The O’Connor, The Mac Loughlin, The Mac Namara—heirs to various Irish kingships (O Hehir). 270–71.
- O’Brien**, William—editor of Parnell’s (q.v.) paper, *United Ireland*. In 1883 he exposed homosexuals in the police and the post office—see Cornwall. +41.16—with H. J. Byron (q.v.).
- O’Brien**, William Smith—leader of the Irish insurrection of 1848. 588.30–31 (the o’briertree).
- ***O’Briny** rossies—Betsy Ross and Bidy O’Brien, Brinabride (q.q.v.). Rosemary (see Rose, Mary, Marina) originally meant *ros marinus* (see Dew). 95.4; 207.15.
- ***O’Bryony**, Bryony—plant of the cucumber family. See Brinabride? 450.32.
- O’Byrne**, Feagh MacHugh—Irish rebel chief, slain in Dublin in 1598, subject of the song “Follow Me up to Carlow” (q.v.), which is played with at 382.22–30, and is quoted in *Letters*, III, 428–29. See also O’Bawler. 382.22.
- ***O’Cannochar**—Conchubar’s (q.v.) son? See Three. 348.18.
- ***Occidentaccia**, Cardinal—Johnny MacDougal (q.v.) as west. 180.15.
- Ocean**, Oceanus—to the Greeks, it was not the sea (q.v.) but the greatest of rivers, flowing round the inhabited world in a circle. Ocean’s progeny were all the world’s rivers and the ocean nymphs. Homer (q.v.) makes Ocean father of all things, of gods and men. The ocean, in our sense, is certainly Anna Livia’s (q.v.) father at the end of FW—see Lear, Mananaan MacLir, Poseidon, Neptune. See also Proteus, the “old man of the sea” who, in *Ulysses*, is the shifty stuff of the material universe which Stephen Dedalus (q.v.) must use for making. In FW, Ocean almost always doubles with Ossian (q.v.)—I’m not sure why. ?3.7 (Oconee river); 102.5; 123.25 (MacLir’s son, Ocean); 125.3; 139.22 (echoes *King Lear*, q.v.); 267.19; 294.13; 326.6,18; 365.32; ?384.19; 385.36; 389.27–28; +419.24—with Oscar, Oscar Wilde (q.q.v.); 426.21; +593.5—with HCE, Lear (q.q.v.); 623.29 (note HCE is “sea”).
- ***Ochtroyd**, 538.7.
- O’Clery**—see Four Masters.
- O’Connell**, Daniel (1775–1847)—“The Liberator” who freed Irish Catholics from religious disability and agitated

unsuccessfully for repeal of the Union. The Irish worshipped O'Connell, as later they worshipped Parnell (q.v.); but in old age O'Connell was vilified as a conservative by Young Irelanders and he died a disappointed man. O'Connell was a lawyer, an M.P., Lord Mayor (q.v.) of Dublin (q.v.). Joyce's grandmother, Ellen O'Connell (q.v.), was a cousin of the Liberator.

O'Connell (formerly Sackville) Street is Dublin's main street, widest in Europe. O'Connell Bridge crosses the Liffey (q.v.). On the street is a "huge-cloaked" statue of O'Connell by Foley (q.v.) which Ulstermen kept trying (vainly) to blow up.

Most of the foregoing disjointed facts get into FW. So does the O'Connell brewery, founded in the 19th century by O'Connell's son. A real-life character in *Ulysses* is John O'Connell, caretaker at Glasnevin cemetery, whom Joyce equates with Hades. Daniel O'Connell is, however, Hercules (q.v.) in *Ulysses*. See Dan, D'Esterre. ?3.7 (Oconee river); +7.12—with Dana (q.v.); 24.7; +56.14—with Odin (q.v.); 70.29; 81.9 (O'Connell Street); 133.3; ?140.35; +141.25—with Roderick O'Connor (q.v.); +181.6—with Danu (q.v.); 198.34; ?+211.1—with Mangan (q.v.); 277.1,2 (see also n. 2); ?297.11; 308.8,10,12; 310.28; 311.18; 317.14, +30.31—with O'Conor Power, Roderick O'Conor, O'Conor Don (q.v.); 319.4; +321.1—with O'Conor Don, O'Conor Power, Roderick O'Conor (q.v.); +322.3—with Conan (q.v.); +323.26—with Conan (q.v.); +326.13-14—with Romeo (q.v.); Yeats, q.v., made a speech in the Dail saying you could not throw a stone in Dublin without hitting some bastard of O'Connell's); ?+335.28—with Raven and Dove (q.v.); 336.24 (refers also to Gladstone, q.v.); 365.9; ?379.9-10—with Gunn (q.v.); 382.5; +386.22—with Dana (q.v.); +392.30—with Dana (q.v.); ?466.36; +468.33—with Daniel (q.v.); 507.26,29 (see Laura Connor); +525.18—with Conal (q.v.); ?+541.16,19—with Daniel (q.v.); ?+549.1—with Dana (q.v.; and the Order of the Dannebrog); ?28; +553.14—with Conal (q.v.); 580.31; 588.31,35-36; +590.14—with Fox or Parnell (q.v.); +625.12—with Conal (q.v.).

O'Connell, Ellen—Joyce's paternal grandmother, second cousin of Daniel O'Connell (q.v.). Joyce says (*Letters*, III, 264). Some of the above O'Connells (q.v.) must take her in. Perhaps 311.18—see Comerford.

O'Connell, Peg—see Peg O'My Heart.

O'Connor, Eily—see Colleen Bawn.

O'Connor or O'Conor, Roderick (c.1116-98)—popularly called "the last high king of Ireland," defeated by his own people and by the Anglo-Norman invaders. The Roderick O'Connor passage (380-82)—"my dead king"—was the first written down part of FW. 3.13 (rory); ?23.27—with Rurie (q.v.); +28.36—with Roderick Random (q.v.); 129.11 (ter); 130.13-14; ?141.3, +25—with O'Connell (q.v.); 285.n. 3; ?319.4—with O'Connell (q.v.); ?+321.1—with O'Connell, O'Conor Don (q.v.); ?327.32; +369.18,20—with Rurik (q.v.); 378.13; 380.1-2, 33; +381.11-12—with Random (q.v.), 24-25; 382.12 (our *hory*historicold); +498.23-24—with Dodd (q.v.—Russian *ogonek* is "light," *ignis fatuus*); 510.26; 539.1; ?551.14; 624.5.

O'Connor, The—see The O'Brien, Four. 271.1.

O'Connor, Thomas Power "Tay Pay" (b. 1848)—Irish M.P., Parnellite (q.v.), founder of a weekly, *Mainly About People*, known as MAP (see 260.left margin). 262.left margin (*put thounce otay ithpot*).

O'Conor, Don, The—19th-century Irish nationalist, M.P. under Parnell (q.v.). +317.31—with Daniel O'Connell (q.v.).

***O'Crian**, Roaring, Mr—O'Brien (q.v.)? 87.17-18.

***O'Cronione**—Cronus? 415.21.

Octavius Caesar—see Augustus.

Octoroon—Zoe, title heroine of Boucicault's (q.v.) play. 468.36.

O'Curry, Eugene (1796-1862)—Irish language scholar, translator, made the catalogue of Irish manuscripts at the British Museum. 138.12 (see Boudeville); ?184.29; 294.6 (carry awe); 295.18 (eau . . . curry).

O'Daffy—see O'Duffy.

O'Daly—according to Mr O Hehir, a family of hereditary Irish poets. 48.13.

***O'Darnel**, a duna—Dana (q.v.)? 94.31.

O'Dea, Kevin—I assume Kevin (q.v.) of God. 59.21,23; 210.14.

***O'Deavis**, Lisa—O'Mara (q.v.); see also

- Lisa. "Elizabeth" (q.v.) means "consecrated to God." +41.3-4—with Lazarus and Dives (q.v.).
- Odette**—female in Proust (q.v.). 200.33.
- Odin**—chief of the Norse gods, also known as Woden, Wotan, Auden, Ase, Asa, Yggdrasil (q.v.). +56.14—with O'Connell (q.v.); ?62.28; 69.10; 82.16; +88.21—see Yggdrasil, Here Comes Everybody (q.v.); 130.5 (asama); 246.7 (Asa's); 279.n. 1, lines 20,26 (Asa ... Auden—?W. H. Auden); ?303.21; +319.27—with Olaf (q.v.); 325.31; 334.15; ?+348.19—with O'Donough (q.v.); ?+349.19 (see 348.19); ?+365.25—see O'Duane; 487.9-10; 503.28; 535.5 (Wooden Man is a statue that stood in Dublin's Essex, q.v., Place); 565.5; +577.17—with Hod (q.v.); ?588.32; ?+625.12—with O'Connell, Conal (q.v.).
- O'Doherty**, Kevin Isod—19th-century Irish patriot poet, sentenced to transportation. His sweetheart (Eva of the *Nation*), another poet, said, "I'll wait for you, O darling." And she did. 231.14 (coffin acid odarkery); 232.13.
- O'Donnally**—see Domhall. 420.27-28.
- *O'Donnell**, Hyacinth—see John MacDonald. See also Hyacinth? Hyacinth O'Flaherty. 85.15; 87.12,32.
- *O'Donner**—see O'Donnell.
- O'Donough**—air to T. Moore's (q.v.) "Song of O'Donohue's Mistress." O'Donohue's white horses are white waves on a windy day. See *Ulysses*, 583: "The O'Donoghue of the Glens against the Glens of the Donoghue." See The O'Donough, ?O'Dunno. 106.1-2.
- O'Donough**, The—chieftain of Killarney, hero of legends. 439.19-20.
- *O'Dowd**—maybe Daddy O'Dowd (q.v.). Cornelius O'Dowd was a pseudonym of Lever's (q.v.). T. Moore's (q.v.) "O Doubt Me Not" goes to the air "Yellow Wat and the Fox." 89.13.
- O'Dowd**, Daddy—title, character in a play by Boucicault (q.v.). 439.20.
- *O'Doyles**—see Doyles. 48.13.
- *O'Duane**, Mr—Dane (q.v.)? 365.25.
- O'Duffy**, General—leader of an Irish fascist movement (Blueshirts) in the 1930s. Shaun (q.v.) goes about in a blue shirt, I think. 84.14.
- O'Duignan**, Peregrine—see Four Masters.
- *O'Dunno**, Danno—some such name belongs to the Russian General (see Buckley, O'Donough). 348.19 (see Three); 349.19 (see Three); 350.7 (see *Ulysses*, 246: "Rugby O'Donohoe's").
- *O'Dwyer**—see Three. See Dwyer? Dwyer Gray? 116.16; 224.10; 446.31; 529.25.
- O'Dwyer** of Greyclens—according to Mr O'Hehir, John O'Dwyer of the Glen was hero of a 17th-century song. +602.14-15—with Dwyer Gray (q.v.).
- *O'Dyar**—see O'Dwyer.
- Odyseus**—see Ulysses.
- Oedipus** ("swollen-footed")—in Greek legend, he killed his father, married his mother, Jocasta (q.v.), blinded himself. See Freud. +63.30 (lamey hobbles ... pseudojocax)—with Jocasta, Jocax (q.v.); 128.36; 306.left margin; 434.19; 445.23 (*greedypuss beautibus*); 499.16; 513.21 (see Oropos).
- *Oelsvinger**, Mr Knut—name of the actor who plays the Man Servant (q.v.) in "The Mime" (see Canute? see Sack-soun). Mrs Christiani takes "Oelsvinger" to mean "Beerslinger." 221.6.
- Oetzmann** and Nephew—cabinet makers, house furnishers of Dublin, London, Constantinople. 66.31.
- *O'Farrell**, Philomena, 212.12-13.
- Offa**—hero of the early Angli, king of Angel. 82.13.
- O'Flagonan**—see Demetrius O'Flanagan McCarthy. 27.25.
- O'Flaherty**, Hyacinth—"Fireworker" of the Royal Irish Artillery in LeFanu's (q.v.) *The House By the Churchyard*. A stage Irishman, he and Nutter (q.v.) "fight" a comic duel in the Phoenix (q.v.) Park. See Hyacinth? O'Donnell? 80.8-9, +28-29—with Poseidon (q.v.).
- *O'Flanagan**, Teague, 210.20.
- *O'Fluctuary**, Posidonius—see Poseidon, O'Flaherty.
- O'Flynn**, Father—song quoted 3 times in *Ulysses*, 16 times in FW; it is from the opera *Shamus O'Brien* by Graves and Stanford. Father O'Flynn is the highly touted and icky flower of the Irish priesthood. Given Joyce's obsessive hatred of priests (see Father Michael, Gogarty), it is plain why the song got on Joyce's nerves and why the paralyzed, sinister priest of "The Sisters" is named Father Flynn (q.v.) and why Mulligan (q.v.) is called Father Malachi O'Flynn when he celebrates Black Mass at the end of "Circe" (*Ulysses*, 583). In FW the "Father O'Flynn" chorus is linked to Shaun (q.v.), who is linked to St Kevin

- (q.v.); Kevin's story is the basis of George Moore's (q.v.) *The Lake*, the hero of which is a priest named Father Oliver Gogarty. ?179.20; ?+240.23—with Phil the Fluter, Flynn, Finn (q.q.v.); 419.13 (foibler, O flip); +512.31—with O'Ford (q.v.).
- O'Ford**, Flatter—Ford Madox Ford (q.v.). Joyce wrote (to the tune of "Father O'Flynn," q.v.) verses praising Ford's success with women (see Ellmann, 649). See Huddleston. 512.31—with Father O'Flynn (q.v.; plus Hurdle Ford or Dublin).
- Og**—king of Bashan, a giant (Joshua, XII, 4), 46.22; +366.26—with Gog (q.v.).
- *Oga**—Kiswahili "cowardice, fear," Mr Dalton says. 203.32.
- Oglethorpe**, James Edward (1696–1785)—founded the state of Georgia (see Peter Sawyer) with the aim of helping criminals. 81.21.
- Ogma** Sun-face—Irish god, inventor of ogam (or ogham) letters. See my article in *A Wake Digest* about MacAlister's (q.v.) *Secret Languages of Ireland*. 89.30,32; +90.1–2—with Sun Yat-sen (q.v.); 123.8; 161.8; +223.4—with John Hogan (q.v.); 261.27; ?340.9 (with Aughrim, a battle and a Dublin street); 546.13; 602.12 (face of a son).
- O'Gorman**—see Gorman.
- O'Grady**, Rose—song, "Sweet Rosie O'Grady." See Rose. 133.7.
- O'Grady**, Standish James (1846–1928)—Yeats (q.v.) said O'Grady "reconstructed by imaginative processes the life led by our ancestors in this country [Ireland]," and O'Grady published his reconstruction as *History of Ireland: Heroic Period* (1878). O'Grady, I take it, found the Irish past impossible (*pace* Macpherson and Lady Gregory, q.q.v.) and made Ireland a new past which was the past of the Irish Literary Renaissance. (Joyce, too, remade the past for Ireland.) His father was Standish Hayes O'Grady. 411.21.
- O'Growney**, Father Eugene (1865–99)—helped found the Gaelic League. He died in America, was dug up and brought to Ireland for reburial. 102.19.
- O'Hagan**, Thomas O'Hagan, 1st baron (1812–85)—lord chancellor of Ireland, a great orator. He began as a nationalist, but sold out to the English. 299.23.
- O'Halloran**, Sylvester—18th-century Irish physician who helped found the Royal Irish Academy and helped repel Macpherson's (q.v.) "attempts on our History and Annals." +291.11—with Holly (q.v.).
- *O'Hara**—part Burke and Hare (q.v.). Perhaps, as Mr Senn suggests, Kane O'Hara, 18th-century author of *Midas* (q.v.), a play made up of Dublin jokes and by-sayings—580.32. 93.6.
- O'Heffernan**, Blind—Irish bard. 519.6.
- *Ohlan**, N.—Nolan (q.v.).
- Ohm**, George Simon (1787–1854)—German electrician. ?301.3 (*O He Must Suffer*); 310.1; +614.3—with Ampère (q.v.).
- *O'Hollerins** of Stoneybatter—O'Hallerans? Stoneybatter is a Dublin street. +291.11—with Holly (q.v.).
- *O'Huggins**, Dora, 519.5.
- *O'Hurry**, Hairy—as in Tom Dick Harry (q.v.). 8.27.
- *O'Hyens** of Locklaunstown—Ohioans? See Lochlaun. 291.10.
- Oisin**—see Ossian.
- *Okaroff**—see A'Hara. 49.3.
- O'Keef**-Rosses and Rhosso-Keevers—town of Kiev and its early Scandinavian settlers, sometimes called Rhossisti. See Ross, Rosse. According to Mr Senn, the Swiss-German word *russenkäfer* means a beetle, nearly related to the earwig (q.v.). 310.16–17.
- *O'Kehley**, Rhian—Ryan O'Kelly, I suppose. Oakley? 90.28–29.
- *O'Kneels**—see O'Neill. 291.10.
- Olaf** Cuaran—see Olaf the White.
- Olaf** Tryggvesson—see Olaf the White.
- Olaf** the White—became first Norse king of Dublin, ca. 852. According to Giraldus Cambrensis (q.v.), three (q.v.) brothers, Olaf, Ivor, Sitric (q.q.v.), built the cities of Dublin, Limerick, Waterford—a fairy tale, doubtless, but Joyce associates the three as city builders (see 12.31–32, 353.14,19, etc.) There are many Olafs in Norse and Irish history and in FW—Olaf Tryggvesson (Olaf I of Norway), St Olaf (Olaf II of Norway, known as Olaf the Stout)—but I can't much distinguish them.
- Olaf Cuaran (d.921) was also a king of Dublin and may have been identical with Prince Hamlet and Havelok the Dane (q.q.v.)—see *11th Britannica*, "Hamlet," "Havelok"—as saga heroes.
- In his note, "Humphrey," Mr O'Hehir shows that from Norse "Olaf" are derived (by various means) the names

Hamlet, Havelok, Oliver, Humphrey (q.v.), MacCooley, etc. I suppose Olaf the *White* would specially tie to Finn (q.v.), which means "white."

I don't know why Joyce steadily associates Olaf with Alpha (q.v.) in the seemingly mathematical punning of 201.30 and 294.8-9. Does Olaf combine Alpha and Omega? See Isaac, Aud. 7.10; 12.31; 13.18; ?18.18; ?28.9; +44 (in music)—with Cromwell (q.v.); +45.3—with Cromwell (q.v.); 100.26; 132.17; 134.27; 159.27; +201.30—with Isaac (q.v.; "laugh"), Hamlet (q.v.); +242.31 (Olaf Cuaran)—with Oliver (q.v.); ?249.33; 255.13 (Cuaran); ?+283.17-18—with Livingston, Anna Livia (q.v.), n. 1; 287.15; +293.17—with Isaac, Newton (q.v.), +20.21 (*annalive . . . lo, lives . . . la, laugh*)—with Anna Livia (q.v.), +n. 2—with Isaac (q.v.); 294.8-9 (see Hamlet, Lamb); 297.32 (Cuaran); +301.30—with Rolf (q.v.); +310.31—with the Isle of Man (see Mananaan; see also Humphrey, MacCool); +319.27—with Odin, Cromwell (q.v.); 334.15; ?335.13; 352.34 (Cuaran); 353.14,19; ?361.18 (4 times); 378.23; 443.30 (Stout); 492.4; 498.7; ?499.26,28; ?513.5; 524.30,31; 532.8-9 (see MacAusculphth); ?564.21; 567.18-19.

Olcott, Chauncey (1860-1932)—American actor who, Mr Wilder says, played Shaun the Post (q.v.) for years on both sides of the Atlantic. 404.17; 451.2.

Old Boy—see Lao-tse.

Oldcastle, Sir John—original of Falstaff. 45.stanza 2.

Old Contemptible—British troops. 352.1.

Old Grog—nickname of Admiral Edward Vernon (1684-1757). 428.19.

O'Leary, Caoch—subject of a poem, "Caoch the Piper," by John Keegan (1809-49). Caoch is a blind old piper who outlives his friends. Some Leary, O'Leary must include John O'Leary, the Fenian. See Lear. 43.20-21.

***Olecasandrum**—Johnny MacDougal (q.v.) as Alexandria? 124.36.

Old Clo—itinerant old-clothes seller. Bloom (q.v.) is so called (*Ulysses*, 417). 453.15.

Oleg—successor to Ruric (q.v.) in Kiev. +310.16—with Alexander (q.v.).

Olga the Slav—Eastern saint. 528.23.

***Olim**, Prince—see Priam, Brian O'Linn. *Olim* = Hebrew "those who are ascending" or "pioneers." 6.23.

O'Linn—see Brian O'Linn.

Oliphant, Laurence (1829-88)—British author, foreign correspondent, religious and sexual eccentric, associated with Eastern countries. 427.22.

***Oliver**—see Roland, Cromwell, Gogarty, Goldsmith, Olaf. The following are Olivers I can't assign. 206.35; 224.14; 274.left margin; 288.25; 294.27; 301.30; 395.34; 404.35.

Olivia—in *Twelfth Night* (see Viola). 227.14 (see Seven).

***Oliviero**—see Oliver? 456.10.

***Olona** Lena Magdalena—Olona is Italian "Magdalene" (q.v.), Lena is Russian, Magdalena is Latin American. See Maggies. 211.7-8.

***O'Loonys**, 464.7.

***O'Loughlin**—see Loughlins. 49.33; 106.7.

O'Malley, Mr Sean—see McQuillad.

O'Malley, Charles—title, hero of a Lever (q.v.) novel. +93.34-35—with Molly Bloom (q.v.).

O'Malley, Grace—Irish pirate of Elizabeth I's time, whose Irish name, *Granuaile* (so spelled in *Ulysses*, 324) or *Grania* (q.v.) *Ui Mhaille*, became, like Dark Rosaleen (q.v.), Cathleen Ni Houlihan (see Countess Cathleen), a name for Ireland. Thus Grace, who carries away boy-children, may be the "lovely land that always sent/Her writers and artists into banishment." Or "hurt them into poetry." Perhaps she is the Muse—see 23.9-10. In Hebrew, "Anna" (q.v.) means "grace," and a "gracewife" is a midwife. "Grace" is a *Dubliners* (q.v.) story, structured like the *Divine Comedy*, in three stages, in which a middle-aged man moves through hell, purgatory, paradise. Jarl von Hooter (q.v.) has his three ascending states, rises to Lord Mayor (q.v.) of Dublin (q.v.).

Irish legend says Grace sailed to Howth (q.v.) Castle and demanded entrance. The earl of Howth refused her because he was at dinner. Angry, she kidnapped his young heir (see Jiminies) and did not return him until the earl promised that his doors would always stand open at mealtime (see *First-Draft*, 151).

Grace, the Prankquean, is temptress, whore, enchanter (see Eve), who steals and mixes up (like Buttercup, q.v.) the natures and identities of the two little jiminies; throughout FW she coalesces with females like Isolde, Grania, Guine-

vere (q.q.v.), who steal young men from "fathers." In the "Prankquean" story (21-23) she not only mixes up (reverses) the natures of Tristopher and Hillary (q.v.), but also changes the nature of their father, sets him free from sins of isolation, provokes him from passivity to action (see Masterbuilder); when quickened into action, he acts to overcome her as Finn (q.v.) overcomes Grania at last.

Like Bidy O'Brien (q.v.), the Prankquean comes to a "dead" man's house and asks him a riddle. He never answers it, but it leads to "war" and to his revival—see Tim Finnegan. Thus Grace O'Malley indicates "grace-out-of-malice," good-out-of-evil, *felix culpa*. Mally unites with Shaun's (q.v.) "maily" bag, Grace with Shem (q.v.) as Gracehoper (q.v.). See also Grace. 7.6,7, +9—with Grania (q.v.); ?14.34; 21.15,20, 20-21, 25, 26; 22.2-3,11,12,13,27; 23.12,?.16-17 (malo . . . bonum); 24.10; ?+25.36—with William Grace (q.v.); ?57.23; ?64.6; 68.22; 69.28; ?+71.13,19—with William Grace (q.v.); +83.23—?with William Grace (q.v.); 89.11; ?93.15 (gratiasagam = a word of St Patrick's, q.v.); +94.16—with Anna Livia (q.v.); 95.3-5; +105.27—with Graces, Gracehoper, Gripes (q.q.v.); +106.34—with Mary, Molly Bloom (q.q.v.); 115.20; ?118.10; 119.20; 139.26; 141.2; 144.26; +146.29,30—with Grania (q.v.); 174.12-13,15; +177.6—with Mary, Molly Bloom (q.q.v.); 186.31,35 (primary reference to "Grace" in *Dubliners*, q.v.); 201.32; ?214.18; +220.11—with Shaun (q.v.); compare 11.8-14,17; 206.10; 209.10; 606.30); +221.35(General Orders Mailed)—with Gladstone (q.v.); Grand Old Man); 223.33; 224.13,34-35 (sprinkled . . . gracious; Mi, O, la); 227.23,25; ?229.9-10; 236.3; ?240.32; 242.9; 250.29; +252.13—with Ass (q.v.), 20; 258.26; ?260.left margin; 273.19.n. 6; ?279.n. 1, line 4; 291.9; 304.17; 312.22,27; 317-18; +328.20-21—with Molly Bloom (q.v.); +329.34—with Mary (q.v.); +335.31—with Maggy (q.v.); ?+337.1—with William Grace (q.v.), 22; 340.11; ?353.3; 356.7; +361.12-13—with Gracehoper (q.q.v.); +364.23,25—with Gracehoper, Gripes (q.q.v.); +365.15—with Gripes (q.v.); ?366.21; ?377.30; ?384.9; 387.25,34; ?391.2,22; ?393.15; 394.26,28;

?395.21,24; 398.35; ?406.26; ?408.36; ?413.3; +417.11—with Ondt and Gracehoper (q.v.); +419.6—with Gracehoper, Graces (q.q.v.); +424.14,15—with Shaun, Furies (q.q.v.); 427.29; 428.16; +432.35—with Gripes, Gracehoper, Hobson (q.q.v.); ?460.6; 465.17; 508.26,28; 509.30; ?510.14-15; 512.28; 550.35; 561.14,17,18,22,26 (gracecup . . . her grace . . . Grecian . . . O Charis [q.v.] . . . Charissima . . . Graps; 570.6; ?577.3,15 (see Swan, names *Grace Abounding*); +579.13—with Gripes (q.v.); ?+584.11—with William Grace, Gracie Fields (q.q.v.), 15; 597.9; 603.1,8; +606.30—with Anna Livia, Shem (q.q.v.; compare 220.11—does Panniquanne, which names "Anne" twice, include Penny-Penelope?); ?+607.34,35—see Mananaan, William Grace, William Gladstone (Grand old Manbutton); +614.1—with Gracehoper, Gripes, Gracchi (q.q.v.); 623.11.

Omar—see Khayyam. 319.34.

O'Mara, Joseph—Irish tenor, sang Tristan (q.v.). See Mildew Lisa. He becomes A'Hara (q.v.). 40.16; +122.16,19—with Omar Khayyam (q.v.); +243.35—see Mario; +407.16—with Mario (q.v.).

O'Mara, K. M.—see Khayyam, Joseph O'Mara.

O'Mario—see O'Mara, Mario.

***Ombrellone**—umbrella? shadow? As in "Shade of Parnell" (q.v.)? 361.19.

***O'Morum, Mrs**—see A'Mara. 460.18.

O'Mulconry, Farfassa—see Four Masters.

Onan—like Bloom (q.v.), he spilled his seed on the ground—Genesis 38:8-10. +24.34—see Lonan; 40.25 (nano); 143.3; 361.21; +391.21—with Browne and Nolan (q.v.); 481.7.

Ondt and Gracehoper—a recension of La Fontaine's (q.v.) fable which proves Prudence is the Best Policy. Joyce toes the original story line: spendthrift and life-enjoying Gracehoper (Shem, q.v.) has fun with girls and dancing in this world, but is starved in heaven where the Prudent Manichean Ondt gets goodies and houris and will not feed hungry Gracehoper—see Dives and Lazarus. The last jeer is with the Gracehoper (turned into one of those bards who jeered at close-fisted Irish kings) who says the rewards of prudence are second-hand girls.

Ondt is Danish "evil," is an anagram of "don't," is almost an anagram of

Dante (q.v.); "Ondt" is often *aandt*, Danish "spirit," "breath," "intellect" which ties Ondt to Wyndham Lewis (q.v.; see also Nous)—87.23; 177.33; 268.11; 331.15; 418.9. For "Gracehoper," see Grace O'Malley and see Joyce's *Dubliners* story, "Grace": like "Grace," "The Ondt and the Gracehoper" is a kind of divine comedy.

The Ondt and the Gracehoper" is a companion fable to "The Mookse and the Gripes" (q.v.). Vico (q.v.) held fable to be the work of a discontented slave class. The prudence of the Ondt may owe much to Stanislaus Joyce (q.v.). The fable is filled with names of insects—see Mr Hart in AWN, IV, I; see also Earwig. +13.33—with Robert Emmet (q.v.); ?18.21; 41.12; +46.7—see Nous; +57.13—with Antheil (q.v.), 23; 63.1.4 (see Aunt); +87.22-23—with Fox, Mookse and Gripes (q.q.v.; see also Nous); 93.5,15 (Patrick's, q.v. word); +105.27-28—with Mookse and Gripes, Mocks, Grace O'Malley (q.q.v.); ?140.2 (Antwerp); +146.35 (ond . . . cigolo)—with Gladstone (q.v.); 147.16,17 (?with Antichrist, q.v.); +158.16,17,19—with Mookse and Gripes, Grace (q.q.v.), (Oh . . . Vallee Maraia = O'Malley, q.v., by Spoonerism); 177.33; 197.27-28; 224.12; 234.11; 253.7-8; 257.5; +268.11-12 (see Nous); +278.n. 1—with Shem (q.v.), n. 2; 307.16 (note, reverses usual roles of Shem and Shaun, q.v.); +308.n. 1—with Antichrist (q.v.); 324.3; +331.15-16 (see Nous); 335.10,11 (see Hound); 338.17-18,35; 339.36; 340.33; +343.23—with Ancient (see Iago—and Othello, implied); +346.4—with Antichrist (q.v.); 347.28; +360.34,36—with Antheil (q.v.); +361.12-13—with William Grace; 364.23; ?395.5; 414.20-21 (the forms Ondt, Gracehoper, occur *passim* to 419.8.), 414.24,32,34; 415.13 (myrmidins), 20,25,29; 417.1-2,11, +21—with Robert Emmet (q.v.), .26,28,29,31 (see Dorsan); ?418.5,6, +9 (see Nous); 419.6; +432.35—with Gripes, Grace (q.q.v.); ?440.2 (*An Traitey*); ?450.7 (antis rood; ?Antichrist, q.v.); 515-16; 531.22; ?550.19; 563.28 (?Romeo and Juliet, q.q.v.); +568.12 (sautril . . . meise)—with ?Mouse (q.v.), ?Mookse; +579.12-13—with Gripes (q.v.); +613-14—with Mookse and Gripes, Mopsus, Gracchi (q.q.v.).

One hundred and eleven (111) is Anna

Livia's (q.v.) number, because in the Hebrew alphabet letters have numerical value: aleph = 1; lamedh = 30; pe = 80. See also Forty, Eleven thirty two (1132).

*O'Neill, 291.10; 495.27.

*O'Neill, Michael—Mr Wilder points this out as a good example of the heard, but not seen, play on words. The heard puns of FW are likeliest to be overlooked and hotly contested. +212.20 (My colonial).

O'Niell, Outlawrie—Hugh O'Neill (1540-1616), outlawed by the Irish parliament in 1613. Perhaps includes Nial (q.v.), certainly includes a Lord Mayor (q.v.) of Dublin (q.v.). 550.31.

Onions—FW has jokes based on *onio*, Latin "pearl"; see Margaret, Maggies.

O'Nonhanno—see Hanno. 123.32.

*Oodles of Anems, Miss—is "Anems" an anagram of "names" (q.v.)? 226.35.

Oonagh (Irish "Una," q.v.)—the air to T. Moore's (q.v.) "While Gazing on the Moon's Light." 64.8.

*Oozle, Dinny—Irish, *Conas ta tu indiu mo dhuine uasal fionn?* "How are you today, my fair gentleman?" (see Dark Man). The Ouzel, as Mr Hodgart says, was a Dublin ship, believed lost, and her insurance paid; in 1700 she sailed into Dublin (Blackpool), causing a nice how-do-you-do. 35.16; 332.33.

Ophelia—heroine of *Hamlet* (q.v.). Like St Kevin's Cathleen (q.q.v.) or Nuvoletta (q.v.), Ophelia drowned herself because of male coldness to her. 105.18; 110.11; 465.32.

*O'Phelim—plays on *felix culpa*. Ophelia (q.v.)? 72.4.

*O'Prayins—O'Brien (q.v.)? 291.10.

Ops—Roman goddess of fertility, agriculture, wife of Saturn (q.v.). 147.13; 425.30.

Optimus Maximum ("Best and Highest")—epithet of Jupiter (q.v.), Mr O Hehir points out. 153.17-18.

O'Purcell—see Purcell.

O'Rafferty, Paddy—air to T. Moore's (q.v.) "Drink of this Cup." 345.25.

O'Rahilly, Egan (fl. 1694-1734)—Munster bard. Mr Kopper says he wrote coarse, brutal satires against the Cromwellian (q.v.) settlers and the Irish who aped them. +447.23-24—with Pierce Egan, Finn, Finnegan, Persse O'Reilly (q.q.v.).

O'Rahilly, The (d.1916)—leader in the Easter Rising. See Persse O'Reilly. 174.29.

- Oram**, Elsie—Eilis Oram was a false-tongued character in Tipperary folklore. 211.12.
- ***O'Rangans**, Lili—Orange (q.v.) lily, emblematic flower of the Irish Protestants of Ulster (see William III). In the first reference below, she appears with Iris (*fleur de lis*, rainbow; see Seven). See also Lily. 30.1–2; +96.4—with Lilytrilly (q.v.), 19,20,23.
- Orange**—color, fruit, flower (see O'Rangans), and a title, all associated with William III (q.v.) and his Orange Protestant faction, which brought centuries of tumult and torment to Catholic Ireland. In FW, "orange" is often linked to "wild men" or orangutans. Note that in 277.n. 4 "orange" and "William" interchange. See Seven, Roe. 3.23; +19.5—with William III (q.v.); 23.1–2 (see Seven); 30.1–2 (see Lilli O'Rangans); 43.8; 59.8; 63.23; 69.35; 96.22–23 (see Lilli O'Rangans); 102.25 (see Seven); 110.27,29 (reminds of *Ulysses*, 163; "The patriots banquet. Eating orangepeels in the park"); 111.34; 135.12 (see William III); 140.19; 143.25 (see Seven); 203.27 (see Seven); 208.15; +226.31 (see Seven); 246.26 (see Dolly Brae); 277.n. 4 (see William III, Roe, Seven); 339.28; 343.1; 344.26; 361.24 (see William III); 374.31 (see William III); ?390.10 (see Mullarty); 396.16; 405.33; 432.30 (see Seven); 450.9; 477.36; 479.31; 488.5; 495.9; 498.8 (see William III); +504.24—with Urania (q.v.); 522.16 (see Peele); 528.5; 541.34; 555.19; 556.11; 596.1; +611.6,30 (see Seven).
- Orange Lily**—see O'Rangans.
- ***Orani**—see Cloran, Horan. Orange? Orion? O'Ryan (q.q.v.)? 49.19.
- ***O'Rann**, O'Ryne—Orion (q.v.)? "Rhyme the rann"? 372.32.
- O'Rarelys**, Parkes—see Persse O'Reilly.
- ***Orbiter**—Mr O'Hehir suggests, Petronius Arbiter, friend of Nero (q.v.), author of the *Satyricon*. 257.35.
- Orbsen**—another name for Mananaan (q.v.). Loch Corrib is named for him, Douglas Hyde says. +302.24—with Smith Jones Robinson (q.v.).
- Orcus**—Roman name for Pluto (q.v.), considered as an angel of death. 393.32.
- Ordovices**—people of ancient Britain. See Vico. 51.29; 215.23.
- O'Reilly**, John Boyle (1844–90)—Irish-American, Fenian, journalist, poet. 231.13 (gumboil owrithy).
- O'Reilly**, Miles the Slasher—hero of the wars of '98. Maybe also Sir Thomas Miles, Dublin surgeon, Gogarty's (q.v.) boss at the Richmond. 99.24–25.
- ***O'Reilly**, Persse (*Perce-oreille*, French "earwig," q.v.)—name by which Earwicker (q.v.) is mocked and execrated in Hosty's (q.v.) "The Ballad of Persse O'Reilly (44–47). I don't know if *perce oreille* becomes Persse O'Reilly as a mere Irishing of a foreign name (like calling Bianconi, q.v., Brian Connolly) or whether there is further significance. To me, it doesn't seem specially deadful to call a man an "earwig," but Hosty's ballad makes it seem a very nasty name, indeed, also a name that is peculiarly apt and revealing. The two names are famous in Ireland, for Sir Walter Raleigh was prince of the Elizabethan planters; and Padraic Pearse (q.q.v.) led the Easter Rising. I do not know if the primary meaning of "Persse" is Percy (q.v.; see also Percival), or if the primary meaning is Piers or Pierce, diminutives of Peter (see Peer Gynt? stone?). It is usually said that, by way of the P/K split, Persse becomes Kersse (120.2; 541.11). It may also be that Reilly reverses into Lear or Leary (64–65). Some stray P—rs ought to name Lady Gregory, born Augusta Persse. I do not know if Pierce-Piers-Pers with no O'Reilly, name Persse O'Reilly, but I list a few of these below where the context—say insects or popular poetry—demands it. 26.32; ?+37.32—with Raleigh (q.v.); 38.34–35; +43.31,35—with Percival (q.v.); 44.14,24; 48.16; +49.14—?with Raleigh (q.v.); ?71.25; ?72.35; 92.1–2; 105.10–11 (*orel*, Russian "eagle," q.v.); 106.5; +107.8—with Percival, Stella (q.q.v.); +117.15—with Patrick Pearse (q.v.); ?124.1; ?125.16; +133.11—with Raleigh (q.v.; see also Spenser); 162.12; ?168.3; +174.28,29—with O'Rahilly (q.v.); 175.28; +222.32—with Percival (q.v.); ?240.10; 243.34; 262.8,10; 270.3–4, 16; 289.3–4; 310.11 (Gaelic "Persse O'Reilly," Mr O'Hehir says); 332.7,9; ?339.18; 340–41 (riddle, perhaps: "hear" is close in sound to "ear"; "wicker," as in chairs, is made to sit on); +342.16–17—with Patrick Pearse (q.v.); +343.21—with Raleigh (q.v.); 347.8,31; +352.9—with Oliver (q.v.); +.10—with Patrick Pearse (q.v.), ?+.14—with Wyndham Lewis (q.v.; and

- the Lewis gun); +353.18,24—with Patrick Pearse (q.v.); 354.14; 357.9 (persian . . . owe, realisinus), 18; ?362.2; 363.6; 373.30,33; 378.9; 390.5; +419.25—with St Peter, Persse (q.v.); +447.24—with Finn (q.v.); 467.29; 474.11,12–13; 482.4,5; ?491.25; 493.3; ?495.17; +496.15—with Patrick Pearse (q.v.); 497.27; 498.18–19; 512.20,24; 525.16; +527.25—with Lear (q.v.); ?541.11; +545.28—with Percival (q.v.); ?552.27; 556.35; 570.22; ?572.23; 580.30; 581.7; +593.3–4—with Planxty O'Reilly (q.v.); ?594.14; 616.1,32; 620.24; 626.25.
- O'Reilly**, Planxty—air to T. Moore's (q.v.) "What Life Like That of the Bard Can Be?" +593.4—with Persse O'Reilly (q.v.).
- Orestes**—Greek tragic hero—see Mountain. 223.19,21 (*Arrest thee*, scaldbrother . . . s'arrested); 305.left margin.
- Oriana**—name given by poets to Elizabeth I (q.v.), and by Ben Jonson (q.v.) to Anne of Denmark (q.v.), queen of James I (q.v.). +275.14—with Anna Livia (q.v.); +504.24—with Urania (q.v.).
- Origen** (185–254)—theologian. 161.8.
- *Orimis**, 418.5.
- *Oriolopos**—Orion (q.v.)? 107.14.
- Orion**—in Greek myth, a mighty hunter, became a constellation. His first name was Urion because his birth was caused by three gods making water on a bull's hide. Like Medard (q.v.), he was associated with rain. 107.14; 185.24–25; 254.3.
- Ormazd** and **Ahriman**—supreme gods of the Zoroastrian religion; good and evil, their conflict is forever. See Devil. ?+14.36—with Heremon (q.v.); +162.16—with Marina, Ilmarinen (q.v.); +163.1 (see 162.16), 2; 239.34; 390.31; 425.28,34; 426.3; +466.33 (see R. E. Meehan).
- Ormond**—see Butler.
- Ornery**—see Orrery.
- *O'Roarke**, Colonel John Bawle—see John Bull. 99.32–33.
- *Oropos** Roxy and Pantharhea—see Oedipus, Rhea, Panther. Greek *panta rhei* means "everything flows." 513.21–22.
- *Orpen**—maybe G. H. Orpen, author of *Ireland Under the Normans* (Oxford, 1911). 492.30.
- Orr**, William—United Irishman, alluded to in the street ballad "By Memory Inspired" which is quoted here. 69.8 (ter), 9 (ter).
- Orrery**, Roger Boyle, 1st earl of (1621–79)—Irish-born British soldier, politician, dramatist for whom the orrery (illustrates motions of the stars by means of revolving balls) is named. See Boyle? 144.9; 533.34.
- *Orwell**—George? I think it is an Irish place. 41.9.
- *Orwin**—"Planxty Irwin" is the air to T. Moore's (q.v.) "Oh Banquet Not There." 397.6.
- O'Ryan**—see Orion. 185.25.
- *Osborne**, 122.8; 429.22.
- Oscar**—Ossian's (q.v.) son, Finn's (q.v.) grandson. Are we to entertain the notion that Oscar Wilde (q.v.) is Finn's grandson? +46.stanza 4; 66.35; 68.11; 326.7,16; 384.22; ?415.6 (o'shouker); 476.22.
- Oscar**—page in *The Masked Ball*, Verdi's opera. +622.24—with ?Oscar Wilde (q.v.).
- Osci** (or **Oscans**)—people of ancient Italy. +419.24—with Oscar Wilde (q.v.); ?476.
- O'Shea**, Katherine (popularly "Kitty")—she was born Wood, daughter of an English clergyman, married Captain William O'Shea. All "she," "shee" (Irish "fairly") may refer to her, and (wonderful coincidence, but I'm not sure Joyce knew it) Countess Cathleen (q.v.) was Countess Cathleen O'Shea. Mrs O'Shea was the woman who brought Parnell (q.v.) low, and in FW figures as temptress, betrayer, perhaps forger (see Pigott, Nora Helmer), although the forger references are usually male (see Ossian, Shem the Penman), doubtless in reference to her husband.
- In *Ulysses* she is Helen of Troy (q.v.). If she is so in FW, "Nell," a diminutive of "Helen," may be present in every Parnell.
- For many years she was Parnell's mistress, bore him two children, kept her husband quiet with political favors. When Captain O'Shea sued for divorce, naming Parnell as correspondent, Parnell's career was blasted, perhaps even Ireland's chances for Home Rule. A few months before he died, Parnell married Mrs O'Shea; she wrote a book about him that cannot—by its naive vapidness—fail to fascinate. The uncrowned king of Ireland called her his queen (q.v.) and Queenie (q.v.). All "queen" in FW may

take her in. As "shebeen queen" (68.21-22) she outranks Countess Cathleen.

Has the widowed Kitty O'Shea to do with widowed Kate Strong (q.v.)? 6.13; 9.7 (ter); 29.12; 49.28 (see wolves); ?52.21; ?61.7; 62.9,10; +68.21-22—with Sheba (see Balkis, also Frankquean); 92.30,31, +.32—with Shaun (q.v.); 95.6; 97.25-26 (atake . . . ashe—anagrams of Kate, Shea; see Hesitancy); +123.25—with Ossian (q.v.); ?+139.22—with Ossian (q.v.); 143.30; ?147.13 (see Queen); +177.30—with Shem (q.v.); +182.30—with Ossian, Shem (q.q.v.), .31 (Asia); +188.26—with Bathsheba, Sheba (q.q.v.); 192.30; ?+198.3—with Sheba (q.v.); +223.18—with Ossian (q.v.), 24 ("she" = cat's mother); 243.17-18; 248.2 (see Twenty-nine); +254.30-32—with Helen (q.v.; Selma is Fingal's, q.v., castle in the Ossian, q.v., poems); +267.19—with Issy, Ossian (q.q.v.); ?269.11,21; +284.30—with Ossian (q.v.); 288.9; 290.1,5,13,14 (bis), ?18 (woods); ?306.17 (all "ban-shees"?); +328.14—with Anna Livia (q.v.), 30, +.31—with Elizabeth (q.v.); ?348.17; 377.19 (see Queen); 378.25; +389.27-28—with Ossian (q.v.); 394.28 (queens, katte); 395.14,15,25; 409.2; ?+413.6—with Esthers (q.v.); +421.25—with Shem (q.v.); 450.1 (Helen, q.v., was hatched from an egg); +468.36—with Bathsheba, Sheba, Banba (q.q.v.); 486.33; 508.26,27,28; ?521.35; 536.36; 563.1,2; 570.24 (ter), 25 (4 times); +571.26—with Anna Livia (q.v.); 603.12-13.

O'Shea, Captain William—see Katherine O'Shea, Parnell.

***O'Sheen**—Ossian, O'Shea, Ocean, Shee (q.q.v.)? 223.18.

Osir—see Isis.

Osl, William (1849-1919)—Canadian doctor. 317.16.

Osman—Mr Atherton says, they manufacture towels and advertise "white as Osman towels." 235.6.

Osmund—Saxon saint and king. See Here Comes Everybody. 88.23.

***O'Somebody**, Morbus, 88.14.

***O'Sorgmann**, Mr—see Sorge? 578.11.

Ossian—Macpherson's (q.v.) form of Oisín (q.v.), who was Finn's (q.v.) poet son, Everallin's (q.v.) husband, Oscar's (q.v.) father. After the defeat of the Fianna, Oisín was carried to the Land of the Young by Nimb (q.v.); centuries later,

he returned to find himself ancient, his friends gone, St Patrick (q.v.) preaching Christ in Ireland. (Compare the fate of the children of Lir, q.v.) Although baptized by Patrick (see 326.4), Oisín liked the Fianna best.

Ossian was the supposed author of Macpherson's forged poems and is, therefore, associated with forgery, i.e., O'Shea (q.v.); see also Pigott and Shem (or James) the Penman (q.v.).

Another strong association (I can't wholly account for it) is with Ocean (q.v.) and the Sea-Lir-Mananaan Mac-Lir (q.q.v.) motif. +123.25—with Ocean, O'Sheen (q.q.v.; see also Lir); +125.3—with Ocean, O'Shea (q.q.v.) [There was an Ossianic Society in Dublin, 1854-61, *11th Britannica*, "Macpherson."] +139.22—with O'Shea, Ocean (q.q.v.); +182.20—with O'Shea, Shem (q.q.v.); +211.31—with Shaun (q.v.), ?O'Shea (q.v.); +223.18—with O'Shea (q.v.); +267.19—with Ocean, ?Issy, ?O'Shea (q.q.v.); ?284.30; +294.13—with Ocean (q.v.; see also Lir); +326.6,18—with Ocean (q.v.; see also Lir); ?+365.32—with Ocean (q.v.); ?+384.19—with Ocean (q.v.; note Oscar, q.v., line 22); +385.36—with Ocean (q.v.; in a Byronic, q.v., quotation); +389.27-28—with Ocean, O'Shea (q.q.v.; Byron quote); +419.24—with Oscar, Oscar Wilde, ?Ocean (q.q.v.); +426.21—with Ocean (q.v.); +593.5—with Ocean (q.v.).

Osti, Ostia—see Hosty.

***Ostman**, Effendi—Ostmen (East Men) were Norse settlers in Ireland. Part of Dublin was called Ostman's Town. 131.7-8.

***O'Strap**, Patsy, 70.11-12.

Ota—wife of Turgesius (q.v.). She and her husband were pagan, and when they ruled Armagh, Ota held court on the high altar and prophesied in the cathedral. 493.19.

Othello (Italian *Otello*)—Shakespeare's Moor (q.q.v.), also the subject of operas by Verdi and Rossini. In *Ulysses* (553), "my Oldfellow" who "chokit his Thursdaynomum" is the paralyzed voyeurist, pushed to the pitch of rage and despair. At this most terrible moment, a mirror held up to nature reflects the identity of Shakespeare-Othello-Iago-Stephen Dedalus-Leopold Bloom-Martin Cunningham (q.q.v.).

- In "Anna Livia Plurabelle" (q.v.), Othello is linked to the cruel husband that is Adam (q.v.) in the Adam and Eve story out of the *Saltair na Rann*. He is later linked to the Four (q.v.) Old Men who spy on and lie about the young love-making of Tristan and Isolde (q.q.v.). See also Sycamores, Desdemona, Cassio, Emilia, Other Fellow. As Othello is a sycamore, it is possible that Desdemona is a willow. +101.2 (bis)—with Dedalus, Tellus (q.q.v.); 196.1-2; 200.10; +281.20-21—with Sycamore, George Moore (q.q.v.); 390.4,27; +452.11—with Howth and Chapelizod (q.q.v.); 460.23; 586.18; +607.27—with Howth (q.v.).
- *Other Fellow**—because he is always (?) in the company of the Four (q.v.), I guess him to be the Ass (q.v.) (see *Letters*, I, 242). 162.24; 384.13; 385.13; 386.28; 419.26; 598.11,19-20.
- Otho**, Marcus Salvius (32-69)—Roman emperor for three months. 132.6.
- *Otis**, 287.16.
- O'Toole**—see St Laurence O'Toole.
- O'Toole, King**—*Lover* (q.v.) tells us King O'Toole dearly loved his goose (q.v.). The goose grew old and St Kevin (q.v.) made it young again, and won from the king a gift of land. +510.18—with St Laurence O'Toole, King Leary, King Lear (q.q.v.); 557.6-7.
- Ottavio**, Don—in *Don Giovanni* (q.v.), Octavius in Shaw's (q.v.) *Man and Superman*. +467.8—with Octavius Caesar (see Augustus).
- *Otto**, Sands and Eastman, Limericked—the Four (q.v.)? Eastmans, Ltd., Victuallers, are listed in *Thom's* (q.v.), 1906. Otis (q.v.)? 67.17,18.
- Otus and Ephialtes**—sons of Poseidon (q.v.). At nine years, they would have destroyed Olympus, had not Apollo (q.v.) destroyed them. Ephialtes became a nightmare-causing demon. +493.23-24—with Otis (see Noman).
- *Ouida** Nooikke—yes no. Maybe novelist Ouida, or M. L. de la Ramée (1839-1908). 221.28.
- Outis**—see Otus, Noman. 493.24.
- Ovid** (43 B.C.—A.D. 17)—Roman poet whose *Metamorphoses* is quoted at the start of *Portrait of the Artist*. 166.11 (bis); 306.1 left margin.
- *Owen**, 202.6; 223.13; 300.25; 397.2; 421.8; 601.3.
- Owen K**—probably, as Mr Ellmann suggests, Owen Kerrigan, Dublin undertaker. The Owenkeagh is an Irish river. 66.24.
- Owenmore**—see Conn. Irish river. 475.7.
- Owens**—brand of American glass. See O'Hehir. 101.29.
- *Owens, D'Oyly**—see Doyle, D'Oyly Carte, 574.1,4.
- Owens, Mary**—Merrion, an environ of Dublin. 294.20-21.
- Oxthievous**—Octavius (see Augustus). Includes Hermes (q.v.) who stole Apollo's (q.v.) oxen, or Ulysses' (q.v.) men who did likewise. 271.5-6.
- Oyl, Olive**—Popeye's (q.v.) girl. 279.n. 1.

P

- Paas and Pingster**—Easter and Whitsunday. 550.13.
- *Packenham**—see Kehoe and Donnelly. The Packenhams are a prominent Anglo-Irish family. Wellington (q.v.) married Kitty Packenham, who may blend with Kate (q.v.) who shows visitors through the Wellington Museum.
- The "Finnish (q.v.) pork" stolen at 39.17 reminds that the Phoenix (q.v.) Park was nearly stolen by a king's mistress. +39.17—with Bacon, Ham (compare 318.21); 379.36.
- *Paddishaw**, Serge—G. B. Shaw (q.v.)? 131.8.
- Paddock**—see Sts Patrick, Peter. 611.2.
- Paddy**—an Irishman or St Patrick (q.v.; see also Teague).
- *Paddybarke's**—one of those eminent Irish; Edmund, Thomas, William Burke (q.q.v.). 378-79.
- Paderewski**, Ignace (1860-1941)—Polish politician, pianist. 335.24.
- Paganini**, Nicolò (1782-1840)—Italian violinist. 50.15.
- Page**, Anne—ingenue in *The Merry Wives of Windsor* (q.v.; see also Nanetta, Falstaff). The references include T. Moore's (q.v.) "Turn Back the Virgin Page." 270.25; +289.25-26 (see Riviere, Anna Livia); 513.27; 553.1,2.

- ***Pagets**, Lady of Tallyhaugh—maybe the "honourable Mrs Paget" of *Ulysses* (248). Mr Wilder says Dorothy Paget (d. 1960) was a famous horse breeder. 622.27.
- Painful Case**—this *Dubliners* (q.v.) story was written about Stanislaus Joyce (q.v.); but in FW (187.3), Shem (q.v.), who is roughly the young James Joyce, is the painful case, and he is arrested by another story in *Dubliners* (186.19), who is a KKK person and an allusion to *Portrait of the Artist*. By, I suppose, the P/K split, Pain and Cain (q.v.) interchange (167.15; 246.29) and Pain unites with Penman (q.v.) (192.23). 49.23; +167.15—with Cain (q.v.); 183.21; +187.3—with Shem (q.v.); 192.23; +246.29—with Cain (q.v.); 247.25; 307.n. 6; 456.34; ?511.26.
- Pal**—see ALP, Anna Livia.
- Palaeologi**—Byzantine dynasty. ?73.1; 349.23 (see Michelides); 470.9; +555.11—with Ass (q.v.).
- Palamon** and Arcite—subjects of Chaucer's (q.v.) "Knight's Tale" and of Shakespeare's (?) *Two Noble Kinsmen*. They are friends who love the same girl. 462.18.
- Pales**—Italian goddess of flocks. Also William Paley, author of *Evidences of Christianity*. 289.9.
- Palestrina**, Giovanni Pierluigi da (1526–94)—Italian composer of church music. 407.14.
- Palisse**, Maréchal de (d.1525)—French soldier, subject of a song (see *Ulysses*, 182). See also Schutte, *Joyce and Shakespeare* (34). +380.25—with Ass (q.v.); ?+495.15—with Ass (q.v.).
- Palladino**, Eusapia—spiritualist medium, fl. 1905–7. 528.14.
- Palladius**—sent to convert the Irish; when he perished, Patrick (q.v.) came. 69.10; 615.25 (with "Paradise Lost," Lost Pleiades, q.v.).
- Palliser**, Lady Glencora (later Duchess of Omnium)—character in such novels of Trollope (q.v.) as *Phineas Finn*, *Phineas Redux*, *The Prime Minister*. 242.13.
- ***Palmer**—perhaps G. Molyneux Palmer (1882–1961), who set 5 poems of Joyce's to music. 539.8.
- Palmerston**, Henry John Temple, 3d viscount (1784–1865)—Irish peer, absentee landlord, British secretary for war. Palmerston Park is an environ of Dublin. 383.6–7.
- Palumbus**, Prestopher—Columbus, St Columba (q.q.v.), altered by P-Celtic. 484.32.
- ***Pamela**—Richardson's? Lord Edward Fitzgerald's (q.v.) wife? 498.17; 508.19; 569.29 (see Melpomene).
- Pamelas**, Moll—Melpomene (q.v.), Mr Wilder says. See also Moll, Pamela. 569.29.
- Pamphilus**, Cneius Babius—died while asking a boy the time. 596.18.
- Pan**—Greek goat-god of shepherds, flocks, and forests. Many of the following may or may not refer to him. +14.20—with Pandora (q.v.); +88.9—with Morpheus, Socrates (q.q.v.); 158.35; +182.12—with Pen, Anna Livia (q.q.v.); +184.24—with Pen, Anna Livia (q.q.v.); see also T. Sheridan); 237.15; +340.31—with Pen (q.v.); 466.1,2; 531.25; 598.18.
- Pancras**, St—patron of children. 550.13.
- Pandemia**—epithet of Aphrodite (q.v.). +263.11—with Pan (q.v.).
- Pandora** ("all gifted")—the Greek Eve. Anna Livia is Eve-Pandora-Leda-Nemesis (q.q.v.) when (209–212) she distributes gifts (Danish gift, "poison") to her children "for evil and ever." "Her Pandora's box contains the ill's flesh is heir to" (*Letters*, I, 213). Joyce was heir to Harriet Weaver's (q.v.) gifts.
- Pandora's box is the mailsack-envelope that Anna Livia borrows from Shaun the Post (q.v.). It is also the letter from Boston, Mass. The gifts were gathered on the battlefield (11.8 ff.). As gatherer and distributor (?reaper and sower) of gifts, Anna Livia is also the hen, Biddy Doran (q.v.), whose name comes from Greek *doron*, gift. Pandora is also connected with Delia Bacon (q.v.) that "gifted woman" of Hawthorne (q.v.). 25.25; +14.20—with Biddy Doran (q.v.; pandura is a stringed instrument); 209.27,28; 221.10 (see Hopeandwater); 212.24; ?327.28; +369.25—with Biddy Doran (q.v.); 457.34–35.
- ***Pango**—see Pepigi.
- Pankhurst**, Sylvia—English advocate of women's rights. 388.26,28.
- Panniquanne**—see Prankquean, Anna Livia.
- Pantaloon**—HCE (q.v.). In modern pantomime or harlequinade (q.v.), Pantaloon is a foolish, vicious old man. 94.35; 131.29; 509.34; +513.17—with Taglioni (q.v.), 21.

- Panther**, Pantherus—Roman centurion, said by Celus to have been the father of Jesus (q.v.; see *Ulysses*, 510). ?41.10 (here . . . pant); ?136.17; 244.34; 480.25; 513.22; 565.19.
- Panza**, Sancho—Don Quixote's (q.v.) servant. The first reference is to Carr (q.v.) and his pants. 234.6; 360.36; 464.11.
- Paoli**, Pasquale (1725–1807)—Corsican general. +117.24—with Peter and Paul (q.v.); 580.5.
- Paolo**—loved his brother's wife, Francesca, and when their love was discovered they died together. Dante (q.v.) meets them at the end of the 5th canto of *The Inferno*. See Galeotto. 182.22.
- Papageno** and Papagena—low comedy in Mozart's (q.v.) *Magic Flute* (see *Flute*). +513.20—with Michael Gunn (q.v.).
- Pappagallus**—see St Gallus. *Pappagallo* is Italian "parrot." Pope Pius IX was known as "Papa Gallo." 484.35.
- Paracelsus**, Philippus Aureolus, born Theophrastus Bombastus von Hohenheim (1493–1541)—alchemist, charlatan. ?306.1; 484.30.
- Paragraph**, Peter—name under which Samuel Foote, in *The Orators* (1762), satirized George Faulkner, a Dublin bookseller. See also Peter and Paul. 438.19.
- Parcae**—Roman goddesses, corresponding to the Fates (q.q.v.) or Moirai. They are Nona, Decuma, Morta. +151.2—with Arthur (q.v.); 182.20; 364.24.
- Pardonell** of Maynooth—Parnell's (q.v.) statue in Dublin. "The Pardon of Maynooth" is the ironic title of a massacre of an Irish garrison by the English, 1535. 553.12–13.
- *Parimiknie**, 194.28.
- Paris**—son of Priam (q.v.), judge of beauty, abductor of Helen (q.v.), character in Homer, Shakespeare (q.q.v.). In *Ulysses*, Mrs O'Shea (q.v.) is Helen, Parnell (q.v.) may, therefore, be Paris. The "Paris Funds" were political monies that Parnell could not account for. In FW, they seem also to be the funds from Miss Weaver (q.v.) that Joyce "squandered" in Paris. +3.17—with Old Parr (q.v.; see also Salmon); ?21.17–18; +131.9—with Parnell (q.v.); ?143.36; +155.16,17—with Parnell; +192.8; 199.8; +230.13—with Parnell (q.v.); ?307.n. 3; ?418.1; ?453.25; ?464.17.
- Parish**—see Parrish. 199.8.
- Park**—usually the Phoenix (q.v.).
- Park**, Mungo (1771–1806)—Scottish explorer of the Niger. 51.20.
- Parker**, Charley—one of Wilde's (q.v.) boys, a soldier who was prepared to testify against him. 138.13; 587.27,28.
- Parley**, Peter—pseudonym of Samuel Goodrich (1793–1860), American author of books for the young, which, Mr Atherton says, were used at Clongowes when Joyce was there. +288.n. 5—with Peter and Paul (q.v.).
- Parnell**, Charles Stewart (1846–91)—betrayed Irish leader, dead king, sacred king, who haunts Joyce's works, appearing, this King Charles head, in "Et Tu Healy" (q.v.), "Gas from a Burner," "The Shade of Parnell" (see *Shade* below in this entry), the Christmas-dinner scene in *Portrait* (see FW 58.5 where the Christmas dinner is Parnell's wake, replayed as Finnegan's q.v., wake of 6.13ff), "Ivy Day in the Committee Room" (see *Holly and Ivy*), *Ulysses* (111,633ff, etc.), FW—just about everywhere. In these works Parnell is not a character, but a presence, ghost, shade, used now for a slain god, now for a stick to beat the bad boys with. Only Bloom (q.v.) remembers him as a living man. There was a legend that Parnell would return magically, like the Phoenix, Finn, Christ (q.q.v.), or unmagically, like Ulysses, Tim Finnegan (q.q.v.).
- Parnell was an Anglo-Irish landowner, a skilled political boss who led the Irish nationalist party in the British Parliament. He frightened the British and they set out to destroy him—their first try, the Pigott (q.v.) affair, failed—but they succeeded when Captain O'Shea (q.v.) sued his wife for divorce. Parnell was revealed as an adulterer (see Paris), a user of false names (see Stewart, Fox), a sneaker down fire-escapes or ladders (see *Leader*, under *Chief* below). The rest may be quoted from "The Shade of Parnell": "He was deposed in obedience to Gladstone's [q.v.] orders. Of his 83 representatives only 8 remained faithful. . . . The high and low clergy entered the lists to finish him off. The Irish press emptied on him and the woman he loved the vials of their envy. The citizens of Castlecomer threw quicklime in his eyes. He went from county to county, from city to city, 'like a hunted deer' [q.v.], a spectral

figure . . . within a year he died. . . ." He died on October 6, which became, for a little while, "Ivy Day."

Parnell was a secret man, whose letters to Mrs O'Shea ("Queenie") are unconsciously funny, clumsy, null; but he had, I suppose, charisma, and he steadily reminded his contemporaries of Shakespearean (q.v.) characters—sometimes Caesar, sometimes Mark Antony (q.v.). He was by no means innocent of forging his own destruction; whether from hubris or from not changing his wet socks, he died, and note all the "idol with feet of clay" jokes in *Ulysses* and FW. Joyce's art often requires Parnell to have been murdered by the following, individually or severally: Captain O'Shea, Mrs O'Shea (see Cleopatra), Tim Healy (see Brutus), faithless Irish rabble and henchmen (see Twelve, Wolves), Gladstone, English wolves and clergy, Roman Catholic clergy of Ireland. For FW, the best books about Parnell are by Barry O'Brien and Mrs O'Shea. The best account of the Pigott affair is by John MacDonald (q.v.). My article, "Joyce and the Three Ages of Charles Stewart Parnell," is adequate for everything but FW.

In FW, Shem (q.v.) is accused, derided, as Parnell was, after his fall, for small seedy sins—see Paris. Shaun (q.v.) is Parnell as Shem's immaculate opposite, called Chuff (q.v.) or Chief (see below in this entry). But Parnell is most important and pervasive as the god-king dead or dying in torment, and this is the role of HCE (q.v.) the father. Certain cries of Parnell's are used with terrible effect: "Do not throw me to the wolves!" "When you sell, get my price!" Most Irish poets took Cathleen Ni Houlihan (q.v.) for the emblem of Ireland's horrible suffering; but for Joyce suffering Ireland is the male intelligence he calls "Parnell" but who might as well be God or Man.

As Irish Moses (q.v.), Parnell is strongly linked to St Patrick (q.v.), who suffered at Irish hands and came again to Ireland. As ghost or shade, Parnell is tied to Shakespeare (q.v.); as adulterer and man of sorrow, he is tied to Tristan, and, seemingly by Tristan (q.v.), to Tree and Stone (q.v.). As a broken king, he ties to Roderick O'Connor (q.v.).

Parnell pervades and appears in mo-

ments of intensity, but he is not, after all, often named in FW. I sometimes wonder if it has something to do with his name. Most of the important roles in FW—e.g., Tristan, Swift, Wellington—lend themselves to extension by word play, but "Parnell" (does it include Nell, q.v.?) is an intractable name with unsuitable meanings, ancient and modern, nor does one steadily call a dead god "Charlie" (see, however, Charles Edward Stuart). Parnell's presence is, then, indicated by indirection, by quoting, by recreating one of his scenes, by using certain words—e.g., treeshade, chief, Fox (see below in this entry)—which call him up, even when those words are used in ways that do not directly apply to him (see 42.27; 564.15; 192.3).

Parnell was elusive. He is elusive on Joyce's pages.

See also Parr, Butt, Sullivan, McCarthy.

I Charles Stewart Parnell

+3.10.17 (thuartpeatrix . . . oldparr is)—with Peter, Patrick, Paris, Parr (q.v.), .10 (Joyce identified Parnell with Jacob, q.v.; see *Letters*, I, 247–48); +15.29, 30 (carl . . . parth)—with Partholan (q.v.); 16.5—with Sorley Boy (q.v.). (Note: pp. 15–16 refer to Biggar, Pigott, hesitency; 17.30 quotes "When you sell"); +41.36—with Charles Edward Stuart (q.v.); 45.8; +131.9—with Paris (q.v.); 162.5 (chewly—see Julius Caesar); +170.28—with Parr (q.v.); +173.11—with Nell (see Helen—a parnell is a priest's minion); 174.24; 177.31,34; +181.2—with Charles Wyndham, Lewis Carroll (q.v.); ?183.27; +192.7 (stewed)—with Charles Edward Stuart (q.v.), +.8—with Paris (q.v.); 199.8; +227.29—with Charles Edward Stuart (q.v.); +230.13—with Paris (q.v.); +243.9—with Nell (see Helen); +252.28—with Charles Edward Stuart, Darwin (q.v.); 265.n. 5 (chory . . . see P. Shuter = CPS = CSP—see Shuter); 271.left margin; +280.28—with Charlemagne (q.v.); +291.n. 8—with Charles III (q.v.); ?293.1; 303.11, +.24—with Charles Wyndham (q.v.); see above 181.2); 307.14 (see Tudor),n. 3—with Paris (q.v.); 332.5 (Pa . . . parr . . . nn . . . all); +334.14—with Nell (see Helen); +360.27—with Lewis Carroll (q.v. see also Tree); +384.23—

with Charles Edward Stuart (q.v.; see also Chief below); +443.18—with Charles Edward Stuart (q.v.); ?445.11 (see Pimpernelly; see above, 173.11); +455.34,35—with Charles Edward Stuart (q.v.); +493.5 (*parroteyes . . . nil*)—with Parr, Nile (q.q.v.); 498.10–11; +504.28—with Charles Edward Stuart, Darwin (q.q.v.); 553.12–13 (see Pardonell); +564.28—with Scarlet Pimpernel (q.v.); +584.9—with George Parr, Thomas Parr (q.q.v.); 603.22 (Dublin's Great Charles Street? Charlemagne?).

II Chief

?+20.31—with Miss, Mishe Mishe (q.q.v.); 42.27; 52.34; 58.20 (?echoes Healy's "Who is to be the mistress of the party?"); +88.2—with HCE (q.v.); 99.24; 127.10; +131.7—with HCE (q.v.), +.34—with Chuff (q.v.); 198.12; 206.7; +219.13—with Caesar (q.v.); 237.20; +240.15—with Glugg (q.v.); +249.30—with Mutt and Jeff (q.v.); ?310.32; +326.9—with HCE (q.v.); ?342.8; +352.34—with Chuff (q.v.); +373.12—with HCE (q.v.); 380.12; 384.23 (see Stewart); +449.19—with Chuff (q.v.); 463.32; 475.12; 494.27; 495.9,29; ?545.9; 546.33–34 (see Four); +547.4—with HCE (q.v.); 555.17 (see Chuff); 564.15; 566.12 (see Twelve); 574.19 (see Four).

III "No man has a right to fix the boundary to the march of a nation."

41.35; 292.26–27; 655.26–27; ?420.32; 614.17 (see Newman).

IV "The Shade of Parnell" (*L'Ombre di . . .*)

?7.26; 24.19–20,33,36; 42.19; 52.27; 57.32; 159.35; 167.2; ?182.15; ?189.33; ?220.32; ?221.21; ?238.7; ?255.2; ?264.19; ?277.left margin; 281.17–18; ?284.4; 354.9; ?355.30; ?357.16; ?358.5; 361.19; ?362.19; 365.23; 373.21; 380.15; ?462.21; 492.23; 504.7; 512.35; 513.1–2; ?530.29; 537.1,6; 564.25; ?569.20; ?573.36; 580.27; 588.15,20; ?601.6; 603.18; 619–20; ?626.25.

V Uncrowned king of Ireland

(See Stephen Dedalus) 43.32; 169.13; 252.15,18,33 (see also .28); 289.30; 385.16.

VI "When you sell, get my price."

17.30 (see 500.22,27, also Brinabride); 71.14; 148.11 (see Isolde); ?161.13; ?226.6–7; ?235.28 (see Isolde); ?238.12–13 (see Isolde); 280.23,24 (see Sally, Isolde); ?290.25; 327.28–29;

366.1; 375.33–34; ?382.13 (see Isolde); ?383.18; 433.33; ?434.17,18; ?478.30,32 (see Isolde); 500.21,22,25,27 (see Isolde, Elizabeth), 28; 502.9 (see Isolde); 571.11,13; 579.19–20; 603.12 (see GMP); 606.36; 614.16; 616.11.

Parolles—in *All's Well*. 565.28.

Parr, George—English cricketer, "The Lion of the North," he was one of "All England XI," which beat "All Ireland XII" at the Phoenix (q.v.) Park, 1859. +584.9—with Parr, Parnell (q.q.v.).

Parr, Thomas, "Old Parr" (1483–1635)—lived in the reigns of ten princes, got a girl with child when over a hundred. Joyce makes play with "Old Parr" and "Old Pere" and with the fact that an "old parr" is an old "young salmon" (q.v.). See also Tom. +3.17—with Paris, Parnell (q.q.v.); ?36.6; +45.8—?with Parnell (q.v.); 81.22 (bis); 170.28; 205.2,3; 332.5 (in 100letterword), 7; ?+493.3,5—with Parnell (q.v.); ?533.28; +584.9—with Parnell, George Parr (q.q.v.); ?597.16–17; 602.35.

Parrio, Provus—*corvus cario*. 484.32.

Parrish—strengthening food. +199.8—with Paris (q.v.); 432.1.

Parrylewis—Percy Wyndham Lewis (q.v.). 352.14.

Parsifal—see Percival.

Parsuralia—see Perse O'Reilly. 353.24.

Parthenope—ancient name of Naples, a siren who was chagrined by the escape of Ulysses (q.v.) and drowned herself. 542.21.

Partholan—Scythian who invaded Ireland, 1500 B.C. Keating says he was a giant who invented Hebrew, Greek, Irish letters of the alphabet. See Bartholomew. +15.30—with Parnell, Artalone (q.q.v.; see also Arth); 381.5.

***Partick** Thistle, 378.18.

Partlet, Dame—heroine of Chaucer's (q.v.) "Nun's Priest's Tale." See Biddy Doran. 124.24.

Partridge, John—see Bickerstaff, Swift, Perdix. +301.30—with St Patrick (q.v.); +344.7—with St Patrick (q.v.).

Pascal, Blaise (1623–62)—French author of *Pensées* (fragments of a defense of the Christian religion against free-thinkers) and of *Lettres à un Provincial* (a defense of the rigidly moral Jansenist heresy against Jesuit casuistry).

In III,i, Pascal-as-moralizing-heretic is an important role of Shaun (q.v.) the Royal Post who defends himself against

the persistent and (I guess) Jesuitical questions of the Ass (q.v.). Shaun cannot approve of the epistle he carries, for it is also a wicked letter of the alphabet—D, or Delta (q.v.), or Triangle (see Synopsi). I think it is Pascal's Triangle (described in *Webster Unabridged*). Pascal's Triangle is an emblem of the mathematical works of his youth—conic sections, hydraulic press, calculating machine, theory of roulette, and, of course, triangle. These he renounced after an accident on pont de Neuilly; "scarcely do I remember that there is any such," he wrote to Fermat. Similarly in III, i, Shaun denies knowing D-Delta-Triangle, and, in III,ii, he converts the letter into a Lenten sermon, delivered, as it were, to the nuns of Port Royal.

The name Pascal (French for "paschal") is wonderfully suited to the Carnival-Lenten-and-Easter rites of FW III,i,ii. Does the full name—Blaise Pascal—twine into the Paschal fire at Slane? See Patrick. 128.34; 302.3; 411.31,32; 432.30 (see *Webster Unabridged*); 446-447; 454.22; 594.17.

Pascal, Jacqueline (1625-61)—sister of Blaise Pascal (q.v.); she became a nun and converted her brother to Jansenism (q.v.). In religion, her name was Euphemia (q.v.). Mr Wilder says she is quoted at 446.36. The nun-as-jakes (see Ajax) is Nun-Nymph-Calyppo (q.v.) of *Ulysses* who preaches clean living, "no desire" to Bloom in Bella Cohen's (q.q.v.) brothel, which is Circe's (q.v.) "hogshole" (447.2). See Agithetta. 432.30; +447.1—with Ajax (q.v.—names Sir John Harington, q.v.); 528.24.

***Passivucant**—Mr Austin Clarke says there is a lane near the Phoenix (q.v.) Park called "Pass If You Can." 553.15.

Paster de Grace—see Peter the Great. 329.30.

Pasteur, Louis (1822-95)—French chemist. 356.24.

Paston—English family that wrote letters, 1422-1509. 266.7 (pass. Tons).

***Patathicus**—see Pathé. 602.27.

***Patchbox**, Merry Anna—see Mary, Anna. 562.14.

Pate-by-the-Neva or Pete-over-Meer—St Petersburg and New York City (see St Peter, Stuyvesant). It is possible that Pete-over-Meer is Peter Sawyer (q.v.) of Dublin, Ga. 205.34.

Pater, Walter (1839-94)—English writer.

+104.20—with Cleopatra (q.v.); ?507.31.

***Patersen's**—see Kapp? 421.1.

***Paterson** and Hellicott—see Kapp? 529.30-31.

Pathé—French inventor, producer of newsreels. +602.27—with Patathicus (q.v.).

Patkins, Paddy—an Irish Tommy Atkins (q.v.). 8.6.

Patomkin—see Potemkin, Patrick, Tom. 290.n.7.

Patriack, Madre—Mother Patrick, Dominican nun at the Eccles (q.v.) Street convent, pioneer in the Gaelic Revival. 408.32.

Patrick, St—he and Bridget (q.v.) are patron saints of Ireland. As Paddy Magee and Biddy O'Brien (q.q.v.), they may be present at Finnegan's (q.v.) wake. The *11th Britannica*, "Distilling," says Patrick taught the Irish to make whiskey (q.v.).

Joyce chooses to believe that Patrick's father, Calpornus, kept a lighthouse at Boulogne (*Letters*, I, 220,243,245). As a child, Patrick and his sisters (see Lorette) were kidnapped from Armorica and sold into slavery in Ireland. See Sucat, Caligula, Odysseus, Concessa, Sen Patrick, Patch White.

In Ireland (near Mt Slemish? Croag Patrick?) Patrick was called Cothraige (q.v.), had four masters (q.v.) or one master, Milchu (q.v.), for whom he herded pigs (q.v.; see also Cleopatra). He committed a sin, was comforted by an angel, Victor (q.v.). After six years' slavery, Patrick escaped Ireland on a ship carrying Irish wolfhounds. He entered the Church, and, while studying with St Germanus in Gaul, was given the name Magonus (q.v.). When he was ordained, the pope (see Celestine) gave him the name Patricus, derived from *pater civium*. See also Adzehead.

Patrick had a dream in which "The Voice of the Irish," those of the "Woods of Foclut" (see Wolves), begged him to return and teach them. He did return in 432 (see Sen Patrick) and for the rest of his life labored like Moses (q.v.; see also Parnell) to bring Ireland out of bondage, giving the people not only Christ but also the alphabet, whiskey, cities. Patrick is most often identified with St Peter (q.v.; see FW 3.9-10 and Joyce's glosses thereon—*Letters*, I, 248). Peter

and Patrick were rocks on which the Roman and Irish churches were founded. I make out that when Patrick baptizes Cathleen Ni Houlihan (q.v.) he works a miracle and turns water into whiskey (q.v.), the water of life—see Liffey, Anna Livia.

When Patrick returned to Ireland, he lit a fire at Slane on Easter eve, in defiance of the orders of Leary (q.v.), the high king at Tara. Patrick then had to engage in a sort of duel (“my miracle is bigger and better than your miracle”) with Leary’s druid (q.v.). Patrick won and was let teach in Ireland, but Leary remained pagan—see Berkeley, also *Letters*, I, 408.

Patrick was a poet, author of the *Lorica* (also called *The Breast Plate*, or *Cry of the Deer*, q.v.), which is the basis of FW 500.14–16. Patrick was also author of the so-called *Confession*, which is a defense of himself against aspersions of fellow ecclesiastics (see Ailbey) who brought up against him his youthful sin and his bad Latin. The *Confession* lies behind much of FW 478–85. The Patrick of the *Confession* is usually Shem (q.v.). Shaun (q.v.), in III, i,ii, is usually the vulgar and cruel miracle worker described in the *Tripartite Life*.

Much is made in FW of St Patrick riding Ireland of snakes (q.v.); see also Crom Cruach) and of his teaching the Trinity by plucking a shamrock from Irish soil. See also Patrick’s Purgatory. +3.10—with St Peter (q.v.); also with peat reek or whiskey, q.v.; see also Tauf-tauf, Arthur); +7.4—with Peter Jack Martin (q.v.; see also Three), 10–11 (see Kennedy); +8.6—with Tommy Atkins (q.v.); 12.22; 17.14–15; +19.15–16—with Whittington, Wippingham (q.q.v.); 22.25 (see Knavepaltry); 24.22 (see Cotterick); ?25.19; 27.2; +35.24—with Sem (q.v.); 51.8,24,30; 53.30; 54.15 (see Cothraige); 58.23 (see Three, Tommy Atkins); 69.25; 73.21; 76.12; ?78.23; +81.18—with Cropatkin, Tommy Atkins (q.v.), 28; 82.9; 84.13; 85.32; +86.2—with Peter Jack Martin, Three (q.q.v.); 87.11; +91.6—with Clio, Cleopatra (q.q.v.); +120.2—with St Columba, Columbus (q.q.v.); 123.16; 129.18; 130.6; 158.4 (by P/K split, R/L exchange); 179.23; +203.31—with St Peter, St Petrock, Petrarch (q.q.v.); 210.27; 221.1–2; 228.6 (Trichepatte—

compare Tantris), 7; ?+230.32—with Tristran (q.v.); 254.10; 289.17,n. 3; +292.9—with Proust (q.v.); 301.13, +.30—with Partridge (q.v.); and the Connaught Mt, Croag Patrick); 307.22–23 (glossed Moses, q.v.; see also Sucat); 316.5; +317.2—with Saki (q.v.); 326.3,4, +.25—with St Peter (q.v.); and St Petersburg); 332.32 (Russian *gospodin*), .35 (booths—see Sucat); +333.4—with Potemkin (q.v.); +344.7—with Partridge (q.v.); +347.16,17—with Bonhamme, Ham (q.q.v.); 361.7; 369.10 (see Dieudonney); 388.13 (see 203.31–32); 404.35; 405.34; 410.24; 411.20; 425.28, +.30—with Puck (q.v.); 442.36; +447.28—with St Peter, Perdix (q.q.v.), +.29—with Pett Ridge (q.v.); 455.11 (Mr O Hehir says “di’yemellyspatterygut” makes the Irish sounds of “May God and Mary and Patrick bless you”; note all the pigs); 463.1, .+4—with St Peter (q.v.); 464.16; ?475.35; +478.26 (Trinathan; see Tristran, Nathan, Jonathan—the last two mean “God-given”; see Dieudonney, Gottgab, partick, Nick), 28,34; 479.12; 485.1; 486.2,3 (.2 by the L/R interchange, .3 by P/K split—see Cothraige), 7, .28 (see Adzehead); 487.23 (compare Tantris, q.v.); 490.8 (see Dieudonney, Gottgab), 10,14,20 (see Baggot), .24 (*godforgiven*); 491.6 (see Baggot), 11; +508.23—with Cleopatra (q.v.); 531.33; 550.7; ?552.23 (St Patrick’s Cathedral, Dublin?); 563.7; 565.18; 596.2,31; +611.2—with St Peter (q.v.), 7,10,24, 27–28; 612.18,19; +621.21—with St Peter (q.v.; see also King Arthur).

Patrick, Sen or Old—according to the *Tripartite Life*, St Patrick (q.v.) had a foster-father and/or tutor named Sen Patrick, a champion of battles. I do not know if he is used in FW, or just mentioned. Maybe some “Sem” (q.v.) or “San” Patricks listed below are not Sen Patrick.

It is not surprising to find more than one Patrick in FW, for the saint of the *Tripartite Life* has little in common with the saint of the *Confession*. Both works have now, I believe, been called unproven by the Vatican; but in 1922, Patrick was held historical, and Stephen Dedalus (q.v.; *Ulysses*, 650–51), mocks the absurdity of a Patrick who returned to Ireland in 432, during the reign of Leary (q.v.), and a Patrick who (in the

Fenian poems—see Finn returns about 260 in the reign of Cormac (q.v.). Stephen offers a solution for this “anachronism,” which is accepted by Bloom (q.v.) but not told the reader.

I don't know if this comes into FW, but the paternal great-grandfather of St Patrick was Odysseus (*Ulysses*, 650). By the sort of reasoning that makes “Hamlet's grandson to be Shakespeare's grandfather,” we may say that St Patrick is Bloom's great-grandson, and prove thereby that Bloom did beget a son after June 16, 1904. +35.24—with Sem (q.v.); 129.18–19; +249.18—with Sem; 347.16–17; 361.3,4,7; 393.10; 394.12.

Patrick's Purgatory—a cave on an island in Lough Derg, which Christ revealed to St Patrick (q.v.), saying that whoever spent a day and a night there would witness hell's torments, heaven's bliss. It was a favorite resort of pilgrims, but was closed by the pope's order on St Patrick's Day, 1497. See Magrath. Patrick also purged Ireland of snakes (q.v.). 80.7; 177.4; 352–53; 530.10–11; 582.29; 618.15.

Patrizzi, Francesco (1529–97)—Italian philosopher, scientist, wrote on geometry, history, rhetoric, the art of war, music, invented the *versi martelliani*. A Cardinal Patrizzi was at the Vatican council of 1870. 78.23.

***Patton**, Lorenz, 537.10.

Paudheen, Gus—St Patrick (q.v.) and Russian *gospodin*, “Mr” or “gentleman.” 332.32.

***Paudheen** Steel-the-Poghue—see Arrah-na-Pogue. 600.32.

Paul, St—see St Peter.

***Pauline**—partly the “Pauline privilege”: if at the time of marriage both partners are unbaptized, and later one is baptized, he may dissolve the marriage if the other refuses to dwell peacefully and sinlessly with him. 34.33.

***Paullabucca**, Pandoria—see Bidy Doran, Pandora. Mr Morse suggests Poulaphouca, waterfall in Wicklow. 369.25–26.

***Paullock**—St Paul? St Patrick? (q.q.v.). 39.5.

Pautheen—see St Patrick. 82.9.

Pavier, Thomas—printer who in 1619 attempted to put out a collection of Shakespearean and pseudo-Shake-

spearean plays. See Jaggard, Butter. 534.23.

***Pavl** the Curate—Man Servant (q.v.)? The Irish call a bar assistant a “curate.” 210.36.

Pavlova, Anna (1882–1931)—Russian dancer. +207.8–9—with Anna Livia (q.v.).

Pavor—Latin god of panic (see Pan). 534.22–23.

Paycock—of Sean O'Casey's *Juno and the Paycock*, 1924. 551.4–5.

Payne, Howard (1791–1852)—American author of “Home Sweet Home.” 533.20.

Peabody, George (1795–1869)—American philanthropist. The Peabody Trust built working-class housing. 101.13; 113.36.

***Peace**, Pieman, 202.14.

Peaches—the two (q.v.) temptresses, considered as the fruit (q.v.) that lures; peach is derived from the Latin for “persian apple” (see Apple). Lures and then “peaches” or rattles. Joyce does not neglect the similarity between French words for “peach,” “sin,” “fishing.”

Peaches, née Frances Heenan (q.v.), was a young American girl who, in the 1920s, figured in a case involving an elderly man, Daddy Browning (q.v.). I am not sure that all the Fanny, Frances, etc., references gathered below name Frances Heenan. Some may be Fanny Hill. 37.31; 38.11 (L. Latin *persica*, “peach”); 57.4; +59.4—with Adam (q.v.); ?62.15; +65.5—with Adam (q.v.), .26 (see Lear); +171.27–28—with Urania (q.v.); 204.8; 220.29; ?+226.9—with St Francis (q.v.); +235.21—with Peachum (q.v.); 238.18; ?240.30; 251.24, 26; 278.7,8 (*Fanciulla* = Italian “young girl”; R. Browning, q.v., quoted in left margin); 279.n. 1, line 9; 337.27; 365.7,9; ?+379.23—with Hen (q.v.); 420.9; +440.20–21—with St Francis (q.v.); +466.29—with J. C. Heenan (q.v.; see also Black Man, Lear); 485.12, +.20—with Peachum (q.v.); ?493.18, 22; 508.24; 527.17; 556.6 (the Isabel, q.v., is an old variety of peach).

Peachum, Polly—heroine of Gay's (q.v.) *Beggar's Opera*. Mr Hodgart points out *Threepenny Opera* at 485.17. +235.21—with Peaches (q.v.); +485.20—with Peaches (q.v.).

Peacock, George (1791–1858)—English mathematician who engaged in the famous struggle of “d-ism” over “dot-age” which ended in the introduction

- into Cambridge of the continental notation in the infinitesimal calculus to the exclusion of the fluxional notation of Newton (q.v.). Peacock also dealt with Imaginaries. This, or some "peacock," ought to name W. Peacock, author of *English Prose from Mandeville to Ruskin* (Oxford, 1903). Mr Atherton has shown this book to be a prime source of "Oxen of the Sun." 303.n.2.
- Pearcey**, Erill—Persse O'Reilly (q.v.). Mrs Pearcey was a London murderess at whose trial a not very innocent bystander was called by the judge "the man Hogg" (see FW 199.20). See also Hogg, Hog, 493.3.
- Pearl**—see Maggies.
- Pearl**, Cora (1846–71)—born Emma Elizabeth Crouch, daughter of the man who wrote the music for "Kathleen Mavourneen." She became a chic Parisian courtesan. See Pearl. 226.26; 363.3.
- Pears**—English soap. A *Punch* cartoon has someone say: "I used Pear's soap three years ago, and since then I have used no other." 593.9.
- Pearse**, Padraic (d.1916)—one of the leaders of the Easter Rising. Many instances of "Pearse" may refer to him (see Persse O'Reilly), but I am sure of none, not even those that follow. See Raleigh. 84.34; 117.15; 342.16–17 (likeliest); 352.9,10; 353.17,18; 496.15.
- Pearson**, Cyril Arthur—founder of *Pearson's Weekly* (1890) and the *Daily Express*. Pearson, Newnes and Harmsworth (q.q.v.) founded "the popular style" in English journalism. ?60.25; +359.27—with Fersen (q.v.); 363.6.
- Pedersen**—man who taught Joyce Danish. See Kapp. 221.29.
- *Pedersill**—German *petersilie*, "parsley." 161.28.
- *Peebles**—"Peebles in the Play" is an ancient ballad which Percy (q.v.) didn't include in his *Reliques* because it was too obsolete. Peebles is a place in Scotland. A note in Buffalo Workbook #10 suggests it may have to do with Sligo. 260.left margin; 390.26; 537.13.
- Peel**, John—English hunting song. His "View Halloo would waken the dead." 31.28.
- Peel**, Sir Robert (1788–1850)—English politician who divided his name between the English "Bobby" and the Irish "Peeler." I don't list most of these. 86.7,12 (P. C. Robort, q.v. . . . Peeler—with Peter and Paul, q.v.).
- Peele**, George (1558–97)—English playwright, author of *David and Bathsheba* (q.q.v.) ?167.35; 468.36.
- Peeler**—see Peel.
- *Peena** and Queena, 377.18–19; 508.19,26.28.
- Peer Pol**—see Peter and Paul, ?Peer Gynt. 330.5.
- Peers** of France—or Paladins, as Mrs Yoder says, twelve (q.v.) bodyguards of Charlemagne's (q.v.), including Roland, Oliver, Hoel (q.q.v.). +372.8,10 (piers half . . . Francist)—with Francist de Loomis (q.v.).
- *Peg** or Peg and Tom—Peg or Peggy tacks on to Maggies, Peg O'My Heart (q.q.v.), and Tom (or Temptation Tom, q.v.) to Tim Tom; but Peg and Tom seem also to form a minor motif, which I cannot identify. Margaret Sheehy? Tom Kettle? (q.v.). Because Peg is sometimes Pig (q.v.), Tom the Piper's Son may come into it. *Ulysses* (775); "Tom the devil" (q.v.). 15.17,26–27; 101.9–10; 143.2,35; +290.3—with Peg O'My Heart (q.v.); 291.5,7,8; 313.22,26; 331.10 (see P. Bushe), .11–12 (see Tom Malone); 362.1,4, +20–21—with Peg O'My Heart (q.v.); 413.2; +436.10–11—with Margaret Sanger, Temptation Tom, Tommy Atkins (q.q.v.); 463.1; +490.31–32—with Peg O'My Heart (q.v.); 496.18,19–20; 504–5; ?508.19; 552.22; +577.16—with Peg O'My Heart (q.v.); 579.17; ?584.6,7; 586.12.
- Pegasus**—horse of the muses on which Bellerophon tried to fly to heaven. He fell, but Pegasus is among the stars. See Copenhagen? 231.21.
- *Pegger**—see Beggar.
- Pegger Festy**—see Festy King, Beggar.
- Peg O'My Heart**—title, heroine of J. H. Manner's play, 1912. Peg O'Connell is a winsome Irish-American colleen who bewitches an English lord. See Peg, Maggies. +143.2—with Maggies (q.v.); +290.3—with Peg (q.v.); 362.20–21; 490.31–32; 577.16.
- Pelagius** (360–420)—theologian, heretic, probably Irish. His six errors appear on 358–59, as shown by Mr McHugh (AWN, VII, 2). see also the *11th Britannica*, which was Joyce's source. Pelagius op-

posed the doctrine of original sin and total depravity. He was answered by Sts Augustine and Jerome (q.q.v.). 182.3; 358.10; 387.5-6; 525.7; 538.36.

Pelican—brand of European ink. 359.1.

Pell, John (1601-85)—English mathematician for whom an equation of Fermat's is named. 283.n. 3; 284.10.

Pembroke, William Herbert, 3d earl (1580-1630)—a pretender to the role of Mr W. H. (q.v.); see also Fitton, Strongbow). Dublin has a Pembroke Street (named for the 8th earl, an Irish viceroy who was "amused by Swift"), and a bridge over the Dodder named "The Herbert"—see Butt. +6.7—with Butt (q.v.); 41.29; 74.15; ?164.23; 277.20; +525.35—with Butt (q.v.).

Pen, Post, Penman, Postman—Shem the Penman (q.v.; see also Jim) and Shaun the Post (q.v.).

Skeat derives pen (writing instrument) and pen (to shut up) from Latin *pinna*, a "feather," "pen," "fin" (see Finn), "pinnacle," and says the root idea of pen is "to fly." This accords with Shem's Icarus-Stephen Dedalus (q.q.v.) connection. *Pen* is Welsh "head"—see 408.18.

A pen is also a female swan (*Ulysses*, 186). Shem gives expression and form to the artless raptures of *Penelope* (q.v.) at FW 123.4-10 and perhaps of Anna Livia (q.v.), who is a female swan (see Swan, Finnuala) at the end of FW. OED says a penman writes at the dictation of another, as the Evangelists were the penmen of God. A penman is also one skilled in penmanship, an author, a forger.

Post (stake set in the ground) and post (messenger, public letter-carrier) are derived from Latin *postis*. In FW, Shem moves about a lot, and Shaun—though a postman—performs mostly in set positions, talking of past and future movement, proving himself unable to fly.

Pen (writing instrument) and post (stake in ground) are both phallic shapes. But the tools of the Twins' (q.v.) trade are unlike: Shem's pen is phallic, and Shaun's postman's bag is womb and scrotal sac. A holding receptacle atop a pole works out to Tim Finnegan's (q.v.) hod—see Bucket and Tool—by which means Tim rises in the world.

***Pencho**, Mer, 349.2.

***Pender**—*Thom's* (q.v.), 1907, lists a provision merchant, G. Pender. See Al-toid's. 210.8-9.

Penelope—wife of Ulysses (q.v.); in *Ulysses*, Molly Bloom (q.v.; see also Anne Hathaway). Shem the Penman (q.v.; see also Pen, Weaver) is Shem the Penelope Man—see Swan. +43.18—with Molly Bloom, Harriet Weaver (q.q.v.); +123.4-5—?with Shem the Penman (q.v.); ?212.10 (see *Penelope Inglesante*); +313.1—with Molly Bloom, Harriet Weaver (q.q.v.); +359.14—with Dunlop (q.v.); ?594.23.

Penmarch—village in the French department of Finistère (17.23, 50.17, etc.) where, some say, Tristan (q.v.) died. Mostly a place-name in FW, Penmarch (or Penmark in Wales) interchanges sometimes with Denmark (q.v.; see 278.19-20), thus uniting Tristan and Hamlet (q.v.), which are important roles of Shem the Penman (q.v.). +189.6—with Pen (see also Shem), Mark of Cornwall, Denmark (q.q.v.); 238.1; 301.n. 5; 421.18,29; 606.26.

Penn, William (1644-1717)—English Quaker, founder of Pennsylvania. See Pen. 13.28; 19.32.

Penniless, Pierce—*His Supplication to the Divell* (1592) is a satire on Gabriel Harvey by T. Nash (q.v.). Joyce sent Stanislaus Joyce (q.v.) a telegram, signed "Penniless" (*Letters*, II, 252, n.3). +210.22—with St Peter (q.v.; Peter's Pence); 581.1.

***Peny-Knox-Gore**—see Three. 606.19.

***Pepette** (French argot for "money"), *Pipette* (Fr. argot, "pipe"), *Popote* (Fr. argot, "cooking," "mess hall"), *Pupette*—these are associated with "Ppt," which is what Swift (q.v.) called Stella in *Journal to Stella* (q.v.). See also Pip, Philip, Presto, MD, Pet. 14.8; 79.23; 96.13,14; 143.31,32; 144.17; +147.29—with Elizabeth (q.v.), 33; +178.27—with Peeping Tom, Pip and Estella (q.q.v.); +232.9,10,25—with Pip (q.v.); +248.17,19—with Bo-Peep, Betsy Ross (q.q.v.); 272.n. 4; +276.20-21—with Pip (q.v.), n. 6; +301.7—with Pippa (q.v.); +314.25-26—with Pip (q.v.); 327.29; 330.5; 366.1; 374.11; 413.22,24; ?430.11; 449.31; +459.25—with Elizabeth (q.v.; see also 147.29 above); 470.21; 478.3,27; 500.23,25,32; 502.9; ?533.26; +540.14—with Pip (q.v.); +563.5,7—

- with Pip (q.v.); 571.17; +588.6,7—with Betsy Ross (q.v.); 590.4; 601.28; +624.9—with Bo-Peep, Pip (q.v.).
- Pepi**—*The Book of the Dead*: "... the name of Pepi ... shall flourish and this pyramid shall flourish." ?173.26; ?379.20; +415.36—with Beppy (q.v.).
- *Pepigi**—perfect tense of Latin *pango* (q.v.), which means "to make fast" or, figuratively, "to compose or write." 575.29; 576.6,8.
- Pepin the Short** (d. 768)—king of the Franks. 568.34.
- Pepper**—his "ghosts" are described in "The Brushwood Boy" as a series of illusions. S. Lover (q.v.) wrote *The White Horse of the Peppers*, a play. ?120.14–15; 173.26; 214.16.
- Pepys**, Samuel (1633–1703)—English diarist, imitated in "Oxen of the Sun." Almost any "peeps" can name him. 614.15.
- Percival**, Parsifal—Grail knight, subject of a Wagnerian (q.v.) opera (see Weston, Fisher King, Percy). 43.31,35; +107.18—with Stella, Persse O'Reilly (q.q.v.); 222.32; 353.26; 426.21; 545.28.
- Percy**, Thomas (1729–1811)—bishop of Dromore, editor of *Reliques of Ancient English Poetry* (1765). "Chevy Chase" (30.14, 245.35, 335.10), the first ballad in Percy's *Reliques*, is about "Persse." It is important in FW I,ii, which begins on the eve of Chevy Chase (30.14) and ends with a ballad about Persse O'Reilly (q.v.). See also Percival, Charlotte Brook. 493.3; 616.32.
- *Perry** the Pup—probably Percy Wyndham Lewis (471.21–22: "wind hound loose"; see Hound, Hermes) and Percy Bennett (1866–1943) of the English embassy in Zurich, for whom sergeantmajor Percy Bennett of *Ulysses* is named. See Carr. 235.29.
- Perdita** ("that which was lost")—heroine of *The Winter's Tale* and, according to Stephen Dedalus (q.v.), a reconciling babe (see Miranda, Marina; compare FW 80.14–19 and *Ulysses*, 192–93). Also see Fawnia, Elizabeth, Florizel. Many other "lost" references may be Perdita. Some may be Proust (q.v.). 80.15 (bis); 95.29; 147.2; 213.6,33; 214.1; 255.23 (see Alice); 257.36 (see Fawnia); 270.20 (see Miranda, Alice); 282.3; 293.23; +318.18 (see Miranda); +363.23—with Miranda (q.v.); Cleopatra, q.v., also indicated); 364.32; 376.17; 377.20; 388.4; 414.3; 421.9 (see Alice); 443.35; 449.2; 454.23 (see Miranda); 527.4; 547.7 (see Fawnia); 556.19; +576.21—with Miranda (q.v.).
- Perdix** ("partridge," q.v.)—nephew that Daedalus (q.v.) killed lest he become another fabulous artificer. See Talos. +447.28—with Sts Peter, Patrick (q.q.v.), +29—with Pett Ridge (q.v.).
- Peredos**—race-horse, Mr Atherton says. 610.34 (with *Paradise Lost*).
- Peregrine**—see Four Masters.
- Pergolesi**, Giovanni Battista (1710–36)—Italian composer. 360.7.
- Pericles** (490–429) B.C.—Athenian statesman; Shakespeare's (q.v.) Prince of Tyre. See Marina. 306.left margin; ?327.13.
- Perkin**—see Warbeck. 39.4.
- Perkun**—Lithuanian thunder-god. Perun is the Slavic one. 23.5–6.
- *Perousse**—*Larousse?* *La Pèrouse* is a ballet of Balfe's (q.v.). 439.35.
- *Perperp**, 298.25–26.
- Perrichon**—the female form of "Pierre," a dancing song. "Bastienne" (q.v.) is another dancing song. They occur, as Miss Jacquet says, in the Rabelais (q.v.) list, Buffalo Workbook #45. 254.14.
- Perry**, Matthew Galbraith (1794–1858)—American naval officer who made the treaty that opened Japan to the West. He doubles with Pyrrha (see Deucalion). 288.22; 367.20.
- Perse**, St John—pen name, as Mr Wilder says, of Alexis Leger, 20th-century French poet. 419.24.
- Persephone**—see Proserpine.
- Perseus**—son of Zeus (q.v.) and Danae who slew Medusa (see Gorgons) and saved Andromeda. 339.18.
- Persse**, Pierce, Piers, etc.—see Persse O'Reilly.
- *Pervenche**—periwinkle. See Selskar Gunn.
- Pet**, Pette—see Pepette. Sometimes, by Grimm's Law, Bet—see Elizabeth.
- Petault**, King—at whose court everyone is master. See Baudelaire. 118.28.
- Peter**, Jack, Martin—in Swift's (q.v.) *Tale of a Tub*, they are the Catholic, Anglican, Lutheran churches. In FW they are also the Three (q.v.). See also St Peter, Luther. +7.4—with St Patrick (q.v.); +26.5—with Jacob (q.v.); 86.2; +335.34—with Jaques, St Mathurin (q.q.v.); +549.23–24—with Maturin (q.v.).

- Peter** and Paul ("rock" and "little"), Sts—as a pair, they make a recurring motif, but Peter separates, unites with Tree and Stone, Taufauf (q.q.v.), and perhaps with other themes. Peter is often (perhaps always) tied to St Patrick (q.v.). See Peter Jack Martin, Peer Gynt, Picasso, Tree and Stone, Alice, King Arthur. +3.7—with Peter Sawyer (q.v.), +10—with St Patrick (q.v.; see also *Letters*, I, 248); +4.15—with Tree and Stone (q.v.); 13.2 (see Pauline); 238.28; +39.4–5 (bis)—with Warbeck, Pollockses, ?Peer Gynt (q.q.v.); 241.6; 43.9 (see Pim and Fry); +53.15—with Tree and Stone (q.q.v.); +77.1.7—with Thor (q.v.); 79.23 (bis); 86.12; 98.14; 111.17–18 (bis); +117.24—with Pate, Paoli, Stuyvesant (q.q.v.; see also Amsterdams); 131.11–12 (saulely ... appalling); 135.10 (London churches); 142.27 (see Twelve); 153.23–24 (or a stone ... stone Seter—*sor* = Hebrew "stone"); 2154.23; +157.13—with Picasso (q.v.); +159.4–5 (a stone. Polled with pietrous ... saule ... a lass—*las* = Greek "stone"; see Stone, Alice—with Tree and Stone (q.v.); 2161.26; +166.20–21—with Picasso (q.v.); 192.13; 199.19 (trueart pewter); 202.11,30; +203.31—with Petrarch, Petrock, Patrick (q.q.v.); +205.34—with Pate, Stuyvesant (q.q.v.); +210.22—with Penniless (q.v.); +241.34–35—with Jupiter (q.v.); +264.12,14—with Tree and Stone (q.v.); +269.8—with Peter Wright (q.v.); 274.7.n.3—with Mr Potter, Peel (q.q.v.); 277.10; +288.n.6—with Peter Parley (q.v.); 291.25; +310.3—with Thor, Petersen (q.q.v.); 323.30–31; +326.25—with Patrick (q.v.), +26–27—with Paul Sutor (q.v.); 330.5; +332.11 (peel ... pale)—with Peel (q.v.); 337.18,22, 24; +339.18,22—with Persse O'Reilly (q.v.); 340.19; +344.27—with Peter the Great (q.v.); 346.14; 349.23,33; 350.18–19, 27 (see Spence); 351.14; 355.2 (bis); +372.6—with Peter Sawyer (q.v.); 2398.14; 405.35; 407.15; +438.19—see Paragraph, Puff; 442.11 (see Pate); +447.28–29—with Perdix, Pett Ridge, Patrick (q.q.v.); +449.16—?with Roche Mongan, Boyle Roche (q.q.v.); 451.17, 22–23; 2462.35–36; +463.4—with St Patrick (q.v.); 497.8; 2505.17,21; 520.14 527.26; 535.19—with Henrik and Peter Ibsen, Peer Gynt, Peel (q.q.v.); 569.8; +580.4–5—with Peter Sawyer, Paoli (q.q.v.); +611.2—with St Patrick (q.v.); 618.33; +621.20–21—with St Patrick (q.v.; see also King Arthur); 622.2.
- Peter the Great** (1672–1725)—Russian tsar, may always double with St Peter (q.v.). 134.6–7; 205.34 (refers to St Petersburg); 289.21; +293.41—with Einstein (q.v.); 329.30; 344.27; 464.31; 497.28; 503.27.
- Peter the Packer**—Lord Peter O'Brien, Chief Justice of Ireland, who packed juries against the Land League. 68.16; +355.2 (q.v.); 375.15.
- Peter the Painter**—Russian anarchist of the early 20th century. Was he involved in the battle of Sidney Street? 85.5; 616.9.
- *Peter, Roaring**, 212.2.
- *Peters, Joe**—see Jupiter? Saints Joseph and Peter? But maybe Joyce names a real Joseph Peters, as at 15.30, where he names Jupiter and Joseph Biggar (q.q.v.). 152.14; 159.22–23; 426.21.
- *Peters, Pickedmeup**—maybe A. Peters, author of *Dublin Fragments: Social and Historic*, 1925. See AWN, IV, 3. +106.20—with Pickwick (q.v.).
- Petersen**—coil that has to do with lightning protection. +310.3—with Thor (q.v.).
- *Petite Bretagne, la princesse de la**, 157.32–33.
- Petrarch, Francesco** (1304–74)—Italian poet, priest who founded the sonnet in remote Vaucluse (203.26—Valeclusa House is in County Wicklow). The *Canzoniere* or *Rime in Vita e Morte di Madonna Laura* (q.v.) is one model—Ovid's (q.v.) *Metamorphosis* is another—for 203.8 ff. In Petrarch's poems, it is common to find metamorphoses into stream (Sorgue), tree (laurel), stone (*petra*)—note *Canzone I, Sonnet CXVI*. Petrarch is, by his own implication, Apollo, god of poetry; Laura is Daphne (q.q.v.), the god's prey, the poet's laurel crown, Madonna to the Holy Ghost of poetic afflatus.
- In "Anna Livia Plurabelle," sexual roles are reversed and woman has it all her way. From the poet-god she takes fertility and, like Laura de Sade (q.v.), mothers eleven children, writes the "rima" as a domestic whine, is careless of all but her own sexual laurels (see 203.4). See St Michael, Michael Arklow, St Kevin. +203.31—with Sts Peter, Pet-

- rock, Patrick (q.q.v.; see also Tree and Stone); 264.12,14; 269.24.
- ***Petrie**—George Petrie (1789–1866), Celtic scholar? Flinders Petrie (b. 1853), Egyptologist. 77.1; ?350.27 (see Spence); 481.35; ?610.3.
- Petrock**, St—6th-century Cornish saint. +203.31—with St Peter, St Patrick, Pet-rarch (q.q.v.).
- ***Pettit**, Sequin, 372.11.
- Petty**, Sir William (1623–87)—English statistician, made the *Down Survey* of Ireland, so called because the results were set *down* in maps. +609.2—with Vaughan (q.v.).
- ***Pettyfib's Powder**, 210.31.
- Petulengro**—head of the English gypsies, died in the '50s. 472.22.
- Peurlachasse**—see La Chaise. 76.36.
- ***Pferdinamd** Allibuster—the big white horse of Wellington? King Billy? (q.q.v.). See Copenhagen, Ferdinand? 535.9.
- ?**Phaedo**—title character in Plato's dialogue, disciple of Socrates (q.v.). The teasing motif may pick up *Ulysses* (213), "Phedo's toyable fair hair." 68.17(ter)
- Phaëthon**—son of Helios (q.v.) who drove his father's chariot too near earth and fell to his death, struck by a bolt from Zeus (q.v.). 110.10.
- Pharaoh**—title of rulers of ancient Egypt, used in the Bible as a proper name for the ruler under whom Joseph (q.v.) served and also for the king who drowned in the Red Sea (Exodus, 14). 62.20–21; 129.36; 326.18; 387.26; 452.20; 580.12; 625.3.
- ***Phelan**—see Twelve. 370.21.
- ***Phelps** (or Phillips), Captain—his opponent is Tomkins (q.v.). Thus may be included two Dublin actors, Phelps and Tom King; but the Philip and Tom (q.q.v.) are larger themes. See Lally. 67.22,26; ?537.20.
- ***Phenitia**—Phoenicia? Venice (q.v.)? Maybe Fencia, original of Shakespeare's (q.v.) Hero, heroine of a Banello story. 85.20 +221.32—with Vanessa (q.v.); +576.28–29—with Phoenix (q.v.).
- ***Phibbs**, John—January, February. 187.20.
- ***Phil**, Phishlin—maybe Philly Thurnston (q.v.) and/or "Whistlin' Phil McHugh," a Percy French (q.v.) song. See Philip. 50.33.
- Phil the Fluter's Ball**—Percy French (q.v.) song: Phil was hard up but gave a ball and was gay. See Phil, Philip, Flute. 6.8; 58.11–12; 63.27; 230.21; +240.23—with Flynn (q.v.); ?254.36; 297.18–19; 335.31; 363.15; +444.8—with Fluther (q.v.); ?577.6.
- ***Philadelphian**—Philadelphia ("brotherly love") was an ancient city of Asia Minor, is the capital of Pennsylvania (see Penn) to which Irish emigrants like Paddy Leary (q.v.), in "Off to Philadelphia," used to go. Brotherly love is rare in FW and is translated (I am not sure of this) into the easier exercise of loving God, by way of Dolphin's Barn (Dublin environ), which is used as a kenning for the belly (delph) of Jonah's (q.v.) whale, which includes Finn (q.v.) in his fishy state. Adolphus ("noble wolf") comes in too. See Philip, Godolphin. 73.16,18 (fall ... falladelfian)—with Finn (q.v.); 93.33; 140.9,13,15 (deltic ... phillohippuc ... a) Delfas; +160.19 (see Jonah); 167.9; 211.21; 219.14 (London theater); 234.35 (bis); 275.n. 6; +286.25—see Godolphin; +287.18—see Godolphin; +300.28—see Godolphin; 304.26; 320.20; 376.11; +378.36—with Finn (q.v.); 403.11; +434.27—see Jonah; +513.9—see Jonah; 530.27; +555.20—see Godolphin; +563.25–26—see Godolphin; 566.20; 572.25; ?601.22.
- ***Philip**, Phil, Pip—the name means "horse lover" and was given to many kings of France and Spain. In *Ulysses* (507,509), Stephen Dedalus (q.v.) splits briefly into Philip Drunk and Philip Sober (see Philip II); these talk to each other and foreshadow, I guess, Shem and Shaun, Ondt and Gracehoper (q.q.v.). But in FW, Phil, Philip seem mostly associated with the father, HCE (q.v.), particularly with his drunken fall-fell-feel-full-phall, etc. See Philadelphian. 3.15,18; 4.15; 6.8 (Phill filt ... full), +14—with Finnegan (q.v.), .22 (*up* and *filling*); 20.13; ?72.14; +73.16,18—with Finn (q.v.); see also Philadelphian); ?76.34; ?88.31–32 (Sidney? Crampton? q.q.v.); 93.33 (see Philadelphian); 121.35; 140.13; 142.8 (see Apostles); 160.27; 167.9 (see Philadelphian); 177.6; ?189.5; ?264.19; 310.33; 320.20 (see Philadelphian); ?+346.36—with Phoenix (q.v.); also Felix Culpa); 363.33; 378.36 (see Philadelphian); 443.6; ?505.29 (*Upfel-*

bowm); 530.27 (see Philadelphian); 542.9 (see Philip II; to Scots, Philip and Cheyne are any two men of the commonality, hence a crowd); 572.25 (see Philadelphian); ?+613.4—with William (q.v.).

Philip II of Macedon (reigned 359–336 B.C.)—father of Alexander the Great (q.v.). For him the city of Philippi (see 9.1; 67.22, etc.) was named. See Philip. When Philip was drunk, he condemned a woman unjustly. She said she would appeal from Philip Drunk to Philip Sober. 542.9.

Philip Drunk—see Philip II.

Philip the Good (1396–1467)—duke of Burgundy about whom many medieval stories were told. +463.36—with Puck (q.v.).

Phiomela and Procne—ravished sisters, turned into a nightingale and a swallow. They are identical with Stella and Vanessa (q.v.)—see also Tereus. 237.36; 248.2 (see Twenty-nine); 307.left margin (see Brother Jonathan); +359.28–29 (hirondella (bis), rondine)—with Delia (q.v.), 32; +360.2—with Florence Nightingale, Jenny Lind (q.q.v.); 449.4 (swellaw); 450.17.

Philpot, Saara—see Sarah Curran. 210.30.

Phiz—pen name of Hablot Knight Brown, who illustrated Dickens (q.v.). 67.27; 231.17; 580.8.

Phoebe—the Moon (q.v.) personified, a shepherdess in *As You Like It*. “Phoebe Dearest” is a song. 147.14 (see .29); 200.10; 415.10; 583.19 (satellite of Saturn).

Phoebus—see Apollo.

Phoenix—fabulous, sacred bird of the Egyptians (they called it *bennu*) that lived on air for 500 years, then burned up on a funeral pyre in Heliopolis (see Healy); from its ashes a young phoenix was born. The phoenix is an emblem of the sun, resurrection. *Phoenix* derives from Greek for “date palm,” which was the Sumerian and Phoenician tree of life and symbol of Christian martyrdom. See also Artemis, Belcanto, Bidy Doran.

There is a phoenix on Joyce’s family crest, and in *The Childermass I*, Joyce is, on one occasion, represented by a molting phoenix. See Wyndham Lewis.

In “Ivy Day,” the phoenix is a symbol of Parnell’s (q.v.) return. In FW, it also means resurrection and is always con-

nected with Finn-Finnegan (q.q.v.). Always, too, it is identified with the Phoenix Park (world’s largest), which lies across the Liffey (q.v.) from Dublin and Chapelizod (q.q.v.). For the park’s history, see W. St J. Joyce, *The Neighbourhood of Dublin*, and see LeFanu’s (q.v.) *The House by the Churchyard*, which describes the Phoenix Park when it was a military ground and the site of a murder. More seems to be made of LeFanu’s fictional murder than of the Phoenix Park assassinations of 1882 when Lord Frederick Cavendish and T. H. Burke (q.v.) were stabbed near the Viceregal Lodge by some Invincibles—see Parnell, Pigott.

Joyce wrote (*Letters*, I, 258): “As to ‘Phoenix’. A viceroy who knew no Irish thought this was the word the Dublin people used and put up the mount [sic] of a phoenix in the park. The Irish was *finnish ue* = clear water from a well of bright water there.”

The viceroy was Chesterfield (q.v.), and his mistake was useful to Joyce. Water, seen as woman and transmuted into whiskey (q.v.), is the element of resurrection in FW—*usquebaugh* or “water of life.” When the Prankquean (q.v.) comes to liven Jarl van Hooter (q.v.), she brings water and fire or “firewater,” whiskey.

The Phoenix Park Distillery, on the Liffey, once employed John Joyce (q.v.). There is (or was) a Phoenix Tavern in Chapelizod. In Elizabethan London, there was a Phoenix Theatre, which I take to be the “Feenichts Playhouse” of 219.2. 4.17; 17.23; 24.11; 27.13; 55.28; 80.6; +85.17,20—with Phenitia (q.v.); 88.24; 128.35; 130.11–12; 136.35; 196.11; 197.31 (Joyce thought Ulysses, q.v., was a Phoenician rover); 205.25; 219.2; +221.32—with Phenitia (q.v.); 265.8; 283.n. 3; 311.26; 321.16; 322.20; +324.7—with Sphinx (q.v.); 325.12; 331.2; 332.31; 346.36; 382.4; 406.10; 454.34; 461.10; +473.16—with Sphinx (q.v.; see Benu); 520.1; 534.12; 553.25; +564.8—with Finn (q.v.); +576.28–29—with Phenitia (q.v.); 587.25; +590.5—with Venus (q.v.); 608.32.

Phoenix and Turtle—poem of Shakespeare’s (q.v.). ?7.6,15; 39.15,17; ?197.31,32.

Phogg, Phineas—hero of Verne’s (q.v.) *Around the World in Eighty Days*. 5.33.

- Phosphoron**—Mr O Hehir says this is a name for Artemis (q.v.). ?475.12; +583.13—with Proserpine (q.v.); 603.36.
- Photius**—see *Ulysses* (22). 111.26.
- *Phyllis**—in Joyce's library was *The Law Concerning Draped Virginity*, by Adrian, in which it says: "Though she make water often, Phillis wishes to be thought a virgin." 60.4; 435.10–11; 491.30.
- Pia** and **Pura**—Vico's (q.v.) *pura et pia bella* (see *New Science*, 958,1049). In FW the phrase is sometimes used for a girl's name—say, Issy or Stella (q.q.v.)—and ought, I'm sure, to connect with Plurabelle (q.v.). It must be remembered that a girl, Biddy O'Brien (q.v.), caused the war at Finnegans (q.v.) wake. See also *Roses*, Betsy Ross. 14.9; 27.16; ?178.17; ?243.7; 280.28; ?389.3; 486.20,26,32; ?518.33; ?533.3; 610.21.
- *Piaras** UaRhuamhaighaudhlug—Persse O'Reilly (q.v.)? 310.11.
- Picasso**, Pablo (1881–1973)—Spanish painter. In *Time and Western Man*, Wyndham Lewis is nasty about him as being small (Paul means "little") and painting childlike pictures. The following double with St Paul (q.v.). 157.13; 159.4; 166.20–21.
- Pickett**, George Edward (1825–75)—Confederate general, charged at Gettysburg. +10.7—?with Pigott (q.v.); 291.19.
- Pickle**, Peregrine—title, hero of Smollett's (q.v.) novel. 29.7.
- Pickwick**, Samuel—head of the club in Dickens' *Pickwick Papers* (see Sam Weller). 106.20.
- Pictet**, Adolphe—author of *De l'affinité des langues celtiques avec le sanscrit*, 1837. +302.10—with Pécuchet (see Bouvard).
- *Pieder**, Poder and Turtey, 220.20.
- Pierrot**—character in French pantomime. 594.34.
- *Pierse**, Jetty—maybe Black Peter, Santa's helper in Holland. 420.24.
- Piers**—see Pears, Persse. 593.21.
- *Pig**—see Bacon, Richard III, Ham, Hamlet, Pigott, Hogg, Cleopatra, St Patrick, L. Bloom.
- Pigeon**—lived at the end of Dublin's South Wall and gave his name to the Pigeonhouse. See Raven and Dove. 129.23; 197.32; 444.24.
- Piggott's**—Dublin music store. Doubles with Pigott (q.v.). 43.32; 282.n. 4.
- Pigott**, Richard—obscure Irish journalist ("he played Falstaff to my Hal," Bernard Shaw wrote) who forged the letters which the *Times* published in "Parnell and Crime." The forged letters linked Parnell (q.v.) to the assassinating-dynamiting faction of the Irish nationalists, indicated his approval of the Phoenix (q.v.) Park murders. Pigott's forgery was exposed when, before a government tribunal, he misspelt "hesitancy" as "hesitency." Pigott fled across Europe, pursued by Scotland Yard, and, in Madrid, he shot himself. In FW, the pursuit is mixed with the pursuit of Parnell—see "The Shade of Parnell," John MacDonald.
- Who sent Pigott a-forging has not been surely established. FW seems to think it was Gladstone or the O'Sheas (q.q.v.). +10.7—with Pickett (q.v.); 16.6; +43.32—with Piggott's (q.v.); 72.27; +97.28—with Reynard, Parnell (q.q.v.); Parnell used the alias, "Mr Fox" (q.v.)—this is a quotation from MacDonald, q.v., and refers to Pigott; 99.19; 133.15; +282.n. 4—with Piggott's (q.v.); 349.3; 350.17; 537.1; 609.4.
- In FW, hesitency evokes Pigott, Parnell, or what is forged; "e" in the misspelling is often connected with the acrostic HCE (q.v.). "Hesitency" is found at 16.24 (as if), 26.30 (forged letter sent at 9.2–7); +26.35—with Anne Hathaway; 35.20; 82.30; 97.25–26 (atake . . . ashe = anagrams of Kate, Shea, q.q.v.); 119.18; 133.14; 146.34–35; 149.16; 187.30; 296.n. 4; 305.4,9; 350.12; 379.7; 421.19 (spelled right), 23; 483.12; 599.14 (bis); +623.34—with Anne Hathaway (q.v.).
- Pilate**, Pontius—Roman governor of Judea under whom Christ was crucified. ?14.9; +92.36—?with Punch (q.v.; see also Four); +133.23—with Punch (q.v.; see also Judas); 156.5.
- Pile**—Lord Mayor (q.v.) of Dublin (q.v.). 548.26.
- Pilkingtone**—see Polkingtone.
- *Pill**, Jom—from context, John Peel (q.v.). 31.28.
- Pillar**—see Hermes.
- Piltown Man**—human skull and ape's jaw, found in Sussex, hailed as a missing link, now considered a forgery. 10.30.
- *Pim**—maybe always Pim Brothers, Dublin drapers (q.v.; see AE). Champagne? 10.16; 232.15; 307.n. 3; 333.9; 533.33–34.

- ***Pim**, Peter—Peter Pan? 43.9.
- Pim's** and Slyne's and Sparrow's—for Pim, see above. Slyne and Co. was a Dublin ladies' tailor, Sparrow another. See also Kersse. 548.26–27.
- Pinamonti**, G. P.—Jesuit author of *Hell Opened to Christians* (518.35,36; 519.1), a 17th-century Italian tract which someone has shown to be the prime source of the hell-fire sermon in *Portrait*. 519.3 (punnermine).
- ***Pinchappapoff**, 461.15.
- Pinker**, James B. (d.1922)—Joyce's American literary agent. 43.28.
- Pinkham**, Lydia—American purveyor of a female tonic. 128.12.
- ***Pinkington's** patty, 184.23.
- Pinney**—cricketer. 584.16.
- ***Pinpernelly**, Miss—maybe Parnell and his Nell or Helen, Mrs O'Shea (q.q.v.), maybe the Scarlet Pimpernel (q.v.). 445.11.
- Pious** and Pure—see Pia.
- Piowtor** the Grape—see Peter the Great, ?Gripes. 497.28.
- Pip** and Estella
- And then I looked at the stars, and considered how awful it would be for a man to turn his face up to them as he froze to death, and see no help or pity in all the glittering multitude.
Dickens (q.v.), *Great Expectations*, Chap. VII.
- Pip is short for Philip (q.v.) and ties to Swift (q.v.) by way of Pepette (q.v.). Estella ties to Stella and to the theme of cruel, angry, revengeful stars.
- Pip may also be Sir Philip Sidney (q.v.), who wrote the sonnet sequence "Astrophel and Stella" in praise of Penelope Rich. +178.27—with Peeping Tom (q.v.); 232.9,11; 276.20–21; 462.10; 563.7; 624.9.
- ***Piper**, Peadhar, of Colliguchuna—Peter Piper? 346.14–15.
- Pipette**—see Pepette, Pip.
- ***Pipkin**, Josiah, 372.9.
- Pippa**—Browning's (q.v.) passing girl optimist. See Pip? 55.16; 272.5; +301.7—with Pipette (q.v.); ?337.1.
- ***Pisones**—Mr O Hehir suggests the brothers Piso, recipients of Horace's (q.v.) "Epistle to the Pisos." Also Pison, one of the rivers of Eden. 39.14; 212.24.
- ***Pissasphaltium**—Mr Atherton says, a Greek name for a kind of bitumen. Here perhaps a devil (q.v.). 157.2.
- Pitre**, Sinner, and Sinner Poule—see Sts Peter and Paul. 192.13.
- Pitt**, William (1759–1806)—English prime minister during the Napoleonic (q.v.) Wars. His father, William Pitt the Elder, was also prime minister. 32.11.
- ***Pitymount**, Madame of—*Mont-de-Piété* is French "pawnshop." 541.13.
- Pius**, Pope—twelve popes. See Pappagalus. +67.22—with Apophis (q.v.); 156.20.
- Pius XI** (1857–1939)—born Achille Ratti. +154.7,13–14,18—with Achilles (q.v.); 458.6; 488.35.
- Pivorandbowl**, S.—Sts Peter and Paul (q.v.). 351.14.
- Pia**—see ALP, Anna Livia. It is usually expressed in "play."
- Planck**, Max (1858–1947)—German physicist. 505.28.
- Plantagenets**—surname applied to the royal line descending from Geoffrey, Count of Anjou, and the Empress Maud. 504.2; 516.24.
- Plato** (b. 427 B.C.)—Greek philosopher. See Meno, Gorgias, Socrates. 119.3; 164.11; ?192.17; 241.15; 257.11; +262.2 (Approach to lead our passage)—with ALP, Leda (q.q.v.); 286.3, 18 (plates to lick one), right margin (apotheosis of the lustral principium); 292.30; 307.left margin; 348.8; 417.15; 622.36.
- Plautius**, Aulus—Roman general, helped conquer Britain, 48 A.D. 581.22.
- Plautus**, Titus Maccius (254–184 B.C.)—Roman comic poet. *The Comedy of Errors* is based on his *Menaechmi*. See Dromios. +269.27—with Pluto (q.v.).
- Playboy**—Christie Mahon of Syngé's (q.v.) *Playboy of the Western World*. Does Christie come into the Mahon (q.v.) references? 27.9; 183.4; 584.17.
- Playfair**, Tom—book by Father Finn (q.v.). 439.35.
- Pleiades** or Seven (q.v.) Sisters—in Greek myth, they were hunted by Orion (q.v.) and his dog on earth, in the sky. The lost Pleiad is Merope (q.v.), who hides her light for sorrow at the fall of Troy, or for shame at having had sex with Sisyphus (q.v.), a mortal. 69.10 (with *Paradise Lost*); 248.35; 273.10 (see Merope); 579.33; 615.25 (with *Paradise Lost*).
- Pliny** the Elder (23–79)—author of the *Naturalia Historia*. Pliny the Younger, his nephew (61–113), was an orator and letter writer. See Columella, Quinet. 255.18–19; 281.4; 319.7; 354.26; 615.2.

- Plische** and Plum—according to Mr Atherton, little characters—dogs—in a book by Wilhelm Busch. 72.35–36.
- Plotinus** (203–62)—founder of Neoplatonism. 470.29 (bis).
- ***Plundehowse**, Herrin, 525.21–22.
- Plunkett**, Luke—Dubliner who played Richard III's (q.v.) death scene so comically that the audience demanded an encore. The corpse rose, bowed, died again. 127.19.
- Plurabelle**—see Anna Livia.
- Plussboots**, Auld Letty—Anna Livia and Puss-in-Boots (q.q.v.). 4: 5.3.
- Plutarch** (A.D. 46–120)—Greek biographer whose *Parallel Lives* is named at 559.23. ?255.29.
- Pluto**—Greek god of the underworld. See Hades. 78.12; 267.9; +269.27—with Plautus (q.v.); 292.30; 387.13.
- Plyfire**—see Playfair.
- Pobble** that has no toes—poem by Edward Lear (q.v.). In German, *pöbel* = "rabble." ?68.30; 334.24; 454.35; 567.26.
- Pocahontas**—Indian princess, character in Brougham's burlesque, *La Belle Sauvage*. See John Smith. 106.16.
- Pocahontas**, the Mare—greatest dam of English race-horses. 559.32.
- Podex**—see Johnny MacDougal. 398.2.
- Podushka**—Russian "pillow," Mrs Yoder says. 333.28.
- Poe**, Edgar Allan (1809–49)—American writer, "The Raven" (q.v.) and "The Purloined Letter" are mentioned in FW. It is impossible to prove Poe is or isn't present in every "poet." +236.30—with Post (q.v.); 315.34–35 (ter); 534.21.
- Pohlmann's**—as Mr Senn says, a Dublin firm of pianoforte manufacturers, music sellers, and publishers. 278.n. 3.
- Poincaré**, Jules Henri (1854–1912)—French mathematician. 304.5.
- ***Poindejenk**, Dr, 179.28.
- Poins**—in *Henry IV* (q.v.). +143.19—with Poyning (q.v.).
- Pointefox**—*pontifex*, bridge-maker, Roman priest, the pope. *Pontifex Maximus* was the emperor as high priest. May include the Pontifex family (see Ernest) in *The Way of All Flesh*. Parnell (q.v.) as Mr Fox (q.v.)? 126.10; 242.35; 293.n. 2; 345.29; 532.9.
- ***Pointer** (or Paster) the Grace—Peter the Great (q.v.). The pope? St Peter (q.v.)? Grace O'Malley (q.v.)? 289.21; 329.30.
- ***Poirette**—Paris dress designer? 235.34.
- Polignac**, Edmund—name of a prize of \$100 that James Stephens (q.v.) won. 340.28.
- Polkingtone**, the rubberend Mr—song title. Swift had a friend, Reverend Mr Polkington, whose wife's name was Laetitia. 144.30.
- Pollard** and Crockard—*Dublin Annals* (1300) says base coins were so called. Also Carter and Pollard, who unmasked the Wise forgeries? +350.10—with Oscar Wilde (q.v.).
- ***Pollockses**—partly Pollux (see Castor). 28.6.
- Pollux**—see Castor.
- Polo**, Marco (1254–1324)—Venetian traveler. 567.35.
- Polonius**—in *Hamlet* (q.v.). 616.24.
- Polycarp**, St (69–155)—bishop of Smyrna. Irenaeus (q.v.) knew Polycarp, Polycarp knew the apostle John (q.v.). The *11th Britannica* calls Polycarp "a living link" in "a chain of tradition." Joyce adds on St Patrick (q.v.) as another link, thus making four (q.v.) holy men. 254.9–10; 600.5.
- Polygonus**—son of Proteus (q.v.). 231.30; 339.35.
- Polyphemus**—Homer's cyclops (q.q.v.), one-eyed giant, outwitted by Ulysses or Noman (q.q.v.), who got him drunk and blinded him. See Michael Cusack. 55.22; 73.9; 222.12; 229.15; ?241.5; 300.26.
- ***Pomeranzia** (Pomerania?)—from context, Bareniece Maxwelton (q.v.). 38.11–12; 249.16.
- Pomfret**, John (1667–1702)—wrote a poem, "The Choice." H.C.E. Childers (q.v.) was M.P. for Pontefract or Pomfret. 19.15.
- Pomona**—Italian goddess of fruit and gardens, represented as a beautiful maiden with fruit in her bosom and a pruning knife in her hand. 62.34 (see Eve, Eveline).
- Pompadour** (1721–64)—mistress of Louis XV. 351.34; 545.25.
- Pompeius Magnus** or Pompey (106–48 B.C.)—Roman triumvir, also a bawd and tapster in *Measure for Measure*. 64.15; 153.17; 155.8; 307.left margin; 329.25; 484.35; 568.24,25–26.
- Ponce** de Leon, Juan (1460–1521)—Spanish discoverer of Florida. 321.34.
- Pond's**—brand of American cosmetics. Ezra Pound (q.v.)? 461.2; 526.29.
- ***Pondups**, 616.35.

***Pongo da Banza**, 609.33,35.

Pontifex—see Pointefox.

Pooley, Edward—19th-century cricketer. 584.12.

Poor Old Woman or Shan Van Vocht—poetically Ireland. 13.25–26; 48.15; 54.4.

Pope, Alexander (1688–1744)—English poet. See *Belinda*, Curll. 133.20; 151.15; 448.17; 466.11.

Pope, John (1822–95)—Union general who lost the 2d battle of Bull Run. See Grant. 78.28 (bis); 84.6.

Popeye—of “Thimble Theatre” (268.15–16), American comic strip (see Olive Oyl). Like Jehovah and Shakespeare (q.q.v.) he said, “I yam what I yam” (604.23). Popeye is a character in Faulkner’s *Sanctuary*. 13.30; 189.10.

Popofetts, Alloslosha—Alesha Popovich, a hero of the Kiev epic cycle, Mr Skrabanek says. 106.23–24.

Poppaea—wife of Nero (q.v.). 572.36.

Poppagenua—Papageno and Papagena are low comedy in the *Magic Flute*. 513.20.

Popper, Amalia—pupil of Joyce’s in Trieste who *Giacomo Joyce* allegedly describes. I think the attribution not proven. 370.3.

Population Peg—see Margaret Sanger, Peg. 436.10.

Porphyry (233–304)—Greek Neoplatonist. ?100.17; 264.n. 3.

Porsena, Lars—king of Clusium, who swore by the nine gods to destroy Rome, but was prevented by Horatius (q.v.) at the bridge (see Macaulay). John Joyce (q.v.) was quoted in, and on the book jacket of, *Lars Porsena; or The Future of Swearing and Improper Language*, by Robert Graves (1927)—see *Letters*, III, 250. 83.7–8; 84.15.

Porson, Richard (1759–1808)—English classical scholar. 18.22.

Porteleau—see Sir John Gray. 553.13–14.

***Porter**—HCE (q.v.) is so called because as Tim Finnegan (q.v.) he carries a hod, and because Finnegan’s corpse has “a barrel of porter” at its head.” (See Gorgias, Guinness; note Shaun-as-a-barrel in III, i,ii.) A good deal is made of HCE as a publican who sells porter, as a porter or doorkeeper (see Janus) or tiler (see Tailor) in a Masonic lodge. Perhaps the drunken porter of *Macbeth* (q.v.) comes into it, too. Some smattering of

porters follows. Others may be found in the *Concordance*. 16.4; 21.18–19; 22.6, 29–30; 23.10; 69.26; 72.3; 78.21; 89.16; 91.15; 104.30; 106.32; 122.10; 135.7; 136.4; 138.32; 186.35–36; 187.16,17; 204.9; 257.27 (in 100letterword); 260.6; 276.left margin; 371.1; 372.4,9; 405.23; 406.2,10; 510.24; 511.19; 548.12; 560.8,22,24,26, 31–32; 561.3; 563.23; 570.15,19,20; 609.33; 624.15.

***Porterscout** and *Dona*, 388.15.

Portia—heroine of *The Merchant of Venice*.

Note that an argument of Justice and Mercy (see Justius and Mercius) follows. 186.36.

***Portland**, “Mike”—Portland is a Dublin street, named for an 18th-century viceroy. 602.17.

Poseidon—Greek sea-god. The reference here is to Poseidon and Apollo (q.v.) building the walls of Troy. See Neptune, Triton, Lir, Mananaan. +80.28–29—with Posidonius (q.v.; see also O’Flaherty).

Posidonius (b. 135 B.C.)—Stoic philosopher. +80.28–29—with Poseidon (q.v.).

Possum—see T. S. Eliot.

Post, Postman—Shaun (q.v.). See Pen, Shem and Shaun.

Posthumus Leonatus—Imogen’s (q.v.) husband in *Cymbeline* (q.v.). 316.34; 377.9; 422.14; 563.4–5; +607.9—with Esau (q.v.).

Postvorta—Latin goddess of childbirth. +150.7—with Post and Wyndham Lewis’s (q.q.v.) Vortex paintings.

Potemkin (1739–91)—Russian statesman, lover of Catherine the Great (q.v.). The following references may include Patrick, Tom, or Pat Tomkin. 290.n. 7; 333.4. Czech *podomek*, “man-servant.”

Potiphar’s wife—tempted Joseph (q.v.) and falsely accused him (Genesis, 39). 193.20.

Potollomuck Sotyr—see Ptolemy Soter. 254.22–23.

***Pott**, Miss Butys—Miss Beauty Spot? Issy’s (q.v.) stage name in “The Mime.” 220.7.

Potter, Mr, of Texas—title, hero of a novel by Archibald Clavering Gunters. +274.n. 3—with St Peter (q.v.).

Potter the Grave—see Peter the Great. 134.6–7.

Potts Fracture—bone fracture, named for 18th-century Dr Potts. 73.8.

- Pouilly-Fuissé**—French white wine. 547.24.
- Poulard, Mère**—restaurant at Mont Saint Michel, noted for egg dishes, plus Madame Puard, who nursed Joyce in Paris. 184.31.
- Poulichinello**—see Punch. 43.23.
- *Pouncefoot**, 367.5.
- Pound, Ezra** (1885–1972)—American poet. All “pound,” some “es,ez” may refer to E.P. I have chosen a few for listing. I think there is likely a lot more about Pound in FW than I have yet seen. Wyndham Lewis (q.v.) said “Work in Progress” was influenced by Pound’s epistolary style. I hope not because the style is pretty sick-making. See Pond’s. +18.2–3; 56.6,15; 89.25; 116.2; 164.21 (Correspondents); 167.29; 190.6; 192.17; ?211.20; 220.30; 301.2,n. 1; 322.14; 378.24; 398.32,34; 499.26; 511.13,17.
- *Pouropourim**—Purim? 245.36.
- *Powell**, 376.22.
- Power, Frank, “Ghazi”** (1858–84)—Dublin journalist, jester, he claimed to have been at Plevna and gained the title of “Ghazi” or “Brave” when he led a Turkish cavalry charge, crying “Hooroo for Dublin!” He tried to hoax Parnell (q.v.) with a story of Dublin risen in revolt, and showed a “bullet wound” in his leg which turned out to be a blind boil or “illconditioned ulcer.” Power was killed trying to escape Khartoum. 56.11; 58.18; ?63.28; 175.31 (see Goose); 345.19; 346.21; +369.10—?with Peer Gynt, Earl of Hardwick (q.q.v.); 521.22,23,24.
- Power, The O’Conor**—19th-century Irish politician. +317.30–31 (bis)—with O’Connell (q.v.); +321.1—with O’Connell, Power’s whiskey (q.q.v.).
- Power, William Grattan Tyrone** (1797–1841)—best stage-Irishman of his generation. 569.35.
- Power’s**—Dublin whiskey-makers whose trademark is three swallows (see 319.11). +321.1—with O’Conor Power (q.v.); 495.4.
- Poyning, Sir Edward**—in 1459 induced the Irish parliament to pass “Poyning’s Law,” which said all acts of the English parliament were in force in Ireland, and the Irish parliament could pass no laws without the king’s approval. +143.19—with Pains (q.v.).
- *Poynter, Reverend**, 622.26–27.
- *Prankquean**—probably owes something to Anglo-Irish “prashkeen,” Ir. *praiscin*, “apron.” See Grace O’Malley.
- Precious**—see Prezioso.
- Precious Stream, Lady**—title heroine of a Chinese play by S. I. Hsiung. See Hang Ho. +332.22–23—with Anna Livia, Leda (q.q.v.).
- *Prehistoric**—the Man Servant? 59.15.
- Prendergast, Cecil**—hero of Swinburne’s *Sadopaideia*. 144.6.
- Prendergast, Reverend Patrick** (d. 1824)—last lord abbot of Cong. He kept the Cross of Cong in an unlocked cupboard. A valuable collection of Irish manuscripts was left by him on his table once, and when he returned, his tailor had cut them up for measures. The destructive professor of 124.7–15 is Shaun-as-Wyndham Lewis (q.q.v.) whose *Time and Western Man* contains a chapter called “Time Upon the Social Plane in Philosophy”—see 124.11,12,15.
- Presbutt, S.**—this and other Dublin churches are identified by Mr Kelleher in *The Analyst*, X. See Agithetta. 569.5 (see also 601.21–28).
- Presbys, Patsy**—see St Patrick. 210.27.
- *Prestissima**—Latin, “the fastest girl.” 256.4.
- Presto**—early editions of *Journal to Stella* (q.v.) substituted Presto for Swift’s own Ppt (see Pevette). 289.17; +484.32—with Columba, Columbus (q.q.v.); +613.4—with Tom (q.v.).
- Preston, Ethelred**—boys’ book by Father Finn (q.v.). 439–40.
- Pretorius, Andries**—Boer leader for whom Pretoria in S. Africa is named. 542.2.
- *Prettyplume, Ethna**, 318.12.
- Prévost, Abbé** (1697–1763)—French author of *Manon Lescaut* (q.v.) and *Le Doyen de Killérine*. The reference is also to the ever suspended coffin of Mohammed (q.v.). 5.22.
- Prezioso, Robert**—Italian journalist who was attracted to Nora Joyce (q.v.; see Ellmann, 327–28) and is, I guess, the original of Robert Hand (q.v.). Joyce dreamt of seeing him in tears (Ellmann, 451), and in the dream associated him with the word “precious”—see FW 148.27. Mr Ellmann quotes a list of words which Joyce associated with Nora: garter, precious, Prezioso, Bodkin (q.v.), music, palegreen, bracelet, cream sweets, lily of the valley, convent garden

- (Galway), sea. Almost all the words occur in FW 143–48. 143.31; 144.12; 146.31; 460.19; 500.25,28; 571.21.
- Priam**—last king of Troy, character of Homer's, Shakespeare's (q.q.v.). +6.23—with Brian O'Linn (q.v.); 131.8; 240.36; 513.20.
- Priapus**—son of Dionysus and Aphrodite (q.q.v.), god of fruitfulness, represented as a phallus. 115.32.
- Pride**, Colonel—Puritan responsible for Pride's Purge of the House of Commons in Cromwell's (q.v.) time. 355.13.
- Priestley**, J. B. (b. 1894)—British author of *The Good Companions*, etc. 237.8.
- Prima**, Secunda, Tertia—three girls in the poem that opens the Alice (q.v.) books, Mr Wilder says. Alice is Prima. +360.4—with Tereus (q.v.).
- Primas**—see Caddy.
- *Primrose**, Galloping—from context, a tavern. 39.35–36.
- Primrose**, Olivia—girl in Goldsmith's (q.v.) *Vicar of Wakefield*. See Rose. 361.18,22.
- Prince**, Morton—Boston neurologist who studied, treated, wrote up the multiple personality of Christine Beauchamp (q.v.). See also Sally. ?164.1; ?239.29; 242.26; 271.right margin; ?278.26; 280.22; 346.30; 363.4; ?365.28; 460.12,22; ?511.33; 626.27.
- Princes of the Tower**—little boys, murdered in *Richard III* (q.v.). 566.20.
- Pringle**, Sir John (1707–82)—according to Mr Knuth, a Scottish doctor, author of *Observations on the Diseases of the Army in Camp and Garrison*. His biographer was Andrew Kippis. 11.10.
- *Prior**, 196.21; 358.9; 422.36; 438.17.
- Priscian** (fl. 500)—Latin grammarian. 467.32.
- Prisoner of the Vatican**—Leo XIII (1870–1929); see Leo. 100.25.
- *Pritchards**—partly Vicar Pritchard (1579–1644), author of moral rhymes, *Canwyll y Cymry* (464.6) or *Welshman's Candle*. Maybe also James Pritchard, author of *The Eastern Origin of the Celtic Nation* (1831). 44.8; 176.2 (in Joyce's correction).
- Privates**—Three (q.v.) soldiers who are sometimes Tommy Atkinses (Redcoats, Lobsters) and sometimes Lipoleums or Napoleon's (q.q.v.) boys. 107.6; 289.21; 351.27; 523.35; 587.34.
- Procné**—see Philomela.
- *Proctor**, 366.23.
- Prometheus** ("forethought")—taught arts of life to the Greeks, stole fire from heaven for mankind. Joyce equates him with Santa Claus (q.v.). 22.7; ?80.16; 297.left margin; 307.left margin; 560.1; 585.11.
- *Promptboxer**, 49.30.
- Proserpine** or Persephone—daughter of Zeus and Demeter (q.q.v.), raped by Pluto (q.v.), became Queen of the Underworld. See Kore. 267.11; ?583.13.
- Prospero**—magician in *The Tempest*, by William Shakespeare (q.v.). See Miranda, Ferdinand, Caliban, Ariel. 308.11; 428.11.
- Proteus** ("first man")—third chapter of *Ulysses*. In Greek myth, Proteus was the "old man of the sea" who, to escape having to prophesy, turned himself into all sorts of shapes like Joyce's many-shaped dog, like the changes of the sea (q.v.), like the artist. Orphics regarded Proteus as the original matter from which the world was created—see Mananaan, Lir. In the theatre, a "protean" is an actor who plays many roles in a single play. ?31.19; 107.8; 169.21; ?186.27; ?476.3; ?604.23.
- Proud**, Nicholas—one would almost certainly say firmly that he is the Devil (q.v.), for Irenaeus (q.v.) says Satan fell because of "pride and arrogance and envy of God's creation." The young Stephen Dedalus (q.v.) fell also in Grose's (q.v.) sense of "proud" which is "desirous of copulation." But Mr Mink found in *Thom's* (q.v.), 1895, a listing for Nicholas Proud, Esq., who lived at Fortal in Killiney, was secretary of the Dublin Port and Docks Board (Ballast Office). 12.24,25; 99.20–21.
- Proudie**, Bishop—in Trollope's *Barchester Towers*. 484.19–20.
- Proust**, Marcel (1871–1922)—author of *À la recherche du temps perdu* (*Remembrance of Things Past*). Joyce told Arthur Power that Proust was the best of the modern French writers, had enlarged the vocabulary of the subconscious, had created a "living style . . . like a river which takes colour and texture of different regions through which it flows. The so-called classical style has a fixed rhythm and a fixed mood which make it . . . an almost mechanical device. Proust's style conveys that almost im-

perceptible but relentless erosion of time . . ." (*Conversations*, 74–79).

So Wyndham Lewis (q.v.) was not far wrong when he said Joyce was of the "time" (q.v.) school of "Bergson-Einstein-Stein-Proust," and in FW, Proust references (those I have as yet observed) usually occur in this context. *À la recherche du temps perdu* is more often named than its author, unless we take "past" as an approximation of "Proust." The novel is referred to at: 149.23–24 (Mr Tindall points this out); ?159.6 (last time); 170.5,8,22 (time . . . past . . . cake; see Maggie); +179.21—with Dedalus, Alice, Lewis Carroll, etc. (q.q.v.); 232.31; +239.3 (*centiments* deadlost)—with Dedalus (q.v.); +292.9,11,16,18 (past-*tr*preaching . . . *prispast* . . . times lost or strayed, of lands derelict . . . search . . . *à la*; "derelict lands" are *Sodome et Gomorrhe*); 449.5–6 (time . . . lost); 453.33 (land of lost of time—*Sodome et Gomorrhe*); ?470.26.

Proust's search for lost tea and cake (the pastry of 292.9—see Maggie) interested Joyce because tea and cake are served at Finnegans' (q.v.) Wake and because in "Clay" cake is also lost. In FW, cake is found in the letter dug out of the clay (Irish earth) by the hen, Biddy Doran (q.v.; see also Maria). Here is a neat example of Proustian tea and cakes and time: 452.36–454.3: "temperate . . . times . . . last . . . lost . . . thay . . . maggalenes . . . Paris . . . elite of the elect in the land of lost of times . . . swisstart . . ." I suppose that the dragged out, lagging way of infusing Proust into the text of FW imitates Proust's style.

It is my impression that "The Mime" (its Maggie are *madeleines*) owes something to *À l'ombre des jeunes filles en fleurs*, especially to the section called, in English, "Seascape with Frieze of Girls." And I think *Le temps retrouvé* owes something to "Proteus" (q.v.); at any rate, the litter on the beach at Sandymount is signate matter and so is the stuff refound—*madeleine*, little phrase, uneven step—in the Guermantes library—"a subjective book of these strange signs," Proust calls them.

Prout, Father (1804–66)—pen name of F. S. Mahoney, Irish Jesuit, writer of light verse, best known for "The Bells of Shandon." 482.31.

Prue, Miss—in Congreve's *Love for Love*. 337.27; 386.24.

Prufrock, J. Alfred—poem of T. S. Eliot's (q.v.). 166.15; +236.12–13—with Frou Frou (q.v.).

***Prunella**, 206.35.

Pruny-Quetch, Mrs—Mrs von Phul says, Prunikos or Sophia (q.v.) was held by some Gnostics to be a female Holy Ghost, sister of Jesus. She sent the serpent (q.v.) to tempt Eve (q.v.), or was the serpent—see "Ophites," *11th Britannica*. She is one of a string of fruit ladies—"prune" and German *Zwetsche*, "plum." 550.32–33.

Pryne, Hester—heroine of Hawthorne's (q.v.) *The Scarlet Letter*. In FW, I think Joyce takes Lawrence's opinion of her as avenging herself on Dimmesdale. Thus she ties to the various Hesters listed under those other avengers, Stella and Vanessa (q.v.).

Pshaw—see G. B. Shaw. 303.7.

Psyche—in the *Golden Ass* (q.v.) and Freud (q.v.), personifies the soul. 416.6.

Ptah—Egyptian god, artist, master-builder. See Apis ?198.17; 411.11; 415.26; 590.19; 593.24.

Ptolemy—2d-century Alexandrian mathematician, astronomer, geographer. In *Geographike syntaxis*, he gives an inaccurate description of Ireland, calls Dublin (q.v.) "Eblana," and Howth (q.v.) an island. 13.11; +529.34—with Bartholomew (q.v.); 540.7.

Ptolemy Soter—founded the Ptolemaic dynasty in Egypt. Cleopatra (q.v.) was last of the line. 198.2; 254.22–23.

Puard—see Poulard.

Puck or Robin Goodfellow or Lob—evil sprite in medieval folklore; mischievous sprite in *A Midsummer Night's Dream* who plucks a flower (compare Patrick) whose juice mixes up the heart's natural impulses. Puck may be comprehended in Buck, Pukkelsen (q.q.v.). 10.17 (compare 604.3); 37.29,30; 90.33; 210.35 (see Ellen Terry); 227.29; 231.21; 236.31; +278.13; 297.15; 304.right margin; 313.35; 326.3; 338.32; 369.29; 371.12; +425.30—with St Patrick (q.v.); 455.1; +463.36—with Philip the Good (q.v.); 524.35; 563.26; 569.25; 604.3.

Pue's Occurrences—according to Mr Thornton, this was one of the first Irish newspapers, edited by Richard Pue. +178.17 (bis)—with Petrie, Poe, St Peter (q.q.v.).

Puff, Mr—in Sheridan's (q.v.) play, *The Critic*. 438.19.

- Pugh**—family of Dublin glass-makers. 76.11; 349.3; 350.18.
- Pujol**—Mr Maling says, a French music-hall artist, late 19th-century. 350.16.
- ***Pukkelsen**—Norwegian *pukkel*, “hump” or “hunch” (see Humphrey). It is a name for the hunchbacked Norwegian Captain (q.v.) and perhaps ties him to Buckley (q.v.; see also 325.29). 10.17; 313.35; 316.1; 319.16; +325.29—with Buckley (q.v.); 326.11–12; 339.2.
- Pulcinella**—female of Punchinello (see Punch). 220.21.
- Pules**, Master—Picasso (q.v.). +166.20—with Pullman (q.v.).
- Pullman**—sleeping cars. James Pullman (“Pulley”) and Satterthwaite (“Satters”) are characters in Wyndham Lewis’s (q.v.) *The Childermass*, I (1928). Pullman is sometimes a caricature of Joyce; but *The Childermass*, I is a general—if spasmodic—parody of FW (then called “Work in Progress”) and of “Circe,” and involves a great deal of quick role-changing. Satters is sometimes Joyce, so are the Bailiff and Belcanto (q.q.v.). Pullman and Satterthwaite are sometimes female (Mr Wagner says they are then Gertrude Stein, q.v.) and, on one occasion, one of them (bare) chases the other (naked). In *The Human Age* (1955), Joyce is still Pullman, but he is not the Bailiff and Satters is not Gertrude Stein. 55.19,20; ?153.24; +166.20—with Paul, Picasso (q.q.v.); ?172.13; +352.14—with W. Lewis (q.v.); ?415.14.
- Pumpusmagnus**—see Pompey. 484.35.
- Punch and Judy**—puppets, *Punch*. Punch is hunchbacked and carried off by the devil (q.v.). +4.25—with Jeuchy (q.v.); ?22.14; 29.35; +40.12—Dedalus (q.v.); 43.23; ?57.19; ?66.26; +92.36—with Pilate (q.v.); 116.23; +133.23—with Pilate, Judas (q.q.v.); 176.6; ?194.25; ?+207.36—with Judith Quiney (q.v.); ?209.31; 220.21 (see Pulcinella); ?227.22 (Devil’s Punchbowl, Irish place); 255.26; 257.23; 261.1; 334.20–21; ?358.33 (see Tombuys); ?368.26; 373.20; ?422.5; ?435.33; 455.2; 498.16; 514.13,33; 582.6; 583.27; 594.35; ?600.25; 620.23, +26—with Judas (q.v.).
- Punchus and Pylax**—two of the Four (q.v.) as Judges, Elders (q.v.). See also Punch, Pilate. 92.36.
- ***Puppette**—Pepette (q.v.). 14.8.
- Purcell**, Patch—in the 19th century, the principal mail-coach owner in Ireland. ?187.18; 412.22; 516.23–24.
- Purdon**—Lord Mayor (q.v.) of Dublin (q.v.). Jesuit preacher in “Grace” (q.v.). I think also a once disreputable Dublin street. 445.17; 537.36.
- Purefoy**, Mrs Minna—birth-giving Mrs Pure Faith (plus Betty Foy?) in *Ulysses*. 296.2.
- ***Puropeus Pious**—see Pia. 14.9.
- Purple Top and Tipperary Swede**—Mrs Yoder says, turnips. 82.3; 517.5,7.
- Pusey**, Edward (1800–82)—leader of the Oxford movement. 510.33.
- Pushan**—according to Mr Misra, a solar deity in the Vedas. See Sun. 593.23 (Pu Nuseht—also “up the sun”).
- Puss-in-Boots**—clever cat in fairy tale and pantomime (see Gunn). +415.3—see Plussiboots; 461.13,15; 531.22; 622.11.
- ***Pykemhyme**—Pakenham (q.v.). See Kehoe. 379.36.
- Pylax** or Pilax—see Pilate.
- Pyramus**—played by Bottom (q.v.) in *A Midsummer Night’s Dream*. 7.29–30 (peer . . . yondmist).
- Pyrrha**—see Deucalion.
- Pythagoras**—6th-century B.C. Greek philosopher. 116.30.

Q

- Quaill**—Lord Mayor (q.v.) of Dublin (q.v.). 547.21.
- Quark**—“any of three types of elementary particles . . . believed by some physicists to form the basis of all matter in the universe (applied by M. Gell-Man after a coinage in the novel *Finnegans Wake* by James Joyce),” *Random House Dictionary*, 1967. But, as my husband pointed out, “quark” is in *OED* and in *Webster Unabridged*, 1934. It is an imitative word—frogs and crows and herons quark. *OED*’s earliest example is 1860. 383.1.
- ***Quarta** Quaedam—Latin for “some fourth woman,” Mr O Hehir says. 101.9.

- Quartus V**, Quintus VI, Sixtus VII—imaginary popes. See Sixtus. 153.32–33.
- Queen**, Quean—in FW a few meanings of the word are: Prankquean, Elizabeth I, Kitty O'Shea, Guinevere, Isolde (q.q.v.).
- Queen of Night**—in *The Magic Flute* (see Flute), 147.13; 241.22; 497.32.
- Queenie**—what Parnell (q.v.) called Mrs O'Shea (q.v.); maybe also Judith Quiney (q.v.), whose name was so pronounced. +147.13—with Queen of Night (q.v.); +234.13—with Maya (q.v.); 577.2.
- Queen's Men**—see King's Men.
- Quemby**, P. P.—see Quimby.
- ***Questa** and Puella—see Two. By P/K split, *questa e quella* (Italian “this and that”) and *puella* (Latin “girl”). 61.16.
- ***Quickdoctor**, Mrs Wildhare—maybe Mistress Quickley (q.v.). 227.4–5.
- ***Quickenough**, Mrs, and Mis Doddpebble—the Washerwomen (q.v.) of “Anna Livia Plurabelle” who turn into living tree (q.v.) and dead stone. 106.36; 620.19–20.
- ***Quicklow**, 175.3.
- Quickly**, Mistress—in *1 Henry IV*, *2 Henry IV*, *Henry V*, *Merry Wives of Windsor* (q.q.v.). +227.4–5—with Oscar Wilde (q.v.).
- Quidam**—Mrs Christiani suggests *Quidam's Diary* by Kierkegaard (q.v.). 33.35.
- ***Quilty**, Peggy, 212.7.
- Quimby**, Phineas P. (1808–86)—mental healer of Portland, Maine, from whom, some say, Mrs Eddy (q.v.) borrowed most of Christian Science. 536.6.
- ***Quin** or Quinn—some of these ought to name John Quinn (d.1924), Irish-American collector of pictures and manuscripts (including *Ulysses*). He defended Margaret Anderson (q.v.) and Jane Heap when they were prosecuted for publishing “Nausicaa” (q.v.) in the *Little Review*. 58.10; +221.25—with Harlequin (q.v.); +299.8—with Aquinas (q.v.); 305.20; 463.21; +496.36–497.1—with Finnegan (q.v.); +562.27 (“Father Quinn” is the air to T. Moore's, q.v., “When E'er I See”).
- Quinet**, Edgar (1803–75)—French historian, translator of Vico, associate of Michelet (q.q.v.). FW contains several versions of “a beautiful sentence from Edgar Quinet” (*Letters*, I, 295). 117.11.
- Quiney**, Judith Shakespeare (1585–1661)—Shakespeare's (q.v.) younger daughter, whom he disinherited. 57.19; 207.36; 254.31; +289.23—with Guinevere (q.v.); 600.25.
- Quinquigentiani**—Mr O Hehir says, “the people of the Five Cities in Cyrenaica.” 111.6.
- Quintus Centimachus** (fl. 177)—Mr Mink says, Harris (q.v.) identified him with Con Ceadathach, king of Munster. 100.6.
- Quirites**—Roman citizens. 36.10; ?343.22.
- Quixote**, Don—Cervante's (q.v.) knight of the rueful countenance. See Panza, Dulcinea. 198.35; +234.4—with Ass, Schott (q.q.v.); ?286.n. 3; +482.14—with Ass, Schott (q.q.v.); see also Johnny MacDougal; ?553.18.

R

- Ra**—Egyptian sun-god. See Atem. 415.11–12.
- Rabbit**—Pound and Eliot (q.q.v.) called each other Rabbit and Possum (q.v.). 113.2.
- Rabelais**, François (1494–1553)—French writer, physician, Benedictine, Franciscan. His chief works are *Pantagruel*, *Gargantua* (q.v.). See also Bacbuc, Badebec, Grandgousier, Baudelaire. Wyndham Lewis (q.v.) compared “Work in Progress” to Nash (q.v.) and to Urquhart's Rabelais.
- Buffalo Workbook #45 contains a list of words and phrases from Rabelais, most of which are used in FW. +12.34–35 (robulous . . . lays)—with Romulus (q.v.); +38.31–32 (Crookedribs . . . Aloyse)—with Eve, Alice, Marie Louise (q.q.v.); 75.21 (belly (the rab . . .)); 79.31 (rubbages . . . bullets); +86.7–8, 13.27 (Robert . . . elois Crowbar . . . Rabworc . . . Francie's)—with Robert, Crowbar, Villon, Bacon, St Francis, Peel (q.q.v.); 177.8–12 (laities . . . rybald); 198.25 (ribble a); 248.35 (Rab will ye); ?379.24

- (rubiny leeses); 424.36–425.2 (robble-mint . . . yea); 507.24–25 (billet . . . robbers); 516.21–22 (robbed . . . all . . . hay); 534.1; 569.23 (alloy rabbit); 580.35–36 (ribs . . . all . . . lay).
- ***Rabworc**—see Crowbar.
- Rachel** and **Leah** (“ewe,” “languid”)—Jacob’s (q.v.) wives. In FW they are mirror girls (see Christine Beauchamp, Two) because they became the Old Testament types of active and contemplative lives, as Martha and Mary (q.v.) are in the New Testament. 145.5 (ewe); +221.12 (see Kate, Varian); 271.6,7 (you . . . lie); 279.n. 1, line 2; +371.33,34— with Rosaline (q.v.); 396.14; 466.6, 25–26; 580.5.
- ***Radouga**, **Rab**—Russian “rainbow,” “slave.” +248.35—with Rabelais (q.v.).
- Raffles**—gentleman cracksman in Horning’s novels. 50.26.
- Raglan**, Fitzroy James Henry Somerset, 1st baron (1788–1855)—commanded British troops in the Crimea. See Buckley. 132.21 (Raglan Road, Dublin); 339.10.
- Ragnar** Lodbrok (“shaggy breeches”)—viking, saga hero who, tradition says, died in Ireland. Attempt has been made to identify him with Turgesius (q.v.). ?19.4 (see Brovik); +22.36—with Ladbroke (q.v.); 64.3; 89.17; +169.4—with Bluebeard (q.v.); +313.15 (bis), 23–24—with Ladbroke (q.v.); 360.17; 373.29; ?424.22; 444.5.
- Rahoulas**—son of Buddha (q.v.). See also Mara. 62.5.
- Rainbow Girls**—see Seven, Iris, Noah, Strongbow. Rainbow Girls are young female Masons.
- Rakoczy**, Prince (fl.1703–11)—for whom, Mr Wilder says, the Hungarian national anthem is (was?) named. 415.10.
- Raleigh**, Sir Walter (1552–1618)—poet, planter in Ulster, city founder in Virginia, explorer, author (like Joyce) of a history of the world and of *The Book of Ocean to Cynthia* (q.v.). Onto his 40,000 Irish acres, he introduced English settlers, tobacco, and, some say, the potato (see Hawkins). He and his friend Edmund Spenser (q.v.) were greedy and cruel in Ireland. Some have held that he was the true author of Shakespeare’s plays.
- Many “rawly,” “really,” “rally” may include him—see Persse O’Reilly.
- +49.14—with Persse O’Reilly (q.v.); +133.11—with Persse O’Reilly, Spenser (q.q.v.); 323.5; 333.14.
- Ralli**, Baron Ambrogio (1878–1938)—Austrian of Greek extraction, high official in Trieste, pupil of Joyce’s. With Count Sordina (q.v.), Ralli helped Joyce get to Switzerland in World War I. 352.10 (note Sordina at .9); +447.24—with Finn MacCool (q.v.).
- ***Ralph** the Retriever, 613.21.
- Rama** or **Raman**—several avatars of Vishnu (q.v.). 18.29; 374.22 (Namar).
- ***Ramasbatham**—maybe Rama and Bottom (q.q.v.), or Ramsbottom? 18.29.
- Rameses**—several Egyptian pharaohs. 452.21.
- Ramrod**—see Nimrod. 435.13.
- Ran**—Norse sea-god. 316.20.
- Random**, Roderick—title, hero of Smollett’s (q.v.) novel. Random House was and is the American publisher of *Ulysses*—see FW 28–29 (random . . . haunt), see also Cerf. +28.36—with Roderock O’Connor (q.v.); +381.11–12—with Roderick O’Connor (q.v.); 405.9; ?583.6.
- Ranji** (“Jam Sahib”)—Rajput cricketer, played for England, made over 3,000 runs. He doubles with James (q.v.). 10.9; 121.18,19; 497.31; 583.31.
- Ransome**, Arthur—wrote *Oscar Wilde* (1912) and was sued for libel by Lord Alfred Douglas (q.v.) in 1913. The defendant was found for. 538.35; ?580.35.
- ***Rantipoll**, 193.20.
- Raoul**—hero of Meyerbeer’s (q.v.) opera, *Les Huguenots*; hero of *Sweets of Sin*. 133.20; 456.25.
- Rask**, Christian Rasmus (1787–1832)—Danish philologist, master of 25 languages. 233.34; 351.36; ?594.17.
- Raskolnikov**—hero of Dostoevski’s *Crime and Punishment*. See Sadko. 156.10.
- Ratatuohy**—one of three (q.v.) geldings, beaten in a race (see Homo Made Ink) named for Patrick Tuohy (q.v.). 342.24.
- Ravel**, Maurice (1875–1937)—French composer whose works include “Ma Mère l’oye” (Mother Goose) (see 428.7). 366.20.
- ***Raven** and **Dove**—one of those oversized verbal themes, like Holly and Ivy, that I can’t pull together. Because Corvus and Columba are southern constellations, see Stars, Jonah, Columba. The following does not exhaust. 7.6,8 (with Dear

- Dirty Dublin); 8.33,34; 10-11; 49.9,10,11 (Poe's, q.v., raven); 61.2; 62.4; 67.36; 68.26; 72.13; 85.17 (wrathbereaved ringdove), 23,30 (Mr O Hehir says "Festy," q.v. is diminutive of Irish *fiach*, "raven"); cushat = "dove"; 105.27 (Crow Alley—18th-century Dublin theater), +.32—with Columbus (q.v.); 129.22,23,30,31 (Poe's raven missed America; Columbus found America); 136.13,29,30; ?178.35-36 (see Devil); 197.20,30,32; 238.25; ?247.35; 266.n. 3; +327.35-36 (see Huggins, Dulcey); 329.13; 333.17 (see 8.33,34 above); 335.28,29 (Noah context); 338.31; 354.28; 357.16-17,20; 358.1,4,5,12-13; 360.28; +361.1 (see Columbine); 363.7; ?364.25; +365.23—with Dark Rosaleen (q.v.); +367.28—with MacCool (see Finn); 377.22; +409.15,17 (see Columbus); 480.1,3 (the raven flag was the Danish standard, *Landeyda*); 491.14; +495.18,19—with MacCool (see Finn); +496.30,32—with Columbus, Le Caron (q.v.); 521.13,17; 579.14-15; +622.1,2—with MacCool (see Finn).
- *Rawdon**—family name of the earls of Moira, whose house was on the Liffey in Dublin, a stretch of river that Wakeman calls "in almost every respect an odoriferous sewer." 93.8.
- *Rayburn**, Gladeys, 387.35.
- *Readbreast**, Reuben—the robin red-breast formerly symbolized Christ. 211.27; 537.9.
- Reade**, Charles (1814-84)—English novelist, author of *The Cloister and the Hearth*, *Love Me Little*, *Love Me Long*. 364.21.
- *Reade**, Lector—a "lector" reads lessons in the church service. 197.6.
- Reade**, Thomas, & Co.—Mr Senn says, a Dublin cutler. 63.2.
- *Real**, Kirschie—*Kirschie* is German "cherry," also a brandy. 207.12.
- Rebecca** ("noose")—wife of Isaac (q.v.), mother of Jacob and Esau (q.v.). ?+203.3,4,5—with Rebecca West (q.v.); +483.19—with ALP (see Anna Livia).
- Rechab**, Sons of—Jewish religious order which abstained from wine, luxury, the settled life. A modern society, the Rechabites, were total abstainers and founded a loan company in Dublin in 1864, Mr Mink says. 546.1.
- Reckitts**—trade name, Mr Atherton says, for an English blueing, clothes whitener. 212.27.
- *Recknar** Jarl, or Roguenor—maybe Ragnar (q.v.). 313.15.
- *Red and White**—part of the elaborate (and not understood by me) color scheme of FW. See Seven, Rose and Lily, Betsy Ross, Rory. The red girl and the white girl are the two (q.v.) temptresses—Isoldes (see Bohemian Girl, Colleen Bawn), but there's more to it than that.
- Redfern**—19th-century Paris couturier. 548.25.
- Redmond**, Mary—Mr Mink says, she made the Father Mathew (q.v.) statue in O'Connell street, unveiled in 1893. 552.11.
- Red Riding Hood**—eaten by a wolf in a nursery tale and pantomime. 33.1; 307.n. 1; 411.24; 551.8; 622.28.
- Redtom**—anagram of Dermot (q.v.), plus Tom (q.v.). 21.31.
- *Reed**—Shem the Penman (q.v.)? 94.6.
- *Reefer**, 323.10.
- Reeves**, John Sims (1818-1900)—English vocalist, first a baritone, then a tenor, sang in some of Balfe's (q.v.) operas. +408.21-22—with Shem (q.v.).
- *Reginald**, Loudin—Mr Atherton suggests the radio station, "London Regional." 342.34.
- *Reich**, Roamer—Roman empire. 553.35.
- Reid's Family Stout**—drunk in British Isles. 52.4.
- Reilly**—see O'Reilly.
- Reilly**, Paddy—as in Percy French's (q.v.) song, "Come Back, Paddy Reilly, to Ballyjamesduff." See Persse O'Reilly. +485.15-16 (bis)—with Billy Budd, Rowley (q.v.).
- *Reilly-Parsons**—see Persse O'Reilly. 26.32.
- Rejane**, Gabrielle—Parisian actress, much admired by Proust (q.v.). Mr O Hehir suggests also the Regina Coeli (Queen of Heaven) jail in Rome. 64.19.
- Relle**, Purses—see Persse O'Reilly. 580.30.
- Rembrandt** (1606-69)—Dutch painter. 54.2; +176.18—with Riangbra (q.v.); 403.10.
- Remus**, Uncle—Joel Chandler Harris' old Negro story-teller. See Brer Fox. +442.8—with Remus (see Romulus).
- Renan**, Henriette—Mr Senn says, Ernest Renan's sister, who helped him with his *Life of Jesus* (see *Scribbledehobble*, 80). Plus Henrietta Street, Dublin. Hen (q.v.)? 447.8.
- Renée**—see Descartes. 269.n. 2.

Renshaw—see Grimshaw.

***Reparatrices**, Marie, 618.14–15.

***Repippinghim**—maybe Winny Rippinham (*Ulysses*, 351). 298.25.

Reszke, Jean de—Polish tenor. He and Nellie Melba (q.v.) sang in *Romeo and Juliet* (q.v.). 81.34; +200.9—with Romeo (q.v.); 408.4.

Reuters—British news agency. 364.19; 421.32; 495.2; 593.6.

Reynaldo—one of Charlemagne's (q.v.) paladins. 192.14.

Reynard the Fox—hero of a medieval beast epic. See Fox, Noble, Baldwin, Fyrapel, Isengrim, Bruin. George Painter says Proust (q.v.) and Joyce met at a party in Paris, given after the premier of Stravinsky's burlesque ballet, *Renard*. +97.17—with Mick (q.v.; *Mikkelraev* is Danish for "Reynard"), 28 (see Parnell, Pigott); +480.23 (wrynecky fix)—with Nick (q.v.).

***Reynolds**, Leatherbags—maybe Thomas Reynolds, who informed on the United Irish and was paid £5,000. 26.1.

***Reyson**-Figgis, Mrs.—raisin-figs. Reyson was Lord Mayor (q.v.) of Dublin. 550.32.

Rhadamanthus—judge in the underworld—see Minos. +241.8—with Rhoda, Colossus of Rhodes, Hod (q.v.); +515.9—with Rhoda (q.v.).

Rhea—wife of Cronus (q.v.), mother of Zeus (q.v.) and other gods. 81.9; 124.16; +283.28–29—with Hermann and Dorothea (q.v.); 327.11; +513.22—with Panther (q.v.); +583.17—with Hen (q.v.; satellite of Saturn).

Rhea Silva—by Mars (q.v.) became mother of Romulus and Remus (q.v.). 467.35—with Romulus (q.v.).

***Rhoda**—Mr Wilder knows a song about Rhoda who lived in a pagoda; he also says Roda Roda is a humorous German novelist. The rhododendrons of Howth (q.v.) are important in *Ulysses*. *Rhoda* means "rose" (q.v.) in Greek. ?78.17; 81.9,10; 241.8; 266.21–22; 348.35 (see Rose); 434.7; 445.17; 466.19 (bis), 21; 469.34; 478.13 (?primrose path); 515.9; +569.33—with R. Broughton (q.v.; see also Rose); +583.17—with Rhea (q.v.), 18; ?601.23.

Rhodes, Cecil (1853–1902)—as Mr Mink says, British colonial and imperial statesman. 577.28.

Rhosso-Keevers—see O'Keef-Rosses. 310.17.

***Rhoss's**, 443.29.

Rib—see Eve.

***Ribboncake**, Bishop, 340.27.

Richard III (1452–85)—English king of the House of York (q.v.), crookbacked like HCE (q.v.), called The Boar or The Hog (q.v.), from the device on his crest. In Shakespeare's (q.v.) *Richard III*, he is a villain, brother-slayer—see Princes of the Tower, Duke of Clarence. I cannot explain his association, if any, with Tom Dick Harry (q.v.) or Richard Rowan (q.v.). 48.5; +71.12 (see York's Porker); 127.17 (see Luke Plunkett); +134.11—with Burbage (q.v.; see also Rick Dave Barry); 138.33; +231.14—with Richardson (q.v.); 319.20; 373.15.

***Richman**, 515.4.

Richmond—Dublin street, etc. The Duke of Richmond and Lennox was a 19th-century Irish viceroy. 207.6; ?375.21; 420.23; ?515.4; 542.4.

Rick, Dave, Barry—Burbage, Garrick, Spranger Barry (q.v.). See also Three, Tom Dick Harry. 134.11.

Ridge, Pett (?1860–1930)—English author of such works as *Mord Em'ly*, *Erb* (?451.7). +447.29—with Perdix, Partridge, Patrick (q.v.).

Ridley, Nicholas (1500–55)—English bishop, burned as a heretic under Bloody Mary. According to *Brendan Behan's Island*, Riddleys is "the mad part of Grangegorman." 49.18.

***Rigagnolina**, 225.15. Ital.: "little brook."

Rigoletto—title, character of Verdi's (q.v.) opera, a hunchbacked jester. 234.26.

Rimanez, Prince Lucio—Satan (q.v.) in Marie Corelli's (q.v.) *Sorrows of Satan*. I guess his name is made up of Lucifer and Ahriman (q.v.). See also Mavis Clare. 239.34.

Rimbaud, Arthur (1854–91)—French poet. 319.5.

Rimsky-Korsakov, Nicholas (1844–1908)—Russian composer. +360.8—with Mercadante; 497.28.

Ringling Bros.—American circus. 367.31.

Rinuccini—papal nuncio, one of the leaders of the Irish army which besieged Dublin, 1646. 537.3.

River—see Liffey. The last and first words of FW are "the *riverrun*." I think they play on *Erinnerung*, German "memory."

Rivière, Jacques—editor of *Nouvelle Revue Française*, friend of Proust (q.v.), author of a novel, *Aimée* (1922), which I have not read. +289.25–26—with Anna Livia (q.v.).

- ***Riviers**, 586.23.
- ***Rizzies**—see Issy, Biss. 454.21.
- Roamers**—Mr Hart says, well-known watchmakers. 586.25.
- Roastin the Bowl**—see Rosin the Beau. 231.33.
- Robber and Mumsell**—see Maunsell. 185.1-2.
- Robert the Devil**—father of William I (q.v.), hero of French romance, of Meyerbeer's (q.v.) opera. 540.29-30.
- Robert of Retina**—Englishman who made the first Latin translation of the Koran. 443.2 (see Mahan).
- Robey**, George (1869-1954)—English music-hall comedian. See Draper. 156.27.
- ***Robidson**, Jo—see Man Servant? 199.29.
- ***Robinson**, 480.32.
- Robinson**, Paschal, Monsignor—papal nuncio to Ireland in the 1930s. +243.31—with Robinson Crusoe (q.v.).
- Robinson**, Peter—London department store. +65.15—with Robinson Crusoe (q.v.).
- Robinson**, Shields—Mr Staples found in *Thom's, 1899*, listed under: Broker, Ship and Commercial: Robinson Shields, N.21 City Quay. 480.32.
- Robinson**, Swiss Family—title, characters in a novel by J. S. Wyss, 1813. 129.34-35.
- ***Robort**, P. C.—robot; P.C. is a police constable; Robert is a bobby (see Peel, 86.12); C-robot or Crobot seems identical with Crowbar (q.v.); Crowbar or Rabworc are aliases of Festy King (q.v.), also known as Pegger (q.v.). +86.7—with Rabelais (q.v.).
- Roche**, Sir Boyle (1743-1807)—Irish M.P., noted for his bulls (q.v.), e.g., "It is impossible I could have been in two places at once, unless I was a bird." +34.9,11—with Roche Haddocks (q.v.).
- ***Roche**, Peter—see Roche Mongan, St Peter, Petrarch. 449.16.
- ***Roche**, Pomeroy, of Portobello, 290.n. 5.
- ***Rochelle**—see Rachel? 466.25-26.
- Rochester**, John Wilmot, Earl of (1647-80)—English author of erotic books. 439.26.
- Rock**—see Stone, Tree and Stone.
- Rockefeller**—American family, symbolizing riches. In 1917-18 Edith Rockefeller McCormick gave Joyce "a substantial monthly stipend, suddenly withdrawn." 129.21.
- Roderick**—see Roderick O'Connor.
- Rodin**, Auguste (1840-1917)—French sculptor. 435.36.
- Rody the Rover or the Ribbonman**—novel by William Carlton, 1845. Rody is a provoking agent of the English government. 228.24; 551.14.
- Roe**—Dublin distillers. Also a Lord Mayor (q.v.) of Dublin (q.v.). See also Rose. 122.12; ?277.n. 4; 577.13.
- ***Roe**, Williams, Bewey, Greene, Gorham, McEndicoth, Vyler—may be so many well-known Dubliners, but, as Mr Higginson says, they are also arranged to form a spectrum (see Seven). Roe (q.v.) is a reddish color; Williams is William of Orange (q.v.); *buidhe* is Irish "yellow"; Greene is green; *gorm* is Irish "blue"; McEndicoth sounds a little like indigo; Vyler is violet. 227.n. 4.
- ***Roe** of the fair cheats, 394.18, 397.36.
- ***Roebucks**—Mr Tysdahl identifies as Rubek of *When We Dead Awaken*. 70.12; 90.26.
- ***Roga**, 602.12,13; 604.2, +.18—with Shem (q.v.; and shamrock).
- ***Roger**—bawdy word in the 18th century. Sometimes it ought to refer to Roger Casement (q.v.). See also Rogers, Rogger, Rutland. 177.36; 290.n. 3; +363.8—with Almayne Rogers (q.v.); 373.15; 439.26; 554.3 (bis); 559.36.
- ***Rogers**, Almayne—maybe Roger Casement (q.v.), who came from Germany with arms. 363.8.
- Rogers**, Romeo—friend of Joyce's in Trieste. +418.16—with Romeo (q.v.).
- Rogerson**—Sir John Rogerson's Quay is on the Liffey (q.v.). +211.16—with Crusoe (q.v.).
- Roggers**—see Roger. When Swift first went to Ireland, he had few parishioners. On Wednesdays and Fridays he read prayers to himself and his clerk, named Roger, beginning, "Dearly Beloved Roger, the Scripture moveth you and me in sundry places." 66.21; 413.25.
- ***Rogue**, Allan, 588.28.
- Roguenaar**—see Ragnar. 360.17.
- Rohan**, Benjamin, Duc de Soubise (1589-1642)—Huguenot leader, soldier. +251.33-34—with Browne and Nolan (q.v.).
- ***Rohan**, Roxana—see above? Roxana was the wife of Alexander (q.v.), also a racehorse and a Defoe (q.v.) heroine. 212.11.
- Rolaf**—see Rolf, Olaf.

- Roland**, Childe—hero of an old ballad, quoted in *Lear* (q.v.), subject of poems by Byron (q.v.; here quoted) and Browning (q.v.). +385.35—with Roland (q.v.).
- Roland and Oliver**—friends in the *Chanson de Roland* and Ariosto's *Orlando Furioso*. They were killed in battle by the Saracens because Roland would not—till too late—blow his horn to summon Charlemagne (q.v.). When he blew the horn, it cracked. In FW, Roland is loosely associated with Ireland, Oliver (q.v.), and Cromwell (q.v.). Orlando and Oliver are brothers in *As You Like It*. 56.15; +73.33—with Cromwell (q.v.); the Irish called Cromwell's soldiers "Oliver's Lambs"; +74.4—with Cromwell, wolves (q.v.v.), 5; ?117.20; +279, n. 1, line 14—with Lasso (q.v.), +line 21—with Olive Oyl; 323.26; 352.9; 353.15–16; +385.35—with Childe Roland (q.v.); ?+455.8—with Cromwell (q.v.); 548.8–9; 610.6,7; +619.36—with Ivor (q.v.).
- Rolf Ganger** ("walker") or Rollo—chief of the Normans who invaded France, first duke of Normandy. 221.8,9; 230.5; 263.15 (see Ghost); ?+291.22—with Roland (q.v.); +301.30—with Olaf (q.v.); 330.20; 378.9; 389.8–9; 443.21; +444.32—with Wolf (q.v.); +619.17—with Cinderella (q.v.).
- Rolleston**, T. W. (1857–1920)—editor of *Dublin University Review*. +602.11—with Rowley, Rowlandson (q.v.v.).
- Rollo**—see Rolf Ganger.
- Romains**, Jules (b. 1885)—French novelist. 302.35.
- Romano**, Giulio (1499–1546)—Italian painter, architect, sculptor, engineer. I have read he is the only painter or sculptor whose name is used by Shakespeare (q.v.). See *Winter's Tale*, V,ii,105. +144.14—with Romeo (q.v.); ?361.32–33; 564.9.
- Romanov**—Russian royal family. 361.32–33; 487.22.
- Romany Rye**—see George Borrow. 600.30.
- Romas and Reims**—Rome and Reims, Romulus and Remus (q.v.). 209.25.
- Romeo**, Antony—see Romeo, Anthony Rowley, Mark Antony. 152.21.
- Romeo and Juliet**—young married couple in Shakespeare's (q.v.) play, Gounod's (see Reszke) opera. Like Shakespeare, Joyce plays on "Romeo" as a medieval pilgrim who, coming from the shrine of St Iago, or James (q.v.v.), wears a scallop shell. See also *Paradiso*, VI,127ff.
- Juliet is also a girl in *Measure for Measure* and, as Juliette (q.v.), is title, heroine of a novel of de Sade's (q.v.). See also Julia. 70.2,3 (romads . . . Yuly); 81.10; +144.14—with Giulio Romano (q.v.); 148.13; +152.21—with Rowley, Mark Antony (q.v.v.); +200.9—with Reszke (q.v.); ?260.n. 1; 291.12; 303.2; +326.13—with O'Connell (q.v.); 350.23; +391.21—with Giletta (q.v.); 409.14–15 (your mower O meeow); 463.8; ?481.16 (see Rogers); ?531.21 (see Frullini); +553.16–17—with Gregory XIII, Julius Caesar (q.v.v.).
- Romulus and Remus**—twins, suckled by a she-wolf (see Luperca), who began to found Rome together. Romulus killed Remus, founded Rome by himself, and became its first king. +12.34—with Rabelais (q.v.); 98.31,32; 122.9; 209.25; 236.19; 286.n. 1; 358.13; +467.35—with Rhea Silva (q.v.); 525.33–34.
- *Ronayne**, Rina Roner Reinette—I can't tie her up with Joseph Philip Ronayne (1822–76), M.P. from Cork; in "The Shade of Parnell" (q.v.), Joyce says "parliamentary obstruction" was invented by Biggar (q.v.) and Ronayne 373.22.
- Rooney**, Annie—song. The name is applied to Anna Livia (q.v.). 7.25,26; 327.12; 426.3–4.
- Rooney**, "Handy Andy"—title, hero of Lover's (q.v.) novel. He is a bumbling Irish servant who turns out to be an Irish peer. 129.17; 229.2; 279.n. 1; 409.31.
- Rooters and Havers**—Reuters and Havas (q.v.v.). 421.32; 573.6.
- *Rorke** relly—Persse O'Reilly (q.v.)? 373.30.
- *Rory**—Joyce glosses the word (*Letters*, I, 248) thus: "rory = Irish = red"/"rory = Latin, roridus = dewy"/"At the rainbow's end are dew and the colour red: bloody end to the lie in Anglo-Irish = no lie." In FW, "rainbow" (see Seven) has the Biblical meaning (see Noah) of peace, covenant between God and man; "dew" is its opposite, a promise of continued war, because Vico (q.v.) says that, after the flood, the climate was dry and it did not thunder till after "dew" appeared. At FW 3.13 we have "rory," at 3.15–17, we have thunder roaring (see my article on the opening paragraphs of FW in AWN, II,2,3,4,5,6,III,1). I fancy "dew" is near every C-letter.

The identity of "red" and "dew" (Latin *ror, ros*) and "rose" is made much of in the Rose and Lily, Betsy Ross (q.q.v.) themes—see also Red and White, Rosemary, Rosaleen.

Because "rory" occurs with an "end," I take it to refer to Roderick O'Connor (q.v.), with whom the Irish dynasty at Tara ended. But I cannot tie him up with the red girls.

Rosa, St. of Lima—patron of the impossible. See Rose. 264.24.

***Rosairrette**—see Rose. 376.7.

Rosaleen, Dark—personification of Ireland, like Poor Old Woman (q.v.), Cathleen Ni Houlihan (see Countess Cathleen), etc. Mangan's (q.v.) poem begins, "My dark Rosaleen, do not sigh, do not weep ..." (FW 93.27). Mangan also wrote a poem, "The Little Black Rose" (277.16). See Rosaline, Rose, Rosemary, Rose and Lily, Rosimund, Betsy Ross, Rory. ?3.13–14 (see Rory); 15.1; 93.27; +95.20,21—with Betsy Ross (q.v.); 96.1,2; 245.17,18; 277.16; ?329.17 (see Roscranna); 365.23,24 (see Raven); 444.29; 583.21,22.

Rosaline and Rosalind—Rosaline is an off-stage charmer in *Romeo and Juliet* (q.v.); Rosaline is also the dark heroine of *Love's Labour's Lost*; Rosalind is heroine of *As You Like It*. They are sometimes supposed to be the Dark Lady of the Sonnets. I think they double with Dark Rosaleen (q.v.).

Roscranna—Cormac's (q.v.) daughter, Fingal's (q.v.) wife in Macpherson's (q.v.) *Temora*. See Rosaleen, Rose. 329.17.

***Rose**—sometimes a masculine (homosexual overtones) theme, connected with Shaun, Robert Ross, Mr W. H., Russian General (q.q.v.); more often (though perhaps it is the same thing) a warlike feminine theme, connected with Wars of the Roses (see Two), Betsy Ross (q.v.). The theme is large, elaborate, elusive, and I give but a random, partial lot of it below. See Rose and Lily, Red and White, Rosemary, Snow White, Rhoda, Rainbow, Rosaleen, Rosaline, Rose. Especially see Rory, because I don't think you can separate "rose" and *ros*. 3.13 (see Rory); ?14.18; ?+15.1—with Dark Rosaleen (q.v.); 21.15 (see Rose and Lily); 28.24; +32.11—with Mistinguette (q.v.); see also Rose and Lily); 34.29 (see Jesus,

Jesse); +40.7—with Russian General (q.v.); +13—with Eros, O. Wilde, Mr W. H., Robert Ross (q.q.v.); 43.27; +52.11—with Russian General (q.v.); 92.18; +93.7—with Jinnies (q.v.); .6–7 plays on "How are you today, my dark gentleman?" (see Dark Man) and may include Dark Rosaleen (q.v.), .14, +27 with Dark Rosaleen (q.v.); +94.30—with Betsy Ross (q.v.); see also Rose and Lily), .35–36 (see York and Lancaster); +95.4—with Biddy O'Brien, Brinabride, Rosemary, Betsy Ross (q.q.v.); +96.1,2—with Dark Rosaleen (q.v.); see also Rose and Lily); 101.7; +122.8–25—with Betsy Ross, Roe (q.q.v.); passage is full of red words and objects, all identical with Rose-Ross: redhandedly ... rubric ... rudely ... rubyjets ... firefill'd ... heart's bluid ... rouge ... lobster ... rosy ... ruddy ... Rufus ... crucian rose); +133.7–8—see Rosie O'Grady; +223.6—with Rosaline (see also Seven); +229.11—with Wildrose La Gilligan (q.v.); +231.20—with Rosaline (q.v.); 239.36 (see Rory); +245.17–18—with Rosimund, Dark Rosaleen (q.q.v.); +290.1—with Rosimund (q.v.); 302.27; 313.34 (see Rory); 336.27; 337.16 (see Sylvia Silence, Budd); +340.27—with Russian General, +.35—with Robert Ross (q.v.); +346.13—with Ixion (q.v.), +.20—with Russian General (q.v.); +351.9—with Dark Rosaleen (q.v.), +.13—with Ross (q.v.); +359.32 (see Rory), +.33—with Rossini (q.v.); +365.23–24—with Rosaline, Dark Rosaleen, Raven (q.q.v.); +371.33–34—with Rosaline, ?Rachel (q.q.v.); +391.30—with Betsy Ross (q.v.); "Ancient Mariner" quoted); 395.16; 430.22–23; 485.12 (see York and Lancaster); 495.24; 502.7; 561.19 (see Rose and Lily); ?+563.30—with Rosencrantz (q.v.); +569.33—with Rhoda Broughton (q.v.); "Ancient Mariner" quoted); +583.21—with Betsy Ross (q.v.); +609.11—with Rosina (q.v.); +620.4—with Russian General (q.v.); here also "rose" as emblem of England).

***Rose** and Lily—the Two (q.v.) girls. Maybe Lily (q.v.) is the pure girl (see Susanna) and Rose the impure, because, Havelock Ellis (q.v.) says, the rose is anciently and widely associated with the female labia—see Rosemary, Red and White. I have scarcely worked on Rose and Lily, and what follows is a mere

- handful of flowers. 21.15 ("to pull a rose" is to urinate); 22.3; +32.11, 25—with Mistinguette (q.v.); +94.26, 30—with Lally, Betsy Ross (q.q.v.); +96.1,2,4,19,20,23—with Dark Rosaleen, Lally, Lillytrilly (q.q.v.); 561.17.
- ***Rosemary**—plant, spice, remembrance, from Latin *ros marine* ("dew, marine"), but in English it is sometimes said to mean Rose of Mary, and is "useful in lovemaking" because Venus and seaweed were offspring of the sea (q.v.). See also Rose, Mary, Ross, Rory. ?3.13 (see Rory); +95.4—with Betsy Ross, Brinabride (q.q.v.); 159.1; 179.32 (song); 227.17; 237.6,7,8; 239.36; 264.24,n. 3; ?267.27,28; +314.34; 331.34,35; ?332.14 (French *romarin*); ?339.8; +340.27, 28—with Russian General (q.v.); and *Rosh Hashana*, Hebrew New Year); 441.16; 444.29 (Mr Atherton says Adam and Eve's, q.v., is on it); 463.9; 470.20; 562.2; 588.17; ?611.6.
- ***Rosengorge**, Greenafang—Shaun and Shem (q.v.), England and Ireland, Red and Greene, perhaps Rosencrantz and Guildenstern. +563.30—with Rose (q.v.).
- Roses**, Wars of the—see Rose, York and Lancaster.
- ***Rosimund**—Yeats's (q.v.) Rose of the World? Rosaline or Rosalind (q.v.)? 245.18 (Mr Ellmann suggests Rosamond's Pond in St James's Park); 290.1-2.
- Rosin** the Beau—song about a man, fond of drink, who begs friends to drink at his funeral and sprinkle his corpse with whiskey (see Finnegan). 231.33.
- Rosina**—heroine of Rossini's (q.v.) *Barber of Seville*. See Rose. ?594.18; 609.11.
- Rosmer**, Johannes—protagonist of Ibsen's (q.v.) *Rosmersholm*. See Rebecca West. +540.25—with Rothermere, ?Roth (q.q.v.).
- Ross**—Lord Mayor (q.v.) of Dublin (q.v.). +535.8—with William Rosse, ?Robert Ross (q.q.v.).
- Ross**, Betsy (1752-1836)—a note in Buffalo Workbook #17 indicates that the U.S. flag was made (?by her) from her petticoat. In FW I cannot always distinguish between Betsy Ross and Robert Ross (q.v.), between Betsy Ross and William Rosse's (q.v.) telescope, between Betsy Ross and *ros* (see Rory), rose (q.v.), rossie (*Ulysses*, 359). Betsy Ross is associated with petticoats, sewing, red-white-blue; but, at a quick glance, she seems most strongly associated with red—red hair, red of revolt in politics. "Betsy" (and variations) is tied most closely to Elizabeth I (q.v.) or "carrotty Bess," who (the *11th Britannica*) says "represented from birth the principle of revolt from Rome." B. Ross stands for any female in revolt against male authority. ?3.13 (see Rory, Rosemary, Dark Rosaleen); ?8.10,11,13,14 +.36—with W. Rosse (q.v.); 9.18; +40.7-8—with Buckley, Russian General, Rose (q.q.v.), +.13—with Rose, Eros, Robert Ross (q.q.v.); see also O. Wilde, W. H.), +.17—with Mildew Lisa (q.v.); 43.20-29; pittycoat . . . slip of blancovide . . . red . . . white . . . blew . . . united states); 87.27,28,29 (betterwomen . . . ruddiness . . . crimson petties); +92.17,18 (busses . . . Oirisher Rose)—with Rose (q.v.; Shaun, q.v., is Rose here); +93.7—with Jinnies (q.v.), .14,16 (Poser . . . Biss—Shem, q.v. here); +94.30 (bis)—with Beatrice (q.v.), +.36—with Rose, Roses (q.q.v.); see also Rose and Lily); +95.4—with Biddy O'Brien, Brinabride, Rosemary (q.q.v.), +.20,22—with Issy (q.v.; see also Kiss); +96.1,2—with Rose, Dark Rosaleen (q.q.v.); see also Rose and Lily); +101.6,7 (liss . . . rose)—with Issy, Elizabeth, Lise (q.q.v.; see also 17-18); +122.6-25 (ars, rrrr . . . redhandedly . . . rubric . . . rudely . . . rubyjets . . . Roe's . . . rouge . . . rosy . . . ruddy . . . Rufus . . . rose)—with Ares, Roe, Rose, Red and White (q.q.v.); +124.27-28 (bisses . . . pettybonny rouge)—with Issy, Biss (q.q.v.); 127.8-9; ?142.36; +176.21-22, 24 (pettythicks . . . cold bet)—with Elizabeth (q.v.; note: .20; Unity Sunday; .23; roth, vice and blouse); 246.27 (betrosor = Bog Latin "brother"); +247.20, 22—with William Rosse (q.v.); +248.18,19,21 (beetles . . . Peepette . . . whuleruss-power)—with William Rosse (q.v.); 250.3; 286.14,15 (see Cullinan, left margin (red . . . bess); ?+292.12 (*gonna* = Italian "petticoat"—ties B. Ross to Maud Gonno, q.v., militant female); ?+304.2,3 (rose . . . formalisa)—with Rose, Mildew Lisa, Alice (q.q.v.); +324.4 (emberose . . . lizod)—with Ambrose, Lizard, Izod (q.q.v.), 6; 327.16,18 (rossies . . . blusterbuss); +340.27—with Russian General, Rose (q.q.v.); and Rosh Hashana,

- ?Rosemary, q.v.), +.35—with William Rosse (q.v.); 348.25,26,27, 35 (see Rhoda); +351.9—with Dark Rosaleen (q.v.), .13 (Russian "cigarette"), 14; +359.32-33 (dewfolded . . . Alys! Alysaloë . . . rosescery)—with Alice, Rossini (q.q.v.; see also Rory); +391.30—with some Rosse (Robert? William?); +441.16,17 (rose marine . . . pet)—with Rosemary (q.v.); +463.24 —with some Ross or Rosse (see 391.30 above); 465.30; +490.25-27 (better . . . Jenny Rediviva . . . Better . . . redtetterday)—with Jinnies, Eve (q.q.v.); +495.24-25—with Rosemary, Rose, Mary, Elizabeth, Gunning (q.q.v.); 561.8-36 (Halosobuth . . . pussy . . . pussy a pessname . . . passim . . . Buttercup . . . bitterness . . . arrosas . . . Petticoat's . . . Pussy . . . petnames); 562.2 (see Rosemary); +583.21,22 (see Dark Rosaleen); 587.22; 588.7; 604.17 (Elizabeth, q.v., and the Strawberry Beds, the Phoenix Park).
- Ross**, Robert ("Robbie")—faithful friend of Oscar Wilde's (q.v.). He is said to have told Arthur Ransome (q.v.) that he and not Lord Alfred Douglas (q.v.) was "Oscar's real mistress." Considered thus femininely, Robert Ross seems to tie onto the Rose, Betsy Ross (q.q.v.) theme. +40.13—with Oscar Wilde, Mr W. H., Rose (q.q.v.); 92.13,18; 112.35; 156.27; 340.35; 537.9; 588.7.
- Rossa**, O'Donovan (1831-1915)—Fenian for whom a Dublin bridge is named. 212.4.
- Rosse**, William Parsons, 3d earl of (1800-67)—Irish astronomer, telescope maker, born Lord Oxmantown. He peeps at stars (q.v.) and girls' petticoats, and I cannot always distinguish him from Betsy Ross and perhaps other references to Ross and Rose (q.v.). +8.36—?with Betsy Ross (q.v.); +247.20—with Betsy Ross (q.v.); 248.21; +250.3—with Betsy Ross (q.v.); +340.35—with Betsy Ross; ?342.18; 355.24; ?+391.30—with B. Ross, Rose (q.q.v.); ?443.29; 480.12-13; +535.8—with Ross (Lord Mayor, q.v.).
- ***Rossies**, ruderic—see Betsy Ross, Rory?? 285.n. 3.
- Rossini**, Gioacchino Antonio (1792-1868)—Italian composer. +359.33—with Rose (q.v.).
- Roth**, Samuel—piratically published some of "Work in Progress" in *Two Worlds* (New York, 1925-26), and in 1926-27 published more than half of *Ulysses*. 3.12; ?58.30,31; 176.23; 411.19; 464.24; ?541.26; 589.27.
- Rothermere**—Lord Rothermere was a newspaper magnate, Lady Rothermere backed *Criterion*. +540.25—with Rosmer (q.v.).
- Rothschild**—Jewish family which has acquired an unexampled position from the magnitude of its financial transactions. 10.35; 129.20; 328.35-36.
- Rotshield**—see Rothschild.
- Rourke**, Felix (1765-1803)—United Irishman, hung for his part in Emmet's (q.v.) rebellion. 373.30.
- Rousseau**, Jean-Jacques (1712-78)—French writer. In all cases he doubles with James and John (q.v.). +463.9—with Jaques (q.v.); +469.11-12—with Jaques (q.v.); 471.14.
- Rovy** the Roder—see Rody.
- Rowan**, Archibald Hamilton (1751-1834)—United Irishman. See Richard Rowan. 588.31.
- Rowan**, Richard—hero of *Exiles*, where he is Joyce's Portrait of the Artist as a Young Husband. See Bertha, Beatrice, Robert Hand. Joyce associated Rowan with Tristan and Swift (q.q.v.); he may be comprehended in some Dick (q.v.; see also Richard) references. 116.28; 174.6-7; 215.7 (echoes Bertha's "Forgive me, Dick."); 230.22; ?283.n. 2; +544.35—with Rowntree (q.v.); 565.10; +588.31—with Archibald Rowan (q.v.; Richard's son is "Archie").
- Rowe**, Nicholas (1674-1718)—English dramatist, author of *The Fair Penitent* and of the first biography of Shakespeare (q.v.). 72.24-25; 202.23.
- Rowena**—heroine of Scott's and Ireland's (q.q.v.). See Ivanhoe, Vortigern. 39.9.
- Rowlandson**, Thomas (1756-1827)—English caricaturist. +602.11—with Rowley the Barrel, Rolleston (q.q.v.).
- Rowley**, Anthony—in some versions of "The Frog He Would A-wooing Go": "Gammon and spinach, says Anthony Rowley." +152.21—with Mark Antony, Romeo (q.q.v.).
- Rowley** the Barrel—song, "Roll Out the Barrel." The principal reference, Mr Kelleher says, is to an adventure of Dermot's (q.v.) in which he does tricks for his enemies—keeps upright on a

- barrel rolling downhill, walks on the edge of a sword, *Mór-alltach* (see Kniferope Walker and Morialtay). *Mór-alltach* (great-jointed) is also at 602.10. 376.31; +602.11—with Rowlandson (q.v.).
- ***Rowleys**, Red, 330.14.
- Rowntree**, B. Seebohm (d. 1954)—English sociologist, author of *Poverty: A Study of Town Life*, which, Mr Atherton has shown, is the basis of FW 543–45. 544.35.
- Roy**, Rob—Scottish outlaw, title of Scott's (q.v.) novel. 546.18.
- Royce**—*Ulysses*: "... heard old Royce sing in the pantomime of Turko [q.v.] the terrible ..." +205.29—with Rolls Royce.
- ***Royde**, 282.20; 284.1.
- Royloy**, P.R.C.R.L.L.—see Persse O'Reilly. 378.9.
- Roze**—see Maas. 204.2.
- Rubek**—see Roebucks.
- Rubens**—Peter Paul (1577–1640), Flemish painter; Paul Rubens (1875–1917), composer of "Under the Deodar." +160.8—with Vernet (q.v.).
- Rubeus**, Verney—see Rubens, Vernet.
- ***Rubiconstein**, Caducus Angelus—Carr (q.v.), who called Joyce a cad (q.v.)? 211.16–17.
- ***Ruby**—Pride of the Ring? 156.26; 379.16; 440.28.
- Rudge**, Barnaby—title, character in a Dickens (q.v.) novel, which is about the Gordon No-Popery riots of 1780. +292.n. 1—with Russian General (see Buckley).
- ***Rue**—see Seven. 227.14,17.
- Ruffian**—a pander (see *Inferno*, xviii,66, for *ruffian* and *sipa*). 366.23.
- Ruffo**, Fabrizio (1744–1827)—Neapolitan cardinal who worked with brigands, including Fra Diavolo (q.v.). 247.10.
- Ruff's**—*Guide to the Turf* (1854), Mr Thompson says. 623.20.
- Rufus**, Villain—see William Rufus. 122.17.
- ***Rumoury**, Sir—Amory (see Tristan). 96.7.
- Running of the Reins**—horse involved in some 19th-century scandal. See Susanna Shakespeare. "Reins" can mean kidneys, and it has been suggested that "running of the reins" means "gonorrhoea." 64.16–18; 99.3.
- ***Runtable's** Reincorporated—Round Table. 387.36.
- Rupert**, Prince (1619–82)—nephew of Charles I, for whom he fought bravely in the Great Rebellion. See Cumbilum. 88.22; 241.31.
- Ruric** or Rurik—prince of Rus (part of Sweden), who took vast territories in what is now Russia, in 862. He doubles with Roderick O'Connor (q.v.). 309.10; 369.18.
- Rurie**, Thoath and Cleaver—*Scribbledehobble*, 6: "3 waves of [Ireland] = Thoth, Ruri, Cleeva." See Three? These waves sound round the Irish coast in recognition of a great hero. Irish waves are sometimes four (q.v.). 23.27; +254.2—?with Thoth (q.v.).
- Ruskin**, John (1819–1900)—English writer. +220.15—with Russian General (q.v.); 2253.3.
- Russell**, George William (1867–1935)—the poet AE (*ae* = Irish "salmon," q.v.). He was born in Ulster (*Scribbledehobble*, 104; see Four); his paper, *Irish Homestead*, published "The Sisters," "Eveline" (q.q.v.), "After the Race." As a busy editor, an "opal hush" hermetic (see Hermes Trismegistus) poet, AE is a character in "Scylla and Charybdis" (q.v.), and in "Circe" (q.v.) he appears as Mananaan MacLir (q.v.), or rather as the god's head. The head bit is explained by Gogarty in *As I Was Going Down Sackville Street*" (292): "... the first play written and in part acted by an Irishman in Dublin! It was put on in some hired hall near Clarendon Street, George Russell's (AE's) 'Deirdre' ... the lovers are being drowned by the uprising of invisible waves. They are supposed to be friendly and, in some mysterious way, beneficent waves. ... At the moment they were overwhelmed, the dark purple curtain which backed the stage opened in the middle. The golden-grown beard and full, fresh-cheeked face appeared. A sonorous voice chanted one long name: 'Mananaan Mac Lir.' It was the author, AE! Shakespeare is said to have played the ghost in 'Hamlet' because he had a fine voice. AE's only appearance on the stage was a partial appearance, the head of the God of the Waves of Erin, Mananaan, the Son of Lir." I have not read *Deirdre*, but the play, or this performance of it (April, 1902), must be a principal source for the end of FW—see Lear. 5.33; 57.22;

- +77.7—with Ariel (q.v.); 95.31; +99.10—with Ariel (q.v.), .12—with Bairnsfather (q.v.); ?104.22; 141.4,7; 174.29–30; 204.2; 231.30; 247.27; 276.left margin (refers to AE and the two-headed octopus in *Ulysses*); 281.21; 300.4; +303.n. 1—with Abel (see Cain); ?316.4; ?325.22; +326.16,19—with Lir (q.v.); +331.35–36—with Lir (q.v.); 338.36; 375.13; ?379.11; +445.36—with Earwicker (q.v.); +449.30—with Ariel (q.v.); 462.34; 540.35; 552.8 (bis); 594.34; +599.19—with Salmon (q.v.), 20; 601.30 (4 times); +608.5—with Draper (q.v.; AE worked as a draper); 625.4.
- Russian General**—see Buckley.
- Ruth**—title, heroine of a book of the Old Testament. See Boaz. ?3.12; 58.30–31 (4 times); ?147.13; 192.28; 257.21; 596.21.
- Rutherford, Ernest**, 1st baron Rutherford of Nelson (1871–1937)—English scientist who split the atom, as Mr Breon Mitchell says. Joyce makes an anagram of his name to bring in Hurdleford (see Dublin). 553.23.
- Rutland, Roger Manners**, 5th earl (1576–
- 1612)—a Shakespearean (q.v.) pretender (see *Ulysses*, 205). The 4th duke was an Irish viceroy, 1784. Rutland Square was named for him, but is now Parnell (q.v.) Square. See Roger. 42.36; 148.8–9; +349.15—with Shakespeare (q.v.); 437.5.
- ***Rutter**—see Here Comes Everybody. 88.21.
- ***Rutledges**—maybe De Valera's (q.v.) minister of justice, who banned Shaw's (q.v.) *Black Girl* from Ireland. 72.4.
- Rutty, Dr**—eccentric 18th-century Dubliner, Quaker, naturalist, physician. 493.13—with Gogarty (q.v.); 525.4,13; 537.9–10.
- ***Ryall, Stewart**—some royal Stuart? Charles Edward Stuart (q.v.)? Parnell (q.v.)? 227.29.
- ***Ryan**—maybe Frederick Ryan (1874–1913), who with Magee (q.v.) edited *Dana* (q.v.), 1904–5. *Dana* published "My Love is in a Light Attire." 288.n. 6.
- Ryan, John**—last bailiff of Dublin; title afterward changed to sheriff (see 540.19–20). 77.14.

S

- Saar**—wife of Finn (q.v.), mother of Ossian (q.v.), changed into a doe. +210.30—with Sarah, Sarah Curran; +571.24—with Sarah (q.v.).
- ***Sabina, S.**, 512.11.
- ***Saccharissa**—name Edmund Waller gave Lady Dorothy Sidney (b. 1617); *sécheresse* is French "dryness," "barrenness." 204.1.
- Sackerson**—Elizabethan (q.v.) bear (q.v.); see *Ulysses* (186). See also Sacksoun, Hunks, Man Servant, Mahan. 15.35; 530.21.
- ***Sacksoun, Sachsen, Sistersen** ("The Sisters"?—see *Dubliners*), Saunderson (q.v.), Sockerson, Sigurd (q.v.), Seekersenn, Soakersoon, etc.—names of the Man Servant (q.v.) when he is a constable, usually drunk, always a blond enemy of the black man (q.v.; see also Ham). I do not know the basic form of this name. Perhaps Sackerson (q.v.) or Saxon (q.v.), a dirty word to the Irish.
- Sackville, Lionel Cranfield**, 1st duke of Dorset—Irish viceroy (1750–54). Sackville (now O'Connell, q.v.) Street bore his name. 14.3, 514.24; etc.
- Sade, Marquis de** (1740–1814)—French author of *Juliette*, *Justine* (q.q.v.), etc. See also Laura. +137.9—with Saturn, Slattery (q.q.v.); 184.29, ?36; +363.13—with Satan, Saturn (q.q.v.); +482.4—with Midas (q.q.v.); +496.21—with Adam (q.v.).
- Sadko**—rich merchant in the Novgorod cycle, a sad contrast to the heretic or *raskol'nik* (see Raskolnikov) as in the story of Dives and Lazarus (q.v.). 156.10.
- Sailor**—see Norwegian Captain, *Ulysses*, Sea, Lir.
- Sailor King**—see William IV.
- St Austell, Ivan, and Hilton St Just**—*Ulysses* (648) mentions them as Dublin tenors. 48.11–12.
- St Lawrence family**—owners of Howth (q.v.) Castle and its environs. The founder of the family was Amory or Armoricus Tristram, an Anglo-Norman invader who came from Brittany to Ireland, fought a battle on August 10 (feast

- of St Lawrence, the Spaniard), and took St Lawrence for his family name. See Jarl van Hooher, Evora. The St Lawrence family are often hard to distinguish from Laurens and from St Lawrence O'Toole (q.q.v.), Dublin's patron saint. I don't think Joyce wants them distinguished. Most clear references to the family are listed under Tristan.
- St Leger**, Sir Anthony—16th-century Irish viceroy, also a horse race. 498.3.
- Saintsbury**, George (1845–1933)—his *History of English Prose Rhythm* has been shown by Mr Atherton to be a main source of "Oxen of the Sun." His *Peace of the Augustans*, Mr Hodgkiss says, is named at 53.15. 264.26.31.
- ***Saki** (Armenian "cupbearer")—English writer? +317.2—with St Patrick (q.v.).
- Sakya Muni**—see Buddha.
- Saladin** (Arabian "Honoring the faith") (1138–93)—Egyptian sultan who fought the crusaders. +355.21—?with O'Connell (q.v.).
- Salamoss**, Pfarrer—see George Salmon. 161.29.
- Salieri**, Antonio (1750–1825)—Italian composer who worked in Vienna. Mozart (q.v.) died in the belief that Salieri had poisoned him. 346.9,10 (bis), 11.
- Sallust** (86–34 B.C.)—Roman historian whose high moral tone contrasts with his ill-spent youth. 508.29.
- Sally**—subconscious self of Christine Beauchamp (q.v.). She often doubles with Sarah (q.v.) because Sarah with her laugh became a new personality. Sally is also "willow," which may be a naming of Desdemona (q.v.). See also Morton Prince, Issy, Two, Seven, Twenty-nine, Lucia, Martha and Mary, Rachel and Leah. +11.17,34,35—with Sarah (q.v.); 13.22,23; +19.29—with Sarah (q.v.); ?51.1; +75.3—with "Mlle from Armentières"; 76.27,29; +129.14—with Solomon (q.v.); and "Johnny, I Hardly Knew Ye"; +144.34—with Sarah (q.v.); 160.13; ?195.1; +198.11—with Sarah (q.v.); see also Seven; ?200.19 (see Sawy); +204.15—with Sarah (q.v.); +229.28–29—with Sarah (q.v.); ?249.35 (see Lunn); +272.10—with Alice (q.v.); also "Sally in our Alley"; +280.23—with Isolde (q.v.); 281.21; +291.6—with Sarah (q.v.); +293.27—with Sarah, Isaac, Newton (q.q.v.), .n. 2—with Sarah (q.v.; see also Isaac, Olaf); 334.3; 358.20; +359.18—with Sarah (q.v.); +446.6—with Sarah (q.v.); +491.23—with Alice (q.v.); 512.25; +526.32—with Alice (q.v.); 532.11; 609.12.
- Salmon** (*Salmo salar*)
- ... He once asked me to paint for him a salmon (an avatar of HCE) ... "A salmon is a wonderful thing," he said to me ...
Frank Budgen
- ... varies much in color and appearance according to age, locality, season, and various names [aleven, parr, smolt, grilse, kelt] distinguish these conditions.
Webster
- Finn (q.v.) is, by name and thumb, connected with the finny tribe. As Fintan (q.v.), he was a salmon; as Finn, he got his thumb of wisdom from touching a mythical salmon—hence the steady connection of salmon-Solomon (q.v.).
- "Salmon" is derived from Latin "the leaper." The protean fish is named in FW in many foreign languages. The use of salmon in FW is simple enough, but so extensive that what follows is a selection, which I hope is representative. +3.17—with Thomas Parr (q.v.); 7.16–18; 9.5 (Leaper); 16.35 (grilse); 18.30 (celt); 25.14 (Salmon House = Chapelized (q.v.) inn, *House by the Churchyard*—see LeFanu; Solomon's House is a college of Natural Philosophy in *The New Atlantis*); +28.35—?with Wellington (nicknamed "Old Hooky"), Smollett (q.q.v.); 34.3 (Gammellax-arksky—*Gammel* = Danish "old," *lax* = "salmon"); +41.26–27—with Finn (q.v.); 69.34 (Leixlip = village and salmon-leap on Liffey; Japanese *shake*, pronounced "shock ay," = salmon); +116.1—with Solomon (q.v.); 132.23,35 (German *lachs*, "salmon"); 141.3,4,7 (*ae* = Irish "salmon"; see Russell); 161.27—with George Salmon (q.v.); +167.16 (German *salml*, "salmon")—with Solomon (q.v.); 170.25–27 (see George Salmon); 198.4; 201.18,27; 212.33 (chinook's); 228.36 (see George Salmon); +250.17–18 (leap ... Lack breath ... leap)—with Macbeth (q.v.); 314.17–18; 323.27–28; 337.4 (His *almonence*),10; 388.12; +451.11 (salmon is an andromus fish)—with Solomon, Anna Livia (q.q.v.); 511.13 (German *lachs*, "salmon"—plus *Twelve Pound Look*); 524.29 (see Betty Gal-

- lagers); +525.10,12,21,24—with Solomon (q.v.); 531.3; 538.20–21 (*saumone*, French “salmon”); +546.2—with Solomon, Sullivan, ?Cromwell (q.q.v.); 557.36; 559.2; 573.33 (a lax . . . a bradaun—*bradan* = Irish “salmon”); 597.20; +599.12 (ter)—with Solomon (q.v.), +18.20–21 (Gam on, Gearge . . . Aecquotincts—*ae* = Irish “salmon”)—with George Russell (q.v.); +615.18—with Solomon, Tim Finnegan (see Honour God); 625.16.
- Salmon**, George (1819–January, 1904)—mathematician, divine, born in Dublin, was provost of Trinity College, Dublin, 1866–1904. He was, therefore, dead on June 16, 1904, but Bloom (q.v.) does not seem to know it and thinks of him as the Rev. T. (for Tinned) Salmon—see *Ulysses* (162, 571, 614). In FW (170.24–28; 228.36) Shem’s preferring tinned to fresh salmon (q.v.) I take to be a preference for art over nature. It may also indicate a preference for a god and/or father who is processed, ritualized, rather than up and alive in the world and having to be killed all over again—see 7.17–18. In *Time and Western Man* Lewis mocked a “salmon” passage in *Ulysses* (162). 161.27 (*Pfarrar* = German “parson”); 170.25–27; 228.36; ?492.31.
- Salmon** and Gluckstein—proprietors, Mr Atherton says, of the Lyons Corner Houses, English restaurants. See Salmon, above. 170.27, +.32—with Gladstone (q.v.).
- Salmoneus**—son of Aeolus (q.v.), a king who built a city and ordered his subject to worship him under the name of Zeus (q.v.). Zeus smote him with a thunderbolt and destroyed the town. I have not found the name in FW, but it is as a salmon or “oldparr” (q.q.v.) that Finnegan (q.v.) falls to the first thunderbolt of FW, 3.17.
- Salmosalar**—*Salmo salar*, genus of salmon (q.v.). 7.16.
- Salome**—daughter of Herodias who got the head of John the Baptist (q.v.) on a platter. Play of Wilde’s (q.v.) which Beardley (q.v.) illustrated, opera of Strauss’s. 497.33.
- Saltarella**—Issy (q.v.). The saltarella is a dance like the galliard. +627.5—with Cinderella (q.v.).
- Salus**—in Roman myth, the female personification of health. +508.29—with Alice, Sallust (q.q.v.).
- *Salvator**—Latin “savior.” Salvator was the Roman god of bodily health. 409.31.
- Salvatorious**, Ledwidge—see Muggleton. 538.3.
- Salvini**, Tommaso (b. 1829)—Italian actor of Shakespeare’s (q.v.) heroes, best known for Othello (q.v.). See Silwayne. 495.36.
- *Sam**—usually Shem (q.v.), I think. 49.21; 65.8; +87.10—with Shem (q.v.); 185.8; 222.36; 335.8; 341.35; 466.10; 467.18; 524.9.
- Samani**—first native dynasty of Persia; also Sanskrit *saman*, a solemn tune to which verse is chanted. 387.31.
- Sambo**—name for any black. See Blackman, Dark Man. 230.2 (was *am-bothed*).
- Sammael**—in Jewish folklore, the enemy of God against whom Michael (q.v.) wars eternally. See Satan. ?49.21; 185.8 (Sam Hill—see Sam); ?466.10; ?467.18; 586.22.
- Sammon**, Jas.—family grocer and wine merchant, Mr Senn says, at 167 King Street, Dublin. 557.36.
- *Sampson**, 431.12.
- Samson**—unmanned, unmanned by Delilah (q.v.), he pulled down (though blind) the Philistine temple (Judges, 16). 307.left margin; 340.23; +523.16—with John Jameson (q.v.); may also include St Samson of Dol, who helped introduce Christianity to the Channel Islands).
- Sand**, George (1804–76)—pen name of the Baronne Dudevant, French novelist. See Lélia, Consuelo. 189.14.
- Sandeman**, Robert—18th-century leader of the Glassites or Sandemans, a sect now extinct, who believed “the bare death of Jesus Christ without a thought or deed on the part of man, is sufficient to present the chief of sinners spotless before God.” ?491.1; 492.1,2.
- Sanders**, Senders—see Anders.
- Sang**—Mr Tysdahl thinks, a pastor and widower in Bjornson’s (q.v.) *Beyond Our Power*. 254.33; 390.14.
- *Sangannon’s**, 297.n. 3.
- Sanger**, Mrs Margaret (1883–1967)—American advocate of birth control. 436.10.
- Sankey**—Lord Mayor (q.v.) of Dublin (q.v.). See Moody. 533.20.
- Santa Claus**—comes at Christmas. See St

- Nicholas. 200.14–15; 209.23; ?269.29; 295.7; 307.16 (see Prometheus); 434.23.
- Santalto**, Holy (Italian “High Saint”)—Mr Schenoni points out that this is Italian thieves cant for “God.” 247.20.
- ***Santoys**, 58.32.
- Santry**, Lord—first nobleman tried for murder (of a porter, q.v.) in the Irish House of Lords, 1739. He was convicted but not punished. Santry is an Irish river and a town near Dublin. 14.13.
- ***Saom** Plaom, 179.9.
- Sapphira**—wife of Ananias (q.v.). 479.8.
- Sappho** (fl. 610 B.C.)—Greek poet. 307.left margin; +542.19—with Sapphrageta (q.v.).
- Sapphrageta** and Consciencia—suffragettes and female conscientious objectors. See Sappho. 542.19–20.
- Sarah**—see Abraham.
- Sardanapalus**—in Greek myth, last king of Assyria, who, faced with rebellion, burned up himself, wives, and palace. 146.13; 182.18; 254.23.
- ***Sarmon**, The honourable Master—see Salmon, Honour. 615.18.
- Sassoon**, Siegfried (1886–1967)—English poet, author of *Memoirs of an Infantry Officer*, etc. 344.1.
- Satan** (Hebrew “adversary”)—enemy (q.v.) of God and Man in the Bible (see Adam and Eve, Mick and Nick). According to the Talmud and to Milton (q.v.), Satan was an angel who, out of pride and envy of God’s creativity, rebelled against Him and was beaten in war. He was identified with the old serpent or dragon (q.q.v.), and with the snake (q.v.) that seduced Eve. “Anna Livia Plurabelle” follows the narrative of an apocryphal life of Adam and Eve in which Satan, for the second time, tempts Eve when he is disguised as a swan or an angel (q.q.v.).
- In *Stephen Hero* (222), Stephen (q.v.) dismisses Satan as an ineffectual tempter of the mature Christ. “Satan, really, is the romantic youth of Jesus re-appearing for a moment. I had a romantic youth, too . . .” And indeed, in *Portrait of the Artist* and *Ulysses*, Stephen’s Satanic role-playing (“I will not serve.”) is the mark of his youth, his blighted status as uncreating son—Icarus or Prince Hamlet (q.v.). In FW, the war in heaven is fought by children in “The Mime.” See Devil, Lucifer, Sammael, Wyndham Lewis. I sometimes think that in FW the Man Servant (q.v.) is the unromantic old age of Satan. 8.23 (i.e., “enemy-killing angel”); 12.23,25 (see Nicholas Proud); 17.11 (neck . . . sutton—see Mick and Nick); ?32.26; 81.19–20 (see Mick and Nick); +90.2—with Set (q.v.), +.17—with Saturn, Slattery (q.q.v.); ?153.24; ?155.19; ?167.34; 184.36; ?198.34—with Set (q.v.); +230.11—with Sexton (q.v.); see *Ulysses*, 182; 232.23; 238.17; 239.5; 302.12; ?+311.22 (suit and)—with Set (q.v.); 315.29; 324.2,3; +327.32—with Set (q.v.); ?328.35; +338.23—with Set (q.v.); ?349.9; 352.10; +363.13—with Sade, Saturn (q.q.v.); +366.15–16—with Saturn (q.v.); ?371.30; ?378.13; ?+404.26—with Set (q.v.); +415.9—with Saturn (q.v.); 420.5 (sootynem); 441.4; ?445.11; +449.2–3—with Saturn (q.v.); +456.15—with Set (q.v.); +469.23—with Wyndham Lewis (q.v.); +494.10—with Saturn (q.v.), 22; 505.8; 533.30; 535.14; 542.18; 559.12; 587.23; ?601.18; ?+602.22—with Saturn (q.v.); ?+623.28—with Set (q.v.).
- ***Sators** of the Sowsceptre, 230.28.
- Satterthwaite**, “Satter”—see Pullman.
- Saturn**—Roman god of sowing, identified by the Romans with Cronus (q.v.), who emasculated his father, Uranus (q.v.), and was killed by his son, Zeus (q.v.). FW treats Uranus-Cronus as if they were one god, i.e., Saturn. Saturn is a type of physical impotent combined with a hyperactive imagination, which is neatly expressed by associating Saturn with Satan, de Sade, Slattery (q.q.v.).
- Hesiod says, Aphrodite (q.v.; see also Venus) was born from the foam which gathered about the genitals of Uranus when Cronus threw them into the sea. In FW (366.12–16; 399.stanza 4), Issy (q.v.) is created by her father in a wet dream on Saturday. 88.15; +90.17—with Satan, Slattery (q.q.v.); 97.33; +137.9—with Slattery, de Sade (q.q.v.); 264.5; +363.13—with de Sade, Satan (q.q.v.); +366.15–16—with Satan (q.v.); 379.31; 390.6; 399.stanza 4; 415.9,14 (“Cotter’s Saturday Night”); 448.32; 449.2–3; 530.1; 583.19 (satellite); 602.22.
- ***Saucy**—maybe Susanna (q.v.) in *Mariage of Figaro*. 147.14.
- Saul**—king of Israel (see the 2 Samuels. 306.left margin).

Saunders *News Letter*—Dublin paper, founded in the 18th century. See Anders. 389–90; 534.20.

***Saunderson**—a name of the Man Servant (q.v.). See also Sackersoun, Oelsvinger, ?Anders. 221.6; 413.14.

Savonarola, Girolamo (1452–98)—Italian monk, hell-fire preacher, himself burned by order of the pope. 439.35.

***Sawabs**, Lightnints Gundhur—see L. Knuth, AWN, V,4,56,351.32.

***Sawy**, Fundally, Daery or Maery, Milucra, Awny or Graw—see Seven. According to Mr Senn, Milucra and Aine were two beautiful sisters who loved Finn (q.v.) in “The Chase of Slieve Cullinn.” Probably these are all Finn’s women, the seven dams of 215.15. 200.19–20.

***Sawyer**, Peter—*Letters*, I, 247: “Dublin, Laurens Co. Georgia, founded by a Dubliner, Peter Sawyer, on r. Oconee. Its motto: Doubling all the time.” See Laurens, George, Time, Tom, Love. Joyce’s source for Dublin, Ga., is unknown. The local history (B. S. Hart, 1941) never heard of Peter Sawyer, says Jonathan Sawyer (Dubliner or married to a Dubliner) named the town. Joyce’s (perhaps) mythic Peter Sawyer is steadily tied to St Peter (q.v.), on whom the Church is founded.

The name “Peter Sawyer” begins the Tree and Stone (q.v.) theme, for a “sawyer” is a tree standing in a stream, and Peter means “rock.” In a sawing-pit, there is a top sawyer and a bottom sawyer—see Butt and Taff. Colloquially, a top sawyer was one prominent in society or politics. Sometimes “top sawyer” is crossed with Tom Sawyer (q.v.), but HCE (q.v.) is the top sawyer, founder of cities. +3.7—with Tree and Stone, St Peter, ?Tom Sawyer (q.v.), ?+.10—with St Peter, St Patrick (q.v.); 104.10; ?+132.36—with Tom Sawyer (q.v.); ?+173.29—with Tom Sawyer (q.v.); 211.28; 299.28; +338.26—with Tom Sawyer (q.v.); +372.6—with St Peter (q.v.); +580.4—with St Peter (q.v.).

Sawyer, Sid—Tom Sawyer’s (q.v.) brother. 410.36 (see Three).

Sawyer, Tom—title, hero of Mark Twain’s (q.v.) novel of romantic boyhood in the wilderness, which may be meant to evoke the isolated, romantic boyhood of Finn (q.v.). Tom undergoes death and

resurrection. The book is echoed at 485.9. See Peter Sawyer, Tom, Sid Sawyer, Huck Finn. ?+3.7—with Peter Sawyer; +132.36—with Peter Sawyer (q.v.); ?173.29; ?+299.28—with Peter Sawyer (q.v.); +338.26; +410.35—see Three.

Saxo Grammaticus (1150–1220)—Danish historian whose *Gesta Danorum* is an old source of the Hamlet (q.v.) story. It is barely possible that he comes into the Sacksoun, etc. (q.v.) references. ?16.7; 304.18; 388.31; ?441.33; ?495.27.

***Saxon**—maybe Sacksoun (q.v.). See Here Comes Everybody. 88.22.

Scaldbrother—Mr Staples says that a curious subterranean building in Oxmantown (part of Dublin) is named “Scaldbrother’s Hole” after a notorious thief who inhabited it. *Scald* is a Scandinavian poet. 223.19.

Scaliger—(1) Julius Caesar Scaliger (1484–1558), scholar, philosopher, botanist; (2) his son, Joseph Justus Scaliger (1540–1609), classical scholar. 491.28; 524.31.

Scarlet Pimpernel—*nom de guerre* of Sir Percy Blakeney in Baroness Orczy’s novels, a daring master of disguise and cunning, a dark avenger like Monte Cristo. He ties to the hidden, wily, elusive Parnell (q.v.). See also Fox. +564.28—with Parnell (q.v.).

Scarlett, Sir James Yorke (1799–1871)—British general in the Crimea. 339.12; 352.6.

Sceptre—mare, favorite for the Gold Cup in *Ulysses*, loses to Throwaway (q.v.). See Stephen Hand. 32.3; 290.1; 455.16.

Schaff, Fritzi—dancer, singer, played in *Frou-Frou* (q.v.). 510.35.

Schaurek, Frantisek (d. 1926)—married Joyce’s sister Eileen (q.v.), 1915, Czech bank clerk. 423.36.

Scheekspair—see Shakespeare (q.v.). 191.2.

Scheherazade—narrator of the *Arabian Nights*. 32.8; 51.4.

Schelling, Wilhelm (1775–1854)—German philosopher. 234.4; 305.n. 1; 416.4.

Schmitz, Livia Veneziani—wife of the Triestine novelist, “Italo Svevo.”

... I have given the name of Signora Schmitz to the protagonist of the book [FW] I am writing ... the person involved is the Pyrrha [q.v.] of Ireland (or rather Dublin) whose hair is the river beside which (her name

is Anna Liffey) the seventh city of Christianity springs up

Letters, I, 212

Stolen hair suggests Berenice and Belinda (q.q.v.). See also *Letters*, III, 133, 435. To an Italian journalist, Joyce said the hair was long and reddish-blond. "There is a river near Dublin which passes dye-houses and its waters are reddish" (Ellmann, 572). See Venice. See FW 203.20ff (*derg* = Irish "red"; Venus and Veneziani may here cross). +576.36—with Anna Livia (q.v.).

Scholastica, St (d. 543)—Father Noon says, St Benedict's sister. One day she wanted him to linger at her convent and prayed for a thunderstorm, which out of a clear sky came. 431.23.

Schopenhauer, Arthur (1788–1860)—German-Jewish philosopher. 414.33.

Schott—according to Mr Ellmann, Joyce's "no 1 pupil" in Trieste. "What's he like?" "A horseface," Joyce said. In FW, Schott becomes Joyce, lectured to by Professor Jones or Wyndham Lewis (q.q.v.). 116.6–7; 137.13–14 (see Buckley); 149.19,24; 161.23,33; +234.4—with Don Quixote, Ass (q.q.v.); ?514.9,27; ?538.32.

Scotia (Greek *skotia*, darkness)—it is sometimes said Scotland is named for the Milesian queen, *Scota*. 43.30; 407.21.

Schrank—Mr Wilder says, a presumed German botanist, for the sensitive rose (q.v.) is *Schrankia uncinata*. 238.8–9; 527.27.

Schratt, Kathe—dancer, mistress of Kaiser Franz Joseph (q.v.). See Kate, Sherratt. 556.35.

Schubert, Franz Peter (1797–1828)—German composer. 133.27.

Schultz, Dutch—American gangster, shot dead in 1935. 602.24.

***Schwalb**, 542.21.

Schweep's—Schweppe's Tonic Water. +146.11–12—with Swift (q.v.); 556.36.

Schwitzer's—Dublin department store, Switzer's. Mr Hart suggests, also Albert Schweitzer because of the Bach reference. 176.35.

Scipio—patrician Roman family with many famous sons. 293.8.

***Scott**, great tropical—the Antarctic explorer? 211.29.

Scott, Robert (1811–87)—English divine and lexicographer, Master of Balliol—see 301.9–10, where he is indicated with

his collaborator, Liddell: "Christ's Church varsus Bellial" (q.q.v.). Robert Scott may be included in all Liddell references, for the Liddell Water is a Scotch river. 204.6,10 (see Liddell).

Scott, Sir Walter (1771–1832)—Scottish poet, novelist. See Ivanhoe, Rowena. 177.35.

Scrooge—in Dickens' (q.v.) *A Christmas Carol*. See Marley. 227.20.

Scrope—English family which produced many prominent men. 302.21.

Scylla and Charybdis—rock and whirlpool in the sea between which Ulysses (q.v.) had to sail. "Scylla and Charybdis" is a section of *Ulysses* in which Stephen Dedalus (q.v.) offers a Ulyssian Shakespeare (q.v.) who is rejected by Stephen's audience. I think this Shakespearean picture underlies FW. 229.14; +231.18—with Ass (q.v.); 422.9.

Sea—it is my impression that FW is pervaded by the sea in all moods and senses and in most languages, from brine to *thalassa*, from *mare* to *havet*. See Ocean, Lear, Lir, Mananaan, AE, Proteus, Brinabride, Poseidon, Neptune, Triton. See them, but do not suppose they are more than the tip of the waves (q.v.). Consider that FW begins and ends with the sea, that Anna Livia (q.v.), a tailor's (q.v.) foster-daughter, is revealed at last to be the daughter of Lir. Consider how many changes are rung on the words "say" and "see." Consider 593.5: "Haze sea east to Osseania" and decide whether or no it is always: H sea E.

Seabeastius—*Sebastos* (see Augustus). 104.6.

Seagull, Mother—Mother Seigel's Syrup, digestive tonic, sold in the British Isles. See Chaka? 26.31–32.

***Sealy**, 370.21.

Sean (Irish variant of John, q.v.) the Post—low-born hero of Boucicault's (q.v.) play, *Arrah-na-Pogue* (q.v.). See Shem and Shaun, Pen and Post.

***Searingsand**, 137.17.

Sebastian—see Melmoth.

Seddon—English murderer. +60.6—with Siddons (q.v.).

Seeboy—see Wellington, Hinndoo.

***Seekersenn**—name of the Man Servant (q.v.); see also Sacksoun. Seker was Egyptian god of the midnight sun. Perhaps son-seeking Bloom (q.v.) is included. 586.28.

- Sejanus**—favorite of Tiberius (q.v.), title, character in a play by Ben Jonson (q.v.). 361.3.
- Selene**—in Greek myth, the moon (q.v.). See also Artemis. 192.30; 244.26; 513.1.
- Selfridges**—London department store. 137.34; 497.36.
- Selkirk**, Alexander (1676–1721)—Scottish shipwrecked sailor, model for Robinson Crusoe (q.v.). 243.1.
- Selma**—according to Mr Senn, Fingal's (q.v.) castle. 254.31–32.
- Selskar**—see Selskar Gunn.
- Sem**—Greek form of Shem (q.v.), from whom the Semites take their name. In the Townley *Noah* (q.v.), it is Sem. See Shem Ham Japheth.
- Semiramis** (b. 800 B.C.)—Assyrian princess to whom sexual excess and every stupendous work of Iranian antiquity have been ascribed. 553.11–12.
- Semperkelly**—W. W. Kelly (q.v.). Mr Wilder thinks that, in a theater, "semper" must suggest John Wilkes Booth (q.v.). 32.29.
- ***Semple**, 426.10.
- Sempromius**—see Gracchi. 128.15.
- ***Sencapetulo**, 54.34.
- Sender**—see Anders, Sanders.
- Seneca**, Lucius Annaeus—(1) the elder, a rhetorician (54 B.C.–A.D. 39), author of *Controversiae*, or (2) the younger (3 B.C.–A.D. 65), Stoic, politician, playwright, Nero's (q.v.) tutor. 612.15.
- Sennacherib**—see Shalmanesir.
- Senta**—heroine of Wagner's (q.v.) *Flying Dutchman*. See Vanderdecken, Eric. 268.3.
- ***Septimus**, 234.13.
- Sequoia** (N. L., after Sikwayi, inventor of Cherokee syllabary)—the "big tree" or "red wood" of California. One of its kind was brought to England, 1853, and named Wellingtonia (see Wellington), and the same species is called Washingtonia in America. I think Joyce mixes the giant redwood with Washington's (q.v.) cherry tree and with the Tree of Liberty (see Eleutheriodendron) whose political color is "red." I give a few "cherries," "red woods," "big trees" below because they make a theme and unite Wellington to Tree and Stone (q.v.), but more's to be done with trees in FW. 8.1; 9.13; 30.14; 31.30–31; 42.20; 43.25; 44.4; 80.30; 126.12; 146.34; 322.2; 570.32,34.
- ***Sereth** Maritza—Sereth is a Rumanian river, Maritza is a Turkish one. See Anna Livia, who is all rivers. 469.14.
- ***Sergo**, 186.33.
- Serpent**—see Snake.
- Set** or **Sett**—see Horus.
- Seter**—see Soter. 153.24.
- Seth**—after Cain (q.v.) murdered Abel, Seth was born to Adam and Eve (q.v.) and named by Eve, "For God," saith she, "hath appointed (*shath*) me another seed instead of Abel." +29.28—with Set (q.v.); 287.12.
- Seton**—Set and Satan (q.q.v.). 441.4.
- Seumas Beg** (Seumas is Irish "James," *beg* is "little")—*The Adventures of Seumas Beg* (1915) is a book of poems (I guess them to be childlike) by James Stephens (q.v.). Seumas Beg is also a little boy in Stephens's *Crock of Gold* (1912). In the poem-book, was "Stephen's Green" (550.6), later called "The Wind" (q.v.); in 1932, Joyce translated the poem into French, German, Latin, Norwegian, Italian. (*Letters*, I, 317–319). To me, Joyce's manner in this letter is (or plays at being) hostile, blustering, browbeating like the wind in Stephens's little poem, like Jaun bullying the Ass (q.q.v.) in III,i,ii. Joyce urged Stephens to add an Irish translation, and Stephens could not. In the same way, Jaun urges his twin to finishing writing "Work in Progress" (wip) and his twin cannot (see 461–468, especially see 465.8). Lloyd Frankenburg points out that in the first entry below, Seumas Beg is James Stephens. This entry plays about with Irish *beg* and big and the fact that Stephens was a very little man, scarcely larger than his leprechaun (q.v.); moreover, Stephens said that as a child, he had begged in the Dublin streets. (Gogarty—q.v.—says that Stephens may have invented his origins, his childhood, even his name, certainly his birthday—see *Letters of James Stephens*, Finneran, ed.; 1974, Appendix A.) The gift of a "crown" (Stephen means "crown" in Greek) is the honor Joyce bestowed when he adopted Stephens as his twin, and the honor (refused) of being offered the job of finishing "Work in Progress." A present that Stephens, willynilly, did accept from Joyce was a copy of *Little Eyolf* (q.v.). See also James the Less. +211.14—with James the Lit-

tle (q.v.); 219.22 (see McQuillad); +410.28—with Shaun (q.v.); ?461.29–31 (little . . . James).

***Seven**—a sacred, mystic number usually personified in FW by seven rainbow girls (q.v.), whose dashings about remind me of Proust's (q.v.) "Seascape with Frieze of Girls." Some of these colors have individual significance—see Orange, Rosaline, Viola. At times, they are HCE's (q.v.) seven whores and are opposed to Anna Livia's (q.v.) unity; at other times, they are opposed to, or gathered up in, white light and are the subject of debate between St Patrick and the Archdruid (q.v.v.)—609–12. See also Rory.

Mr Kelleher has shown that HCE (q.v.) always wears seven garments, and sometimes these are the seven rainbow colors—see 23.1–2; 277.1; 339.27–29; 590.8–9. Mr Wilder observes that the rainbow and the gamut are occasionally linked—see 68.19–21, 260–61 and left margin. Was Joyce imitating the color organ? Seven is certainly HCE's number (134.14–15, etc.), and his other number, 1132 (q.v.), adds up to 7—see Twenty-nine. Indeed, HCE is a "man in hue, all hues in his controlling"—see Mr W. H. I do not know if HCE is to be considered God or Noah (q.v.) in his possession of the rainbow. Color, mathematics, music in FW are not understood by me. See Pleiades, Arcoforty, Rainbow Girls, Iris, Seven Wonders. The following is a selection of sevens. 3.4,13,14 (violer . . . arclight . . . rory . . . regginbrow—see *Letters*, I, 295; FW 227–28); 4.13–14; 11.12; 12.21; 23.1–2; 63.12–13; 66.14; +68.19—see Arcoforty, Strongbow); ?79.8; 102.25–27; 104.13 (French *arc-en-ciel*); 106.31; 107.12; 126.19; 133.31; 143.24–26 (see Rose Red); 171.16–17; 175.16 (see Balenoarch); 178.24; 182.6–11; +186.28—with Iris (q.v.); +202.17–18—with St Joan (q.v.); 203.24–29; 207.10–11; 215.15–21; +223.6–7 (see Bride, Rose, Nell, Pervenche, Indra, Viola); +226.30–33 (see Gretta Greene, Boy Blue, Alfred Douglas, Oscar Wilde; also *Letters*, I, 295); 227 (page filled with sequences of seven), 3–11,14,16–18, 29–228.2 (sacraments), 9; 231.20; 238.10–11; 248.35 (see Pleiades); 260.left margin (gamut); +260–61 (see Punch and Judy); 267.13–16; 273.

4–5; +277.1 (see Roe, William III); 284.28–285.2,5,15,27,n. 6; 304.9; 316.2,3; 318.33; 319.5; 339.28–29; ?355.25; 379.14–17; 403.6–15,22; 425.35; 432.30–31; +433.1 (see Sts Ignatius and Francis); 469.30; 474.24–475.2,13; +493.28—with Iris, Isis, Osiris (q.q.v.), 29, 30; 494.2–5,29; 498.31; 527.29–30; 552.16; 558.19; 562.9,10; 568.2–4; 572–73 (see Gillia, Indra); 579.33 (see Pleiades); 590.8–10; 611.6,14,17; 612.20,27–28; 613.24.

Seven (q.v.) Sisters—see Pleiades.

Seven (q.v.) Wonders of the Ancient World—(1) pyramids of Egypt; (2) pharos of Alexandria; (3) walls and hanging gardens of Babylon; (4) temple of Artemis (q.v.) at Ephesus; (5) statue of Zeus (q.v.) at Ephesus; (6) mausoleum built by Artemisia at Halicarnassus; (7) colossus of Rhodes (Mr Wilder found these). ?81; ?192; ?241; 261; ?347; 553; 625.

***Sexton**—sometimes perhaps William Sexton, an M.P. who ratted on Parnell (q.v.), had been given the freedom of Dublin, 1887. 148.8; +230.11—with Satan (q.v.; see also Mackay); 281.left margin; 416.13; ?430.31; 495.27; ?511.8; ?605.30.

Sexton—Lord Mayor (q.v.) of Dublin (q.v.). 552.23.

Shackleton, Sir Ernest Henry, (1874–1922)—British Antarctic explorer. +317.15—with Shackleton and Sons (q.v.).

***Shackleton**, Roy, 541.21–22.

Shackleton and Sons—Mr Senn says, a Dublin baker and miller. +317.15—with E. H. Shackleton (q.v.); 392.33; 393.1; 397.17; 512.28.

Shade, Tree shade, shadow, ombre—often refer to "The Shade of Parnell" (q.v.).

Shahryar—king who listened for 1001 nights to Scheherazade (q.v.). 357.19.

Shakespeare, Anne—see Hathaway, Anna Livia.

Shakespeare, Hamnet (1584–96)—William Shakespeare's (q.v.) son, Judith Shakespeare's (q.v.) twin, Prince Hamlet's (q.v.) twin in *Ulysses* (186).

Shakespeare, John and Mary—William Shakespeare's (q.v.) parents. See John and Mary Joyce?

Shakespeare, Judith—see Queenie.

Shakespeare, Susanna—see Susanna.

Shakespeare, William (1564–1616)—English playwright. See William, Liam, Will, Bill, Bard, Swan. See Anne Hathaway, Susanna, Elizabeth, Francis Bacon, Mr W. H., Scylla and Charybdis, etc. See also the Shakespearean characters listed in this Census.

To my mind, Shakespeare (man, works) is the matrix of FW: a matrix is the womb or mold in which something is shaped or cast; a matrix is the rock mass in which metal, fossils, gems are enclosed or embedded. 6.4 (ville's), .9 (shake ... wall), +.22—with Bellingham (q.v.; see also Bill), .24 (bier), +.30–35–7.13 (Well, Him ... let ... Hom, well ... Hum ... Bailywick ... bill ... wail him ... swimswamswum ... baken ... fraudstuff)—with Hamlet, Humphrey, Bacon, Falstaff (q.q.v.; see also Will, Bill; "fraudstuff" occurs in an echo of *I Henry IV*, q.v.); +8–10—with Willingdone, Wellington (q.q.v.); 15.26; 21.36; 22.31; 28.24; +31.11—with William IV (q.v.), +.14—with William I, III, Wellington (q.q.v.), +.25—with William II (q.v.); 36.20, 23–24; 40.25; 44.13 (see Wall); 47.19; +70.7—with Charles Lamb (q.v.); +75.14—with William III (q.v.); +79.23—with William III, Wills, Wells (q.q.v.); 80.13 (see Wolf); ?96.23; +106.17—with Wilkins, Vilikins, William III (q.q.v.; see also Mary, Anne, Marian, Marina); 116.36 (see Hathaway); 120.32 (uus—followed by description of Garrick as Hamlet, q.q.v.; 139.3; +140.18—with William III (q.v.; 143.21; 145.24; 150.30,31; 152.31,33 (see Breakspear, Adrian IV); 154.5 (*Ulysses*, 212, says Shakespeare is "all in all"); +160.2—with William Grace (q.v.), .25, +27—with William III, Faust (q.q.v.; and with Belfast); 161.31; 167.34; 175.19–20; 177.23,24,25,27 (bis),32,36—178.1 (*The Lion and the Fox* is Wyndham Lewis', q.v., book about Shakespeare; 184.7,9,11; 191.1,2; 209.14; 211.2,36; 213.27 (see Butcher); 222.35; 223.3 (see Oscar Wilde, William Wilde), +.14—with Michael (q.v.); +225.18–19—with Yeats (q.v.), 20, .29 (Shape your reses); +227.2—with O. Wilde, Merry Wives of Windsor (q.q.v.); ?232.24; 239.29; 242.1,15,31 (allinall—see 154.5 above); 246.22, +.30—with Oscar and/or William Wilde (q.q.v.); 248.21—with William III (q.v.), 22, .23 (see Swan; Finnegan, q.v., has a shaking

hand); 251.21; +257.19,20—with Issy, Missy (q.q.v.; see also Edward Lear, here quoted); 274.left margin; 281.17,left margin; 285.n. 4; 292.24, +.25—with Cymbeline (q.v.); 295.4; 302.n. 2; ?305.5; 328–29 (will ... make ... pair); 337.16,19, +.21 (see Three, Wolseley, Wellington); 343.21; 344.6; +349.16—with Rutland (q.v.); 354.15,23 (see Swan), +.32—with Lucifer (q.v.); 360.23,34; +365.6 (peer ... bellows ... shakes)—with Peer Gynt (q.v.); 366.28; +368.29—with Willy the Weeper (q.v.); 373.16; 378.20; 381.26; 404.15 (see Will-o'-the-Wisp); 411.27; 412.21; 413.17; 423.24; 425.27,30; 440.19; 441.34; 449.31; ?451.21, 24–25; +454.11—with Woolley (q.v.; see also Mr W. H., Blazes Boylan, Harry Hughes); 455.28 (with the Senate and People of Rome), 30; 468.33,36 (see George Peele); 487.29 (see Ghost); 507.35; 508.1,7 (see Swan); 511.32; +516.8—with Everybody (q.v.); 526.3,4,21; 532.11; 539.6; 543.17–18; 546.9 (see Three); 549.3,8; 562.28,29,35; 566.11; +567.16—with William I, III (q.q.v.), 19,26,36; 568.14,18, +.19—with Wellington (q.v.), 29,32; 569.24,30; ?573.24; 574.15,30; 575.29–30; 576.7; 578.1; 581.20,21; 582.22,35; +583.28—with King William, William Grace (q.q.v.); 604.20, 607.22; 613.4; 620.27.

***Shallweshigh**, Mr, or Mr Shallwelaugh, 37.27–28.

Shalmanesir and Sennacherib—Assyrian kings (2 Kings, 17ff.) whose "sanitational reforms" consisted respectively of (1) exiling the Jews; (2) planning to kill the Jews. In context, this is a reflection of Wyndham Lewis' (q.v.) hopes for a final solution. 150.16–17; 350.25 (quotes "The Destruction of Sennacherib").

Shalott, Lady of—Tennyson (q.v.) poem. 550.15–16.

Sham, Shame—combines Shem and Ham (q.q.v.). Suffering the first hangover, Ham (q.v.) dispossessed his black son, Noah (see 75–76), made him servant to his brothers, Shem and Japheth (q.v.), who represented the Jews and the Gentiles. "Sham" represents a later time when Jews and blacks were alike dispossessed and "Shamrock" adds on the dispossessed Irish. Shaun (q.v.), the Aryan supremacist, puts down his brother Shem by calling him "Sham,"

- i.e., black and ham, a meat forbidden Jews—see 186.32; 187.12,16,17,22; 188.5,35; etc. Wyndham Lewis (q.v.) is model for the Aryan supremacist. 170.24, 180.6, etc., recall St Patrick, a slave like Ham, in fact a swineherd. 14.34; 75.11,14; 93.21; 164.15–16; 181–82; 182.14,30; 192.23; ?257.20; 275.20; +323.34—with Hamlet (q.v.); 335.8–9; 351.26; 364.8; 415.23–24; 425.6,22; ?478.21; 483.3 (here compounds Shaun); 518.21; 526.14; 530.3–4; 534.32,33; +564.32—with Swift (q.v.); 600.31; 615.35; 622.7.
- Shanahan**, Essie—Esther Johnson (see Stella).
- Shandy**, Tristram—title, hero of Sterne's (q.v.) novel. "Shandy" is "boisterous mirth," and, therefore, the name exemplifies opposites—hilarity and sorrow—see Tristopher and Hillary, Jarl van Hooher, Gemini. 21.21–22; 141.6–7; 323.2 (Sandymount); ?324.33 (Streamstress Mandig—see Dignam); 588.12; 621.36.
- Shanks**—Lord Mayor (q.v.) of Dublin (q.v.). 538.28.
- ***Shannon**, Nancy—probably just the Irish river. 211.9; 213.34.
- Sharadan**—see Thomas Sheridan. 184.24.
- Sharkey**, Jack—American boxer. See Jimmy Wilde. +307.20—with John (q.v.).
- Sharman**, John—19th-century author of a textbook on astronomy. 427.14.
- Sharp**, Becky—in Thackeray's (q.v.) *Vanity Fair*; see also "Araby" (3.11–12; 212.32). 212.29.
- Shasser**, Bill—see Belshazzar, Bill. 494.20.
- ***Shaughnessy**—Shaun? Jonathan Swift and his Esthers (q.q.v.)? 623.22–23.
- Shaun**—see Shem.
- ***Shauvesourishe**—French *chauve-souris*, "bat." Mr Wilder says also a Paris-organized Russian troupe of entertainers. Also Shaw (q.v.)? 221.33.
- ***Shaw**, Major A.—partly, as Mr Marcus says, Asia Major. 263.7.
- Shaw**, George Bernard (1856–1951)—Irish playwright, who in 1924 said in print that the dirt of *Ulysses* was true to Dublin as he knew it, and should not be suppressed: "If a man holds up a mirror to your nature and shows that it needs washing—not whitewashing—it is no use breaking the mirror. Go for soap and water." This explains why, so often in FW, Shaw is anagrammed to "wash." It is not demonstrated below but GBS is firmly tied to Harriet Shaw Weaver (q.v.). See Four. See also Undershaft, Tanner, St Joan, Man of Destiny, Ellie Dunn, Don Giovanni, 26.12 (*Shewolf*); 41.8 (bis); 98.13; 112.34,36; 116.6; 131.8; +132.10—see Grimshaw; 162.18; +193.18—with Shaun (q.v.); 196.7, 14; 211.2 (Barney), 36; +221,33—see Shauvesourishe; +256.13—with Wilde (q.v.); ?257.11 (Haws), 12; ?281.1; +290.17—with Wush (q.v.), 20–21; 303.7; 304.20 (whas); 323.6 (his *hawsehole*); 331.21; 358.23; 366.34; 369.7–8 (see Ashburner); 378.24; ?497.30; 527.8; 549.32; ?553.36.
- Shawe**, Lamppost—Shaw, Shaun (q.q.v.). 193.18.
- ***Shaws**, Skowood, 257.12.
- Shea**—see O'Shea, Shee.
- Sheba**, Queen of—see Balkis.
- Shebeare**, John (1709–88)—political writer, jailed, pilloried. +522.15—with Sheba (q.v.).
- Shee**—Irish "fairy," "fairy-folk"; banshee is the female form. "The Irish fairies . . . are not small and playful like the English ones. They are often tall and dark and usually malignant" (*Letters*, I, 355). In FW, Joyce endlessly connects "shee," "she," with the Countess Cathleen O'Shea and Mrs O'Shea (q.q.v.). I haven't the strength to list them all.
- Sheehy**—friend of Joyce's youth, professor of law at the University of Galway. Joyce associated him with the Four (q.v.; *Letters*, I, 205). 385.28.
- Sheeres**, Nanny Ni—Anna Livia (q.v.) as the Tailor's (q.v.) daughter (see Tina, Dinamarqueza). 328.14.
- ***Sheila**—girl in "Cyclops" (q.v.). It is a name that stands for Ireland. 451.23; 511.15; 526.34.
- ***Sheilmartin**, E. N.—Sheelmartin Ave is in N.E. Dublin; Sheil Martin is the highest point of Howth (q.v.). 354.16–17; +624.21—with St Martin (q.v.).
- Shekinah**—in the Hebrew religion, the presence or indwelling of God in the world. In Kabbalist doctrine (*Zohar*), Shekinhina is the tenth sefirah, manifested as the female principle, mother-wife-daughter, of God-Adam or Adam Kadmon (q.q.v.). All the sefirot are encompassed in the tenth. 614.6 (see also 261.24).

Shelley, Percy Bysshe (1792–1822)—English poet. His translation of Homer's (q.v.) "Hymn to Hermes" is a principal source of FW III,i,ii. 231.12. 450.10.

Shem and **Shaun**—Irish forms of James and John (q.v.), twin (q.v.) sons (children, adolescents, young men) of the Earwickers (q.v.). They are associated with Jim the Penman and Sean the Post (q.q.v.). See also Pen Post, Shem Ham Japheth, Sham, Name, Penmark, Jaun, Three, Signs.

I have not read Bruno (q.v.), nor has any Joycean to my knowledge, but Shem and Shaun are commonly said to illustrate his theory of the identity of opposites. Joyce wrote Miss Weaver (*Letters*, I, 224): "[Bruno believed] . . . every power in nature must evolve an opposite in order to realize itself and opposition brings reunion . . ." It seems to me that in FW Shem and Shaun illustrate this law when (287–93) they exchange roles for the rest of the book. The exchange is made in a chapter about education.

Shem is a burlesque of Stephen Dedalus (q.v.); Shaun is various of Joyce's enemies—Michael Furey, Cranly, Mulligan, Stanislaus Joyce, John McCormack, John Sullivan, Wyndham Lewis (q.q.v.), and probably others as well. 3.1.4,6,+13—with Jameson (q.v.); ?8.5; 11.30; 13.2,27–28; 14.34 (see Sham); 15.29 (see Name); 19.27,32; ?24.17; 27.8,18; 28.17; 29.4; 34.3; +35.24—with St Patrick (q.v.; see also Sem); +36.5—with Morgan (q.v.); 13; 39.36; 57.18; 61.36; 66.10,15,19; 71.36; 75.11; ?14; ?82.20; ?90.13; 92.13,21,28,32; 93.13,14,21,25; 94.11,12; 96.20; 99.4–6,21, 32–33,35; 101.25; 104.1 (see Name); 108.31; +113.2—with Mantuanus (q.v.); 115.7,23,32; 118.12 (i.e., the name of the writer was "Name"), 24; 119.15; +123.4–5—with Penelope (q.v.); 125.7,14,23,25; 126.4,7 (see Earwicker, Jack); 145.22–23; ?147.20; 150.5,7 (see Tallis; "vortex" = Wyndham Lewis, q.v.) 152.30,36; 158.30, +35—with Pen, Nick (q.q.v.); 162.27,28; +164.15–16—with Ham (q.v.; see also Sham—names *Chamber Music*); 166.24; +167.15—with Apple (q.v.); 168.5; 169.1 (see James, Jacob), 11,20; 170.15,19, +22—with Sham, Ham (q.q.v.), 25; 173.10,27,32;

177.5,6,19, +21—with Ham (q.v.), 22 (see Name), 23, +30—with Jeames (q.v.); 179.6; 180.6 (see Sham), 9 (compare Shaun's costume, 404); 181.5,34, +36—with Ham (q.v.); 182.1,2 (impostures), 3,,10 (Nibs . . . quilled), +.12—with Anne (q.v.), .14 (see Name), 17, +.30—with O'Shea (q.v.), .32 (to pen is to shut up); 183.22,32; 185.35; 186.11; 187.3—with Painful Case (q.v.), .34–35 (see Adam, McAdam); 188.5,18–19,32; 189.6 (see Penmark); 190.3,33; 191.2–3; 192.8,21,22,23; 193.18 (Lamppost *Shawe*.*And*—with G. B. Shaw?), 28; 206.11; 207.18 (mealiebag); ?209.31; 211.31; 212.17,18,19 (shamemaid . . . shone . . . Shem . . . penmight . . . past); 215.35; 216.1,2; 219.22 (see Glugg); +220.11—with Grace O'Malley (q.v.; see also Chuff); +221.32 (Phenecian—see Venice?)—with Finn (q.v.), (doof-poosts), .35 (Mailed)—with GOM or Gladstone (q.v.); 225.14; +228.15, +.19—with Penn (q.v.), 22 (see Name); 229.2–3 (see Name); 231.13; 232.17; 233.19–20 (*pun*plays *pass* to); ?+236.30,31—with Poe (q.v.); 237.5 (mesh)—see Name, +20—with Holy Ghost (q.v.); 238.1 (see Penmark), 2,8; 239.35; ?+243.7,9—with Anne, Parnell, Helen (q.q.v.); +246.29—with Cain and Abel (q.v.; refers to Satan fathering Cain on Eve, q.v.); 247.25; 249.18,28; 258.11,13 (*Shema Yisrael*); 262.27; 263.11–12; 270.1,17,22; 276.7; 278.13,18–21; 279.n. 1, line 28; 286.30; 289.5; 298.5,7; 301.11,19, n. 5; 302.21; 303.2; 304.17; 305.5,26,27; 306.18; 307.2–3, n. 6 (reverses usual Ant and Grasshopper, q.v.); 310.9; 312.30; 313.30,33; +317.28—with Ham (q.v.); +323.34—with Ham, Sham, Poor Old Woman (q.q.v.); 324.5; 326.3 (the pun Patrick, q.v., picked was the shamrock—see Sham); +335.8–9—with Ham, Sham (q.q.v.); 336.20 (*shin* = Hebrew "tooth"), 22; 340.31; 348.5–6,9; 350.11; 364.5, +6—with Hosty (q.v.), +8—with John Brown (q.v.); 369.27–28,30,34; 370.10; 373.23 (Boylan, q.v., the Bill Poster?); +377.9—with Posthumus, Thomas (q.q.v.), 27; 384.27,28; 385.5,6 (see Name); 393.15–16,31; 403.14; 404.7; 405.1,2,7,9; 407.13,28; 408.10,13, +21—with Reeves (q.v.), 33–34; 409–14 (Shaun, *passim*); 412.32; +415.23–24—with Ham, Sham (q.q.v.);

- 419.18,20,21,25; 420.17,18,19; 421.15,18, 19-20, 21, +.25—with Draper (q.v.); .19 is the only right-spelled "hesitancy" in FW—see Pigott); 422.12, +.14—with Posthumus (q.v.), 19,24; 423.1.15; 424.8,14,17,24, +.26—with Tim Tom (q.v.); 425.3.6—with Ham, Sham, Jameson (q.q.v.), 7,9,18,24,29; 426.1,33; 427.19,27; 428.15; 429.18; +430.10—with Nick (q.v.), 20; 433.8-9 (pen of our *jocosus inkerman militant* = Jim—see James); +437.30—with Pan, Anne (q.q.v.), 33; 442.22; +443.14-15—with Pan, Anne (q.q.v.); 446.28; 449.30; 453.22,33,36; 454.4, +.6-7—with Anna Livia (q.v.); +455.11-12—with Stephen Hand (q.v.); 456.24; 460.19,20; 461.25; 462.8—with Jonathan, Swift (q.q.v.), 21,22,25,28; 464.10 (see Name), +.13—with Gulliver (q.v.); 465.5,15; 467.29 (Munster—see Mark Lyons); 469.29 (see Jaun); 470.24,26; +472.1-2—with Ham, Sham (q.q.v.); see also Haun), 34; 476.23; 477.24 (see Name); +478.21—with Sham, Ham (q.q.v.); 482.16 (*Hooshin* . . . regional's *hin*—see Kevin, Hen), 19; 483.2-3,4,13; 484.10; 485.36; 488.19; +489.28—with Abel (q.v.), +.30—with David, Davitt (q.q.v.); 492.30; 495.23; +498.19—with Anna Livia, Pan (q.q.v.); 501.19; 510.15; 515.7; 517.17,18; +518.21—with Sham, Ham (q.q.v.); 519.3; 526.14; +528.21-22—with Sun Yat-sen (q.v.); 530.3-4; 533.34 (see Jameson); 534.32-33; 538.14-15; +546.4—with Nick, Sham, Ham, Name (q.q.v.); 547.22; 554.1; 556.36; 558.23; +563.4—Posthumus (q.v.); 565.30; 577.25,26; 579.9,11,14,?.29 (see Pango); 580.18; 583.23; 587.2, +.6—with Three (q.v.); 593.22 (Nuahs . . . Meh); 603.3,4-5,8; +604.18—with Sham, Ham (q.q.v.); 605.8 (see Kevin); +606.26, +.30—with Pan, Anne, Prankquean (q.q.v.); +613.10—with Sham, Ham (q.q.v.); 617.22,23; 620.15,16 (sehm . . . asnuh); 622.7, +.10—with Issy (q.v.); 626.27.
- Shem**, Ham, Japheth—sons of Noah (q.v.), who repopulated the Jewish, Black, Gentile races of the world after the flood. I may have improperly separated them from the allied Shem, Ham, Sham, Sem (q.q.v.) entries, but when they occur as three brothers they serve to decorate the Three (q.v.) theme. See Name.
- +3.13—with John Jameson (q.v.); 37.4, +.35—with Chuff (q.v.); 63-64; 87.10 (see Sam, Moffat); +114.18-19—with Hamlet, Tom (q.q.v.); +143.7,23,26—with Hamlet (q.v.); 168.1,5-6 (himself . . . *meself* . . . MacJefet); 189.31; 199.19-20; 275.20-23 (see Ham); +351.26-27—with Chuff (q.v.); ?359.18; 365.21; 406.31-32; ?422.33-34; 488.29; 489.15,28; +531.18-19—with Mrs Jupp (q.v.); 582.10; 583.18 (Japetus = satellite of Saturn).
- Shemans**, Mrs—see Mrs Hemans.
- *Shen**—Shem (q.v.) is usually intended. Shem + Hen (q.v.)? Shen is what certain Chinese Christians call God. +3.13—with Jameson (q.v.); ?+227.22—with Tam O'Shanter (q.v.); ?+332.13—see Shenstone.
- *Shenstone**—English poet? 267.26; +332.13—with Touchstone (q.v.).
- Sheppard**, Jack (1702-24)—English robber, rival of Jonathan Wild (q.v.) +540.27—with John (q.v.).
- Shepherd**, Oliver—sculptor of dying Cuchulain (q.v.) in GPO, Dublin, Mr Mink says. 552.11-12.
- Sheridan**, Philip Henry (1831-88)—American Union general. +88.32—with Sidney, ?Crampton (q.q.v.).
- Sheridan**, the Quadroon Croesus (q.v.)—is mentioned in *Ulysses* (524). Thornton does not identify him. +256.12—with R. B. Sheridan, Goldsmith (q.q.v.).
- Sheridan**, Richard Brinsley (1751-1816)—Irish playwright, British M.P. See Languish, Surface. ?58.15; ?97.16; +256.12—with Sheridan the Quadroon, Goldsmith (q.q.v.); 545.35—with L'Enfant's (q.v.), Sheridan Circle.
- Sheridan**, Thomas (1687-1738)—R. B. Sheridan's grandfather, "a punster, a quibbler, a fiddler and a wit," author of *The Art of Punning*. 184.24.
- Sherlock**, Lorcan—"councillor" in *Ulysses*, became Lord Mayor (q.v.) +534.31—with Sherlock Holmes (q.v.).
- *Sherratt**, Katey—Kate (q.v.); see also Varian. Mr Wilder suggests Kathe Schrott (q.v.). 380.1-2.
- Sherry**, Marianne—dear Marianne, France personified (see Jermy). Probably also Marion Bloom (q.v.) and Mariana (q.v.) of the moated grange. 625.1.
- Shiel**, Richard Lalor—became Master of the Irish Mint, 1850. 280.left margin; 520.14.

- Shimar Shin**—see Hinndoo, Shin.
- Shimmyrag**, Terry—Shamrock (see Sham) or Ireland, whose opportunity comes when John Bull (q.v.) is in difficulties. 366.21.
- ***Shin**—syllable that has many near misses with Shem (q.v.) and Shaun. I wouldn't be surprised if it has to do with the third twin—see Three, Hinndoo. I fancy "Shin" unites with Hin, Chin, Finn (q.q.v.).
- Shin* or *sin* is a letter of the Hebrew alphabet which means "tooth" and is shaped rather like the Chinese letter-word "Chin." The following list is not exhaustive. +10.6—see Shimar Shin, Hinndoo; +41.14—with Ham (q.v.); 148.34; 149.7; 172.2; 179.6; 199.19–20; 231.9 (see Shing); 258.28; 320.3; 336.20; 346.28, 443.16; +513.24—with Hinndoo (q.v.); +517.17–18—with Shem and Shaun (q.v.); ?595.5.
- ***Shing-Yung-Thing** in Shina—see Shin. Shina is the language of the Gilgit of N. Kashmir. 231.9.
- ***Ship's Husband**—one who provisions a ship. He is a character in the Norwegian Captain (q.v.) episode—see also Kersse. The Ship's Husband is distinguished by the use of "sayd" (see Concordance for a list), while the Captain uses "sagd" and Kersse uses "sazd." Perhaps the ship is a girl—see 323.4; 370.29 (see Chapelizod); 382.27 (see Nancy Hands). 311.21,23,36; 313.9,18; 325.18,19; ?492.36.
- Shitric**—see Sitric. 532.8.
- Shoolbred's**—London department store. 127.11–12.
- Shopkeeper**—Shakespeare (q.v.), also Napoleon's (q.v.) saying the English were a nation of shopkeepers. 539.6.
- ***Shop-Sowry**—Shauvesourishe (q.v.)? Chop suey? 221.34.
- ***Shortbred**, Lady Marmela—eatables? 235.32–33; 236.6.
- ***Shorty**, Frisky—see Treacle Tom.
- ***Shouldrups** and **Kneesknobs**—Mookse and Gripes (q.v.), drooping shoulders and knobby knees. 157.10–11, 12.
- Shousapinas**, Mary Louisan—see Josephine. 223.2.
- ***Shovellyvans**—see Sullivan. 495.2.
- Showpanza**, Sin—see Sancho Panza. 234.6.
- ***Shufflebotham**, 315.4.
- ***Shunders**—see Anders. 413.6.

- Shuter**, P.—Paul Sutor. 265.n. 5.
- Shylock**—in *The Merchant of Venice*. See Antonio, Portia. +180.6—with Shem (q.v.).
- ***Sickerson**—see Man Servant.
- Siddhartha**—see Buddha.
- Siddons**, Sarah (1755–1831)—English actress. Her tragic question, "Will it wash?" is at 290.19–20. 58.35; +60.6.
- Sidney**, Sir Philip (1554–86)—English poet, soldier whose father was lord deputy of Ireland. I have found only two references which seem sure—88.31–32, 500.21. The second refers to his alleged incest with his sister Mary, Countess of Pembroke. It is tempting to identify him and his "Stella" (q.v.)—Penelope Rich—with Pip and Estella (q.v.). +59.7—with Buddha (q.v.); 88.31 (and/or Sir Philip Crampton, q.v.); +463.36—with Philip the Good (q.v.); 489.31; 500.21; 553.31; 595.33.
- Sieffield**—see Ziegfeld. 106.12.
- ***Siegwin**, Martiell, 539.27.
- Siemens**—two brothers, Ernest (1816–92) and Sir William (1823–83), electrical engineers who fitted out the lighthouse at Arklow. 245.8; 549.18.
- Sifadda** ("long stride")—horse in *Fingal* (q.v.), Mr Senn says. 232.28.
- ***Sigerson**, Sigurd—seems to be the Man Servant (q.v.) in his blond constable aspect. See Sigurd. Dr. George Sigerson (1838–1925) was a Dubliner and translator; his daughter Dora was a poetess. 608.10.
- Signs**—*Letters*, I, 213 (March 24, 1924):

In making notes I used signs for the chief characters . . .

m	(Earwicker, H C E by moving letter round)
Δ	Anna Livia
□	Shem-Cain
Λ	Shaun
Σ	Snake
P	S. Patrick
T	Tristan
↓	Isolde
X	Mamalujo
□	This stands for the title but I do not wish to say it yet until the book has written more of itself.

(See HCE, Anna Livia, Delta, Shem and Shaun, Snake, St Patrick, Tristan, Issy (Isolde), Four (Mamalujo), Inn, Title. See also the chart, Who Is Who When Everybody Is Somebody Else.)
In *A First-Draft Version of FW*, Mr

Hayman says that in certain MSS Signs are attached to the twelve questions that make up FW I, vi. They are:

- | | |
|------|--------------------|
| 1) m | 7) ○ |
| 2) Δ | 8) ◯ |
| 3) □ | 9) ⊗ |
| 4) X | 10) → |
| 5) Σ | 11) Λ |
| 6) K | 12) None—but Shem, |
- q.v., or □ may be presumed)

(Here the signs for HCE, Anna Livia, Title, Mamalujo, Snake, Shaun are the same as in *Letters*, I, 213; Shem's sign is missing, as is Patrick's, Tristan's; the text of FW identifies Σ or Snake with the Man Servant [q.v.]; Issy's sign is the same shape, but differently positioned. There are new signs: K is certainly Kate; ○ is the Twelve; ◯ [is it an egg?] is the Maggies [q.v.]. I make nothing of ⊗.)

FW 119 discusses the Signs; 299.n. 4 repeats some of them: "The Doodles or Dedalus [q.q.v.] family, m, Δ, →, X, □, Λ □ . . ."

Scribbledehobble gives some notion of how Joyce used signs in his note-taking. It is my impression that in other of the Buffalo notebooks Signs are more richly and wonderfully used.

Sigurd—hero of the *Volstunga Saga* and of an opera (1884) by Reyer. I can't explain his connection with the Man Servant (q.v.). 429.19; 608.10 (see Sigerson).

Silanse, Unkel—villain in LeFanu's (q.v.) *Uncle Silas*. 228.17.

Silas (fl. 50)—Christian missionary, companion of St Paul (q.v.) on his second journey. 470.7.

Silence, Sylvia—Mr Painter says, a detective heroine in an English schoolgirl magazine in the 1920s. She suggests HCE (q.v.) be prosecuted under the act used against Oscar Wilde (q.v.). See Sylvia. I associate the girl-detective with Biddy O'Brien (q.v.), who at Finnegan's (q.v.) wake asks, "Why did you die?" The question is not answered and Biddy is told to hold her tongue—be silent. No one has yet accounted for the "silence" at 14.6; 334.31; 501.6. 61.1; ?74.9.10 (Silence . . . green woods); 337.17.25.

Silent, Solomon—as Mr Hodgart shows, the games on p. 176 come mostly from Norman Douglas' *London Street Games*. One game is "Solomon Silent Reading." 176.8.

***Silkebjorg**—Sitric (q.v.)? 163.30.

***Sillayass**, Haveajube—Silla (q.v.)? 231.18.

Silures—ancient British tribe. 51.29.

Silvanus—Latin god of the wood. 16.31; +495.36—with Silvayne (q.v.); 522.17,19; 570.32.

Silvayne, Alexander—his *Histoires tragiques* (trans. 1596) is the source of *The Merchant of Venice* (q.v.; see also Salvini). +495.36—with Silvanus (q.v.).

Silver, Captain John—in Stevenson's (q.v.) *Treasure Island*. See Billy Bones, Flint. The reference is also to *Navire d'argent*, where some of "Work in Progress" was published. 291.2.

Sim, Sunny—see Shem, Sunny Jim. 305.5.

Simba the Slayer—see Siva. Simba is "lion" (q.v.) in Bantu. 203.32.

Simeon Salus ("the crazy"), St (d. 590)—Syrian monk who cared for prostitutes. 427.29.

Simon Magnus—for whom the sin of "simony" is named (see Acts viii,9–24). 573.31.

Simon, Simple—nursery rhyme character. In *Ulysses*, Simon Dedalus (q.v.) so calls himself. 408.20.

Simpson's—*Thom's* (q.v.), 1907 (q.v.), *Dublin Annals* say that the hospital for decayed citizens' children, commonly called the Blue Coat Hospital, was founded in 1670. Plus, Mr Wilder says, Simpson's in the Strand, London restaurant. 43.6.

Sin—Babylonian moon-god. Most of the following are pointed out by Mr Senn. 11.26; 94.18; 233.5; +234.6—with Sancho Panza (q.v.; or with Satan's, q.v., daughter?); 289.10; 385.10.

Sindbad the Sailor—subject of an *Arabian Nights'* story and an English pantomime. See Bloom (q.v.) at the end of "Ithaca." 94.33; 229.32; 256.26,33; ?263.n. 4; 314.18; 327.25; 548.14; 620.7.

***Sindy** and Sandy, 491.1.

Singer—American sewing machine. 626.14.

Singpantry's—see St Patrick. 7.10–11.

Sinnett, Alfred Percy—as Mr Atherton says, Theosophist, author of the life of Madame Blavatsky (q.v.). +352.13—with Percy Wyndham Lewis (q.v.); ?487.36; ?587.24.

Siranouche—Cyrano de Bergerac (q.v.). Maybe also Scaramouche, stock character in Italian farce. 338.24.

- Sirdarthar**—see Buddha, Wellington, Arthur. 347.9.
- Sirens**—in Homer and *Ulysses* (q.q.v.), their singing lures sailors to destruction. See Parthenope, Lorelei. 50.24; 229.14–15 (refers to “Sirens,” takes in “Scylla and Charybdis,” q.v.); +232.19—with ?Soren Kierkegaard (q.v.); +534.26—with Kierkegaard (q.v.); +600.21—with Kierkegaard, Sorensen (q.q.v.).
- Sirius**—constellation named for Orion’s (q.v.) dog. “Sirius” was a pen name for Edward Martyn (see *Letters*, I, 202). 426.24; 513.1.
- Sirr**, Major—British officer who, with Major Swann (q.v.), captured Lord Edward Fitzgerald (q.v.). Among Sirr’s brutalities was “half-hanging” the Irish. 355.28; 516.15.
- Sis**, Sissy, Sister, etc.—Issy, Sosie, Susanna (q.q.v.). See also Biss, Cis, Miss. The following are a sample only. 19.29; 80.35; 94.11; 104.10; 184.2 (bis); 335.8; 431.29; 441.18; 448.34.
- Siseule**, Icy—Mr O Hehir says, Irish for “Cecilia” (q.v.) and a name for a hen—see Bidy Doran, Issy, Francis Bacon. 104.10.
- Sisinnius**—pope in 708. 154.8 (bis).
- Sisters**, The—see *Dubliners*, Sistersen, Father Flynn.
- *Sistersen**—see Man Servant; also “The Sisters” (see *Dubliners*). 186.19.
- Sisyphus** (“the very wise”)—king of Corinth who cheated death more than once. In Hades he was compelled to forever roll a big stone uphill and begin again when it fell down. Some explain him as a personification of the waves, rising to a height, then falling. In post-Homeric (q.v.) literature, he was father of Ulysses (q.v.). In *Ulysses*, he is Martin Cunningham (q.v.), who is of the sea in FW. 154.8; 493.10–11.
- Sitric** or Sictric or Sygstrygg or Cedric—many Norse King Sitrics figure in Irish history. One may have been Hamlet’s (q.v.) father. Another came to Ireland with Olaf the White (q.v.). Yet another, Sitric Silkbeard, was defeated at Clontarf (see Brian Boru), and, according to Mrs Christiani, he minted the first silver pennies in Ireland. 12.32; 16.34; 77.13, 80.1; +221.34—with Silken Thomas (q.v.); 313.24; 348.18 (see Gormleyson); 353.14; 376.31; 393.8; 532.8.
- Sittons**—see Siddons.
- Siva** the Slayer—part of the supreme Hindu trinity, with Brahma and Vishnu (q.q.v.). Siva destroys, creates, is ascetic, is the *linga*. 80.24; +203.32—with Simba (Bantu “lion”); ?237.32; 338.14.
- Sixtus**, Pope—five popes. One ordered the Sistine Chapel. 153.33; 157.8; 234.13; 430.31.
- Skavar**, Ivan Skavinsky—in Percy French’s (q.v.) song, a Russian, who fought Abdul (q.v.). In Slavonic, *slovar* = “dictionary.” 355.11.
- *Skelly**—see Kelly? 390.7.
- *Skerretts**, 44.8.
- Skerry**—academy in *Ulysses* (751). See Badbols, Three. 376.26.
- Skertsiraitze**—see Scheherazade. 32.8.
- Skilly**—see Scylla. 229.14.
- Skin**-the-Goat—Invincible, keeper of the cabman’s shelter in “Eumaeus.” 507.6.
- Skinner**—stocking manufacturers. 414.32–33.
- Skuld**—see Norns.
- Slade**—London art school. 165.36.
- Slanderer**—see Devil.
- *Slash**-the-Pill, 283.n. 3.
- Slater**, Oscar—convicted of murdering an old woman with a hammer. Conan Doyle (q.v.) got him freed. 511.4.
- Slattery’s Mounted Foot**—Percy French’s (q.v.) song about comic Irish peasant warriors, extravagant in heroic wish, cowardly in act. +90.17—with Saturn (q.v.); 114.17–18 (in the song they come down from the mountains, go up again); +137.9—with Saturn and de Sade (q.q.v.); 181.18–19; +581.4—with Sulivan (q.v.).
- *Slavocrates**, 328.12.
- Sleeping Beauty**—fairy tale, English pantomime. 477.23; +541.30–31—with Beauty and the Beast (q.v.); 620–21.
- Slobabogue**—Russian “Thank God.” 350.30.
- *Sloomysides**, Sig, 399.stanza 2.
- Slow**, Mr Melancholy—Goldsmith’s (q.v.) *The Traveller* opens: “Remote, unfriended, melancholy, slow . . .” It described Stephen Dedalus-Shem (q.q.v.). 56.30.
- Sludge**—(1) Browning’s (q.v.) “Mr Sludge the Medium” (see D. D. Home); (2) Gogarty’s (q.v.) name for John Bull (q.v.; see *Letters*, II, 165). The reference is always to Shaun (q.v.). ?334.28; 439.23; 447.9; 448.7.

Slyne and Co.—Dublin ladies' tailor (see Sparrow). 548.27.

***Slypatrick**—St Patrick (q.v.)? 51.8.

Smacchiavelluti—see Machiavelli. 251.26–27.

***Smell**, The—probably Luke Tarpey (q.v.). 305.n.3.

Smirky Dainty—see Mercadante, ?Dante, ?Rimsky-Korsakov, for (as Mr Mink says) “Smirky” is an anagram of Rimsky. 360.8.

Smith—see Jones.

Smith, Erasmus—patron of Trinity College, Dublin. +504.26—with Erasmus Darwin (q.v.).

Smith, Mr Frank—Shaun (q.v.). See Frank. 48.11–12.

Smith, Hardy—see Amos Love. 372.10–11.

Smith, Captain John (1579–1631)—president of the English colony in Virginia. His life was saved by Pocahontas (q.v.). 106.15–16.

Smith, Jones, Robinson—are the Three (q.v.); see also Smith, Jones. 238.29; 302.23–24.

***Smith**, Miss—see Mishe? 468.10.

***Smith**, Neoliffic—partly Livia Schmitz (q.v.)? 576.36 (see also Liffey).

Smollett, Tobias (1721–77)—English historian, novelist, author of *Roderick Random*, *Humphrey Clinker*, *Peregrine Pickle* (q.q.v.). “Smolt” is one stage of the salmon (q.v.). +7.17—see Salmon; +28.35—with Wellington (q.v.; not named but referred to); 170.28.

Smyly Boys—a home for boys in Dublin. Also Samuel Smiles? 209.33–34.

Smyth, Edward—did the sculptures at the Customs House. 552.12.

Smythe, Lady—see Majuba. 178.22.

***Smythe-Smythe**—see *Ulysses*, 524. See also Smith. 166.16.

***Snake**—this list includes serpent, dragon, sneak(er), creep(er)—Irish would pronounce “sneak” and “creep” as “snake” and “crape”—and various kinds of snakes. It is my impression that “boa” is the commonest snake in FW, recalling the live “boa” in “Circe” (q.v.). The snake in *Paradise Lost* is an adder. See all the foregoing words in Webster, also *herpto*. See also Dragon.

In FW, snakes mostly are the serpent of Genesis-*Paradise Lost* (see Adam, Devil, Satan, Mick and Nick) and/or the snakes (old idols?) driven out of Ireland, exiled as it were, by St Patrick (q.v.)

himself an exile. I have a notion that there is an Irish story about one snake being left in Ireland.

I do not understand the thematic use of “snake” in FW. For example, Joyce says (see Signs) that Σ = Snake, but as *First Draft* makes clear, Σ = Man Servant (q.v.). The Man Servant often has names that begin with S—e.g., Saxon, Sackerson, etc. (q.v.), and he acts the Dragon's part in “Mutt and Jute” (q.v.), but I cannot see he is specially associated with the word “snake” or is described in snaky terms—see, however, Mahan. 9.1,31 (compare 19.16); +11.22 (boa, garter), .23—with Nick (q.v.); 15.34 (dragon); 16.9 (“creeps” in *First Draft*); 19.10–22 (creakish . . . Sss . . . the snake wurrums . . . sneaks . . . creeps . . . boaboa); 20.33; 24.5; 26.7 (worms); 34.1,?+12—with Devil (q.v.; see 270.15 below); 36.7; 37.14; 72.6; 75.21 (see Nash),.22 (kreeponskneed); 80.6; 84.30; +85.18—with Bacon (q.v.); ?86.29 (includes Hissarlik); 89.32 (kind of Ogham); 96.22 (her . . . pet—see Webster, “herpeto”); 100.11; 102.11, +17—with Devil (q.v.); 107.3; 121.20–21; ?125.1; 132.16; 139.31; ?144.6; 145.11; 146.34 (indicates Pigott and/or Parnell, q.q.v.); 163.10; 170.25; 175.9; 180.34,35 (refers to legend of Satan fathering Cain, q.q.v.) 183.29; 193.8; ?206.5 (snags), ?34; 210.26,27; ?212.13–14 (see Lily); 225.9, 13–14; ?231.1 (rattle); ?232.10 (pet . . . herzian—see 96.22 above); 233.33; 239.4; 263.19; +270.15—with Devil (q.v.), n. 2; 271.24,26,29, n. 5; 288.nn.4, 6; +289.19—with Devil (q.v.), 25; 297.4,7, ?31; 303.left margin, .29 (adder), n. 2; 316.30; ?322.20; ?337.22; 343.2 (Draco); 345.33 (see Fiend); 350.12 (see 146.34 above); ?351.1 (see Tom Dick Harry); 352.17; 354.22 (wormd); 364.35 (boastonmess); 365.7; .371.2 (vitupetards in his boasum); 379.10–11; 385.17; ?+387.21 (Wormans'—with Normans, Norman's Woe)—with Noman (q.v.); 396.21 (boags); 404.5; 415.1; ?421.3 (Repeers—Latin *repere*, “to creep”); 422.6, ?13; 435.16,20,23; 436.12; 456.2; 462.17 (snake is of order *Squamata*); 463.6; 464.8; 465.20; 467.9,10 (rattlemaking . . . greeping); 479.9,32,35 (see Long Worm), ?+36 (dragoman . . . Draken . . . longurn . . . Ess Ess.O ess); 480.26; ?486.21; 492.24,25 (see 421.3 above);

- +493.10—with Julius Caesar (q.v.; note Cleopatra at .5); 494.9,10 (Ophiuchus . . . serpent), +.15 (Apep . . . Uachet, q.v., Holy Snakes), .18 (Creeping), +.19 (obesendean)—with Ibsen, Dean (q.q.v.), +.26 (slanger)—with Devil (q.v.); 505.7; 506.6; ?516.11 (see Nash), +.23—with Cain, Kane (q.q.v.); 534.27; 535.31; +536.27—with Cain, Kane (q.q.v.); 540.1 (dragon worms . . . serpents); 559.12 (see Satan); 560.35; 564.34 (?craps); 583.18; 587.3,23,24; 597.36; 610.32 (see Shem); 615.28; 616.16–17; +617.11 (Foon MacCrawl brothers)—with Finn, Fiend (q.q.v.; also Magrath, Michael?), 20,21; +618.1—with Magrath, Finn MacCool (q.q.v.), 5, ?30 (rattling).
- ***Snider**—maybe Jacob Snider, who converted the muzzle-loading Enfield to a breech-loader. 320.4.
- Snooks**, Robert—English highwayman, hanged in 1802. 493.14–15—maybe W. Lewis' (q.v.) *Snooty Baronet*; 507.19.
- Snorryson**—see Sturlason. 551.4.
- Snout**, Tom—tinker who plays Wall (q.v.) in *A Midsummer Night's Dream*. ?179.6.
- Snow White** and **Rose Red**—sisters in fairy tale. See *Rose, Red and White*. 142.36; 143.25; 380.3; 451.20–21.
- ***Snuffler**, 260.n. 1.
- ***Soakersoon**—Man Servant (q.v.). 566.10.
- Soboostius**—see Augustus Caesar. 468.3–4.
- ***Sobrinos**, Alby, 488.29.
- ***Sockerson**—see Man Servant. 370.30.
- Socrates**—Greek philosopher. +88.9—with Pan, Morpheus (q.q.v.); 306.left margin.
- Soddy**, Frederick—British mathematician, author of *Chemistry of the Radioactive Elements*. 264.n. 1; 299.n. 1.
- ***Sogerman**, Mester—soldierman? See *Three*? 222.8–9.
- ***Sohan**, Simpatica, 212.11–12.
- Sokali**, Mohammed—Mr Senn says, 16th-century Turkish grand vizier. 491.6.
- Sol**—see Sun.
- ***Solasistras**, 90.2.
- Soldier**, **Soldiers**—see *Three*, Fusiliers, Privates, Tommy Atkins, Carr.
- Soldiers Three**—Kipling's privates Ortheris, Learoyd, Mulvaney. See *Three*. Joyce here plays with the song, "We be soldiers three . . . pardonnez-moi, je vous en prie, etc." 58.24.
- ***Soldrus**—soldiers. See *Three*? 124.30.
- ***Solidan**—Isolde, Anne (q.q.v.). Solid Dan? Saladin (q.v.)? 355.21.
- ***Soll**—Solomon (q.v.)? 44.13.
- Sollis**, Clive—Irish *Claidheamh Solais* (pron. "kliv sulish") or "Sword of Light." Here Matt Gregory (q.v.; see also Four) is Nuad's (q.v.) sword, one of the four magic objects brought to the battle of Mag-Tured. 219.23–24.
- Solness**, Halvard—see Masterbuilder. Solness is often linked to the sun (q.v.).
- Solomon**—wise, magnificent king of Israel (q.v.), son of David and Bathsheba (q.q.v.)—see also Balkis, Sun. Solomon built the Temple in Jerusalem and is important in Freemasonry. He was reputed author of *Song of Solomon* and of the pseudepigrapha *Psalms of Solomon*—leads to lots of puns on *psalm* and German *salml*, salmon (q.v.). Joyce also steadily ties Solomon to the Irish salmon of wisdom—see Finn. According to Jewish folklore, Solomon had lordship over birds and beasts and understood their speech—see *Ulysses*, 81. Thus when (FW 7.16) Finnegan (q.v.) turns into a salmon-Solomon, he becomes wise, rich, a king or Finnyking. See also Fintan. According to Mr Schutte, "the Salomon" is the canting term for the Mass. ?3.20 (solid man); +11.35—with Sally; ?94.3; 116.1; 126.16; 158.29; 163.3; 167.16; 188.25; 198.4; 242.30; 279.n. 1; 288.14; 297.3; 307.left margin; 337.10; ?340.32; +344.5—with Sorrow (see Tristan); ?+355.21—with O'Connell (q.v.); ?416.5; ?+495.7—with Sully, Sullivan (q.q.v.); ?525.21; +542.28—with Bethel Solomon (q.v.); ?+546.2—with Sullivan and Simeon Solomon (q.q.v.); 577.8; ?599.12; +615.18—with Tim Finnegan (q.v.; see also Honour); 625.16.
- Solomon**, Dr Bethel—late president of Dublin's Rotunda Maternity Hospital. +542.28—with Solomon (q.v.).
- Solomon**, Simeon—symbolist painter of the '90s whose works include one of a couple of pre-Raphaelitish females—Night with stars in her hair, Day with a golden aura. On it is painted: "Until the Day Break and the Shadows Flee Away"—quoted at 546.23. These girls become the "two young frish" on the Dublin crest. 546.2,15.
- Solon** (638–558 B.C.—wise Athenian who replaced the severe Draconian (q.v.) laws. The solans are the Four (q.v.) as

- judges (see Elders). 94.27; 167.27; 239.5; 307.left margin; 344.30; 384.1; ?469.21 (bis); 476.14.
- *Solsteking** the First—Louis XIV? Amenhotep? Heliogabalus? (q.q.v.). Mr Tysdahl suggests Solness (q.v.). See Sun. 607.28.
- Solveig**—Peer Gynt's (q.v.) girl, whose song ends the play. The Russian for "nightingale" (q.v.) is *solovei*. ?129.14; 330.8.
- Solyman**—see Dr Bethel Solomon. 542.28.
- Somerlad** (d. 1164)—descendant of Irish high kings, ousted Norsemen from the Western Islands. 331.26 (see Sommers?).
- Somers, Will**—Henry VII's (q.v.) fool. *Sommervogel* = Swiss-German "butterfly." See Will. 415.27; 602.7.
- *Sommers, Goodboy**—perhaps Sir George Somers, whose shipwreck in Bermuda inspired *The Tempest*; perhaps Tosti's (q.v.) "Farewell." ?319.10; ?331.26 (see Somerlad); 453.16; ?502.29.
- Sonia**—heroine of Dostoevski's *Crime and Punishment*. See Raskolnikov. 348.34; 528.25.
- *Soothbys**—see Norreys. Perhaps the London auctioneers. 557.2.
- Soothsayer**—in *Julius Caesar* (q.v.). 366.25.
- *Sopherim**—Hebrew word for the class of Scribes, hence, maybe Shem the Penman (q.v.). 118.18.
- *Sophia, Sophy** (Greek "wisdom")—see Pruny-Quetch, Athena, see *Ulysses* (183): "Christ with the bridesister (see Bride) . . . repentant Sophia." 9.34 (Willingdon's, q.v., telescope); 31.16 (King William's, q.v., aunt); ?149.20; 354.18; 413.20; ?450.18; 534.28; ?551.29.
- Sophocles**—Greek tragic poet. 47.19.
- Sordina, Count Francesco** (1863–1934)—born in Greece, rich Triestine who took English lessons from Joyce and helped him out of Trieste in 1915 (see Ralli). He was interested in Napoleon (q.v.). +221.32—with Swift (q.v.); and Sardinia); 352.9 (see Ralli), .10.
- *Sorenson**—Kierkegaard (q.v.) ?370.24; 600.21.
- Sorge**—according to some medieval romances, the son of Tristan and Isolde of Ireland (q.q.v.). 189.18; 578.11.
- Sorley Boy MacDonnell** (1505–90)—Ulster chief who harried the English and his neighbors. +16.5—with Parnell (q.v.); 499.24.
- Sosie**—means double (*Letters*, I, 248); also, French for counterpart, second self. See Two, Sally, Rachel and Leah, Issy, Lucia Joyce, etc. Sosie and Susy are listed under Susanna (q.v.).
- *Sostituda**—see Sosie? 271.n. 4.
- Soter, Pope**—pope from 167 to 174. 153.24.
- Soteric**—see Sitric. 393.8.
- Sothis**—Egyptian goddess, both Isis and Sirius (q.q.v.). 13.4; 14.2; 161.12; 452.6.
- *Soulard**, 292.23.
- Soult, Nicolas Jean de Dieu, Duke of Dalmatia** (1769–1851)—French marshal who fought Wellington (q.v.) in the peninsula and at Waterloo. 10.14 (in-soult).
- Souslevin, Jean**—John Sullivan (q.v.). 222.8.
- Sousymoust**—see Zosimus. 232.7.
- Southampton, Henry Wriothesley, 3d earl**—to whom Shakespeare (q.v.) dedicated "Venus and Adonis" and "Lucrece" (q.q.v.). He is a leading pretender to the role of Mr W. H. (q.v.). See Harry? +354.16—with Morehampton (q.v.).
- Sow**—see Pig, Francie, Cleopatra.
- Sowyer**—see Peter Sawyer. 372.6.
- Space**—see Time. Space is not used for Shaun-as-Wyndham-Lewis (q.q.v.); but "space" or "time-space" usually indicates W. Lewis or a cluster of references from *Time and Western Man*.
- *Spadebeard, Magnus**, 480.12.
- Sparkes, Isaac**—according to Fitzpatrick (q.v.), "the greatest favourite that ever trod the Irish boards." Foote was an 18th-century actor. 199.35; 376.23.
- *Sparrem**—see Warren. 575.30.
- Sparrow, Frank**—according to Mr Senn, a Dublin architect and songwriter. 135.35.
- Sparrow's**—Dublin store. See Slyne. 548.27.
- Spartacus**—leader of the Slave or Gladiatorial War against Rome, 73–71 B.C. Also a German revolutionary socialist party, ca. 1918. 116.11.
- Spectrum girls**—see Seven, Rainbow Girls.
- Speke, John Haning**—discovered the source of the Nile (q.v.; see Nyanza). I think his name is in the "O Answer" (i.e., "speak") which accompanies the Nile theme. 202.20.
- *Spence, Father Petrie**—Peter's (q.v.) Pence. See Petries, Spens? 350.28.

- Spendlove**, Mrs—Gogarty (q.v.) has an amusing account of a prostitute who went into prolonged, public mourning for Edward VII. 625.8.
- Spengler**, Oswald (1880–1936)—German author of *The Decline of the West*. Wyndham Lewis (q.v.) attacks him in *Time and Western Man*. 151.9; ?521.1.
- Spens**, Sir Patrick—ballad hero. +238.8—with Spenser (q.v.); +350.28—with Spence (q.v.).
- Spenser**, Edmund (1552–99)—English poet who, for services to his government, was given 3,000 acres in Munster and Kilcolman Castle in Cork. A friend of Raleigh's (see 133.11), he wrote not only "Colin Clout" and *The Faerie Queene* (q.q.v.), but also *View of the State of Ireland* (1596), in which he advocates hunting the Irish like wild beasts in winter: "if they be well followed one winter, ye shall have little work to do with them the next summer," for famine will complete the sword's work. Thus Spenser appears in FW as aggressor—kicking, piercing. Earl Spencer was a 19th-century viceroy for whom a Dublin street was named. 49.26 (see Clout); +133.10—with Persse O'Reilly, Raleigh (q.q.v.); +238.8 (our fuppens)—with Spens (q.v.); ?326.28.
- Speranza**—see Lady Wilde.
- Sphinx**—monster whose riddle Oedipus (q.v.) answered, also an Egyptian wonder. When the word before "Phoenix" (q.v.) ends in s, it may always take in the Sphinx. 241.3; +324.7—with Phoenix (q.v.); +473.18—with Phoenix (q.v.).
- *Spillitshops**, Misto Teewiley—HCE (q.v.) as Innkeeper or keeper of a Spirit Shop. See Koot Hoomi. 355.30–31.
- *Spilltears** Rue—unhappy street? 60.1.
- Spinoza**, Baruch (1632–77)—Jewish philosopher. 150.8; 414.16, 32–33; 611.36.
- Spofforth**, F. R.—Australian cricketer. 583.32.
- Spy**, Man of—prehistoric fossils were found in the Belgian cave of Spy. 10.31.
- *Squalchman**, Mrs Dowager Justice, 390.35–36.
- Squeers**, Mr—educator in Dickens' (q.v.) *Nicholas Nickleby*. 151.15; 384.10; 420.22; 556.24.
- *Squintina**—Lucia Joyce (q.v.)? She had a squint (see Looshe). Shem (q.v.) also squints at 180.25; 189.8. 567.29.
- Staffetta**—Italian *staffa* = "stirrup," *staffetta* = "courier" or Shaun (q.v.). 462.5.
- Stainusless**—Father Noon says, St Stanislaus Kosta, Confessor, a young Polish noble, model of religious perfection. Joyce joins on his atheist brother Stanislaus Joyce (q.v.). 237.11.
- *Stakelum**, Selina Susquehanna—Susanna, Hen, Anna (q.q.v.)? And the American river. 212.6.
- Stalin**, Joseph (1879–1953)—Russian dictator, doubled with Sterling (q.v.). 272.27.
- Standfast** Dick—reef of rock across the Liffey (q.v.) at Dublin. 210.28.
- Standfast**, Mr—in part II of *Pilgrim's Progress*, he is tempted by Madam Bubble (q.v.). 275.8.
- Star**, Stars—see Sterne, Esther, Swift, Pip and Estella, Stella and Vanessa. Grose (q.v.) says "star over garter" means the vagina, "star-gazer" means the erect penis. There was a Star Fort in the Phoenix (q.v.) Park—see 246.4.
In *Giacomo Joyce*, in "Twilight of Blindness Madness Descends on Swift," in FW, stars are girls ravished by masculine cold, rendered vengeful, who direct their malignity to the eyes of the ravisher and bring blindness, disordered vision. Joyce says (*Letters*, I, 269, 273–74) that Germans use the terms "green star," "gray star," "black star" for glaucoma, cataract, dissolution of the retina.
- *Starr**, Lord Joe, 549.35.
- Starveling**, Robin—tailor who plays Moonshine (q.v.) in *A Midsummer Night's Dream*. In FW III,i,ii, Moonshine is Shaun (q.v.), who eats like a starving man (see John McCormack) and converses with Shem (q.v.), who plays Bottom-as-Ass (q.q.v.). See also Moon. 466.17.
- Stator** and Victor ("stand" and "vanquish")—epithets of Jupiter (q.v.; see Victor). 179.11.
- Steele**, Sir Richard (1672–1729)—English writer, born in Dublin. 303.5.
- Steevens**, Grisel—in the 18th century founded Steeven's Hospital, Dublin. She always went veiled and was thought to have a snout like a pig. 40.34.
- Stein**, Gertrude (1874–1946)—American writer. Wyndham Lewis (q.v.) said Joyce was strictly of the "time" (q.v.) school of Bergson-Einstein-Stein-Proust

(q.q.v.). He also accused these and Anita Loos, Charlie Chaplin, Picasso (q.q.v.) of being obsessed with the child, with being children. He also said Gertrude Stein and Joyce were in secret collaboration against what he—W.L.—approved of in art. I think Gertrude Stein is joined onto the rejected girl-child theme, especially in “The Mookse and the Gripes” (q.v.), along with Alice, Lucia Joyce, and with the Lorelei (q.q.v.) who become rocks or stones when rejected by men. See also Alice Toklas, *IDA*, GMP, 56.14; +149.28— with Einstein (q.v.); +153.23–24 (*sor* = Hebrew “stone”—a stone . . . stone Seter)—with St Peter, Einstein (q.q.v.); +159.4–5 (a stone . . . pietrous . . . Sierre . . . a lass—Greek *laas* or *las* = “stone”)—with St Peter, Einstein, Anita Loos, Tree and Stone, Alice (q.q.v.; Alice Toklas?); ?231.29; 247.4— with Einstein, Tree and Stone (q.q.v.); +270.20— with Alice (q.v.); +287.19— with Gertrude, Einstein (q.q.v.); +293.22— with Tree and Stone, Einstein, Anita Loos, Alice (q.q.v.); ?423.35 (see Garterd); ?+536.20— with Tree and Stone, Gladstone (q.q.v.); 603.12 (see GMP).

Stella and Vanessa—Esther Johnson and Esther Vanhomrigh (q.q.v.), young spinsters (he named them Stella and Vanessa) with whom Swift (q.v.) obscurely involved himself. Joyce said *Exiles* was “a distant reminiscence of the strange Stella-Vanessa story” (*Letters*, II, 456–57). In FW they are identified with Procne and Philomela (q.v.) and form part of the girl-ravished-with-cold theme, which also includes Ophelia and the frozen hen (q.q.v.) of Francis Bacon (q.v.). Ravished, the girls become vengeful stars (q.v.) of blindness (*Letters*, I, 269, 273–74, *Ulysses*, 40). They are also goddesses—Ishtar (q.v.), Vanessa, an Orphic deity; they are furies, heavenly bodies, flowers, disease, and dangerous as hell. Vanessa is also a butterfly. See Issy, Ishtar, Venus, Venice, Esther, Hester Prynne, Sterne, Pip and Estella, George Moore, Vanhomrigh, Two, Myrtle, Alice. +3.10 (venissoon)—with Venice, Venus (q.q.v.; Hebrew for the planet Venus is Esther), .12— with Venice, Venus, Esther, Araby (q.q.v.); +7.4 (bis)—with Issy (q.v.); 19.29; +21.13— with Homer, Vanhom-

righ (q.q.v.); 22.2; 27.11 (why “Jane”?), .14–15— with Jonathan (q.v.; see also Swift); 28.9 (?Esther Waters, q.v.), 23; ?+29.13 (see Aesop, Artsa); ?+52.29–30— with d’Esterre (q.v.); ?59.1–2 (see Pleiades); 61.20; 65.11,13; +68.29— with Venice, Venus, Phoenix (q.q.v.); +69.14— with Issy, Ishtar, Astarte (q.q.v.); +101.4,8,29— with Estella, Swift, Issy (q.q.v.); 104.12; +107.18— with Percival (q.v.; Vanessa here is a butterfly); ?111.18 (pee ess); 135.11; 143.22,36; 146.9,10 (vains . . . still); 155.25; 177.10–11,17; +178.27— with Pip and Estella (q.v.); 184.22,23; 185.31; 188.10; 211.1; 212.31,32; +214.1— with Eve (q.v.); +221.32— with Venice, Venus, Phoenix (q.q.v.); 222.33; +232.11— with Venice, Venus, Estella (q.q.v.); 234.15 (*zvesda* is Russian “star”), 30; ?+236.17— with Jesse, Jesus (q.q.v.); 246.13–14 (ter); 248.7,13; 257.2; 261.n. 1; +276.20–21— with Pip and Estella (q.v.); +278.n. 3— with Ena, Anastasia (q.q.v.); 280.7; +281.14— with Pervenche, Venus (q.q.v.); 295.1–2, 25–26; 319.6–7; 327.13; 354.33; 364.17; +365.28–29— with Estella, Nessie (q.q.v.); ?+374.31— with Chapelizod (q.v.); +379.16— with Nessie (q.v.); 382.17,30 (see Carlow); ?399.31; 406.30; 407–8; 413.6,7,8,17,25 (see MD), .17,29— with Venus (q.v.); 426.32 (asterisks); 427.1,7,10 (Kilester = Irish place); 439.10; 449.3,4— with Issy (q.v.); +454.21,22,23— with Sterne (q.v.); 457.28; 458.10 (see Maggies); 461.2–3; 462.7; +471.8–9 (see Venus, Estella, Nous), 11–12; ?479.36; 484.6; 486.26–27; 500.21; 503.4,5; 511.28; ?523.5; 526.23 (see Underwood); 551.30; 556.20; ?562.32; +569.10— with Stella Maris (q.v.; is the church in “Nausicaa”); ?596.7; +605.12— with Issy, Esther Waters (q.q.v.); ?+609.9— with Ass (q.v.), 30; +623.16–17,18; 624.9,25.

Stella Maris—epithet of the Virgin Mary (q.v.). +569.10— with Stella (q.v.; also the church in “Nausicaa”).

***Stena**—Russian “wall.” 608.16.

Stentor—loud-voiced herald in the *Iliad*. 454.9–10.

Stephen, St—first martyr (see Stephen Dedalus). 326.2.

Stephens, Davy—professional Irishman with long ringlets, wild eyes, who sold newspapers on Kingstown Pier. Every year he dressed up like a gentleman and

went to the Derby. +300.n. 2—with James Stephens (q.v.).

Stephens, James (?1882–1950)—Irish poet and novelist—see Seumas Beg. He had the same birthday as Joyce (Gogarty, q.v., says he hadn't), and Joyce declared Stephens his twin. There was also the coincidence of name; Stephens had written a "Boyhood of Finn" (q.v.) in *Irish Fairytales*; Joyce thought for a while that Stephens was author of *The Return of the Hero*, which, I guess, might have been a sort of *Stephen Hero Redux*, but Darrell Figgis wrote the book and Stephens wrote an introduction to it.

I cannot think Joyce intended to hand over WIP ("Work in Progress") to Stephens who was fragile, dwarfish, unlearned, as Joyce was determined to prove—see *Letters* I, 317–319; and Joyce sang to Stephens "The Brown and Yellow Ale," which is about a man who is no right man and can't hold on to his own wife; and Joyce gave Stephens a copy of *Little Eyolf* which frightened him—see Stephens's *Letters*, 390–392. All this, I think, is reflected in FW 462–468, where Jaun bullies the shrinking Dave (q.v.) urging him to accept a cast off whore of a manuscript.

It seems to me, therefore, that Joyce was copyhunting. He bagged Stephens just as he bagged Martha Fleischmann, John Sullivan (q.q.v.), and others. To Stephens, Joyce was unkind.

Almost any James, Stephen, James Stephen, JJ and S (q.q.v.) can include Stephens. See also Julia Elizabeth, Hawk, Leprecaun, Deirdre. ?+300.n; 2—with Davy Stephens, David (q.q.v.); 550.6.

Sterling, Guinness, Brooks, Lyons (q.q.v.)—in an interview with John Joyce (q.v.), printed by Maria Jolas in *A Joyce Yearbook*, we read: "I won the election in Dublin and I was the man that put in Maurice Brooks and Lyons, and put out Arthur Guinness (sic) as he was then, the sitting member, and of course Sterling, who was going up with Guinness (sic) never got in . . ." 236.24–25; +272.24–27—with Brock, Léon, Stalin (q.q.v.).

Sterne, Laurence (1713–68)—novelist, clergyman, born in Ireland (see *Tristram Shandy*). In FW he is usually coupled with Swift (q.v.). Budgen (214), says: "Joyce always felt these two writers

ought to change names." But Swift and Sterne are most strongly connected by German *sterne*, "stars" (q.v.), which indicate Stella and Vanessa—Esthers (q.q.v.). 4.21; ?27.36; 36.35; 66.21; ?77.6; 110.7; 123.9; 199.7; 256.14; 282.7; 291.note 4; 292.30; 303.6; 454.21,22; 486.28.

Stetson—hat. 54.32.

Stevenson, Robert Louis (1850–94)—Scottish writer (see Silver, Bones, Jekyll). Wyndham Lewis (q.v.) said Joyce was a writer very like Stevenson, "an orgy of 'apeishness,' decidedly 'sedulous,'" and Shaun-Lewis repeats the impeachment at FW 466.18–22 (see also *Letters*, I, 255). Joyce retaliates by making (in III.i,ii) Shaun-Lewis into Thoth (q.v.), the dog-headed ape-god, and into Antichrist (q.v.), the ape of Christ. 106.9 (Polynesian Entertrainer Exhibits).

Stewart, Stuart—see Charles Edward Stuart, Parnell, Tudor.

Stifel, Michael—16th-century German mathematician, inventor of our signs for "plus" and "square root." 301.18.

Stoddard, A. E.—English cricketer. 584.1.

Stoker, Bram (1847–1912)—Irish author of *Dracula*. FW 145.24–32 becomes more comprehensible if you know that Stoker wrote a jesting piece, claiming Elizabeth I (q.v.) was really a man. The piece was taken seriously by a Mr Titterton, who claimed in *New Witness*, 1913, that Elizabeth-the-man wrote Shakespeare's (q.v.) plays. 145.32.

Stokes, Whitley (1830–1909)—Celtic scholar. His introduction to the *Life of Adam and Eve*, q.v. (poem XI) in the *Sal-tair na Rann* is, I think, the narrative base of "Anna Livia Plurabelle" (q.v.)—see also Angus the Culdee. In his *History of Irish Literature*, Douglas Hyde (q.v.) repeats, almost verbatim, Stokes's description of Poem XI. 89.1; 177.1; 214.9 (Wadding and Meyer occur in the same line); 619.32.

***Stolterforth, Sigismund**, 537.8–9.

***Stone**—see Tree and Stone, Lia Fail, St Peter, Rock, Petrarch, Einstein, Gertrude Stein, Alice. As is reasonable in a book about a mason, "stone" is one of the great portmanteau words of FW. Consider, for example, the possibilities of Greek *las*, which ties together at times a lass, alas, Einstein, *Dedalus*, etc., etc.

Stone of Destiny—see Lia Fail.

- Stoney, B. B.**—*Thom's* (q.v.), 1895, lists him as engineer of Dublin's Port and Docks Board, in charge of rebuilding Carlisle (O'Connell) Bridge and Butt (q.v.) Bridge. 552.12.
- Stopes, Marie**—20th-century British advocate of birth control. 444.8.
- *Stout, Olaf**—see Olaf. 443.30.
- Stow, John**—English chronicler. 503.21.
- Stoyte**—Lord Mayor (q.v.) of Dublin (q.v.). 537.17.
- Strabo** (b. 63 B.C.)—Greek geographer, historian. 295.17.
- Strange, Baron Ferdinand**—see Derby, 5th earl. 39.32; 351.2–3.
- Strawman, Pastor**—in Ibsen's (q.v.) *Love's Comedy*, Mr Tysdahl says. 493–94.
- Streets**—most Dublin streets are named for people and most Dublin streets are named in FW. I do not list streets here, for want of space, but I have a list of them if anybody wants to see it.
- Strindberg, August** (1849–1912)—Swedish author of, among other things, *A Dream Play*; a hater of women. His 3d wife, Harriet Bosse, in 1914 ran a Paris nightclub, "The Cave of the Golden Calf," where were played "violent Vorticist assaults on the drama." 221.30.
- Strong, Kate**—Chart (q.v.) says: "The most odious of Dublin tax collectors . . . a woman, Kate Strong. The people erected an effigy of her, armed with a toll-dish of utterly unfair proportions." Fitzpatrick (q.v.) says: "Katherine Strong, a widow, inherited from her deceased husband the post of city scavenger, and a grant of tolls for performing the duties of that office. The lady . . . seems to have been much more active in collecting her dues than in removing the abundant filth of the city, notwithstanding the oath the city scavengers were bound to take." See Kate the Cleaner. 79.27,33.
- Strongbow, Richard, earl of Pembroke** (q.v.)—led the Anglo-Norman invasion of Ireland in 1170. He married Eve MacMurrough (q.v.) and ruled Leinster till he died in 1176. He was buried in Christ Church Cathedral; his tomb was long a Dublin landmark, a place where debts were paid, business done. Strongbow slides in and out of identification with Noah (q.v.); see also Arcoforty and Ulysses, q.v.). 23.3; 68.14,19; ?87.28; 129.32; 283.n. 1; 288.15; 311.15; 343.4; ?376.31; 547.30,31 (refers to discovery of the Arch); 626.2.
- Struldbrugs**—miserable, ancient, epicene immortals in Part III of *Gulliver* (q.v.). I think the Four (q.v.) are Struldbrugs in FW II,iv. 623.23–24.
- Stuart**—see Stewart.
- Studds**—19th-century cricketer. 37.23; 583.36.
- Studiosus, Herr**—Mrs Christiani says, "a derogatory nickname of Ibsen's" (q.v.). 193.13.
- *Stumblestone, Davy**—see David? 210.29.
- Sturk**—occupant of LeFanu's (q.v.) *House by the Churchyard*, he is attacked in Butcherswood in the Phoenix (q.v.) Park. Sturk is "resurrected" by Black Dillon (q.v.). 17.14; +34.1—with Tarr (q.v.); +80.10—with Thorkill (q.v.); +98.10—with Turko (q.v.); +520.2—with Turko (q.v.; see also Tarr, Abel).
- Sturlason, Snorri** (1178–1241)—author of the *Prose Edda*. 257.36; 551.4; 578.2.
- Stuyvesant, Peter** (1592–1672)—Dutch governor of New Amsterdam. See Pate, St Peter. 117.24; ?205.34; 550.31.
- Suarov, Alexander Vasilievich, Count** (1729–1800)—Russian general (q.v.); his grandson, also a general, fought in the Crimean War. 346.11.
- Sucat**—St Patrick's (q.v.) baptismal name. Joyce links it with Succoth, the Feast of the Tabernacles. This is a harvest festival of rejoicing, at which booths (q.v.)—*Succoth* means "booths"—are built to commemorate the sojourn in the wilderness. St Patrick was, in many ways, a Moses (q.v.), law-giver and civilizer of wild Irish. Moses and Patrick are identified at 307.left margin, .23—see also 405.31–32. 13.28; 53.25; 96.24 (it suck); 123.24; 177.19; 252.35; 332.35; ?415.34,35—with *Sekhet hetep* (Egyptian "Elysian Fields"); ?432.33; ?454.35–36 (see 415.34–35 above); 479.32; 480.14 (to suckle), .30 (Booth's); 485.7,8; 508.1; +552.15—with William Booth (q.v.); ?601.16; 610.19 (Suc . . . Wutt), .20 (Sec . . . Wett); 612.15.
- Succoth**—see Sucat.
- Suddhodana**—father of the Buddha (q.v.), Mr Weissman observes. +47.19—with Dante (q.v.).
- Sudley, Planty**—air to T. Moore's (q.v.) "Oh the Sight Entrancing." 566.28.
- Sudlow, Bessie**—Dublin actress, Mrs Michael Gunn (q.v.). 32.10; 434.8.
- Sue, Eugène** (1804–57)—French author of *Le Juif errant*. 437.31.

- Suetonius**—Roman historian (1st and 2d centuries B.C.), wrote lives of the 12 Caesars, from Julius (q.v.) to Domitian. 6.7; +271.7—with Susanna (q.v.).
- Suffoclose**—Sophocles (q.v.). 47.19.
- Suffolk**, Duke of—Irish viceroy, 1478. I think I have read that Dublin's Suffolk Street was paved with stones from the Thingmote. 215.25.
- Suffran** Saint Tropez (1729–88)—as Mr Graham points out, French Admiral who fought the English and "the Company" in Madras. +93.30–31—with Dufferin (q.v.).
- Sui**—Mr Wilder says, crocodile-god in *Book of the Dead*, met after the chapter, "Not Getting the Heart." 570.36.
- Sukkot**—see Sucat. 612.15.
- Sulla**, Lucius Cornelius (138–78 B.C.)—bloodthirsty Roman dictator. He mixes with Sully the Thug (q.v.), maybe because Sulla watched a strangling on his deathbed, and thugs strangle. 573.6, 13, 31.
- Sullivan**—the Twelve (q.v.) are named Sullivan (see 142.26), and most Sullivans are found under Twelve. See Doyles, Sully the Thug, Sullivani. See "From a Banned Writer to a Banned Singer," where Joyce plays around with Sullivans.
- Sullivan**, Sir Arthur—see W. S. Gilbert. Because Sir Arthur wrote the music to *Trial by Jury*, he must be partly intended at 573.7.
- Sullivan**, Sir Edward (1852–1928)—if Mr Atherton is right and Joyce names his sources in FW, Sir Edward is in some Sullivan (q.v.), because his introduction to *The Book of Kells* is parodied (as the *Skeleton Key* shows) at FW 119–23. Perhaps Sir Edward is at 618.30, where Sully (q.v.) is called "a rattling fine bootmaker." *Thom's*, 1907, lists A. T. Sullivan as a bookbinder. A note in Buffalo Workbook #1 may identify Shaun (q.v.) with Sully and bookmaking—horses? words?
- Sullivan**, John—Irish-French operatic tenor about whose voice Joyce was (wrongly, his friends thought) enthusiastic. Joyce described Sullivan in "From a Banned Writer to a Banned Singer." I am perplexed by the relation between that work and Shaun (q.v.), the tenor in III, i, ii. For some discussion of this, see Twelve. 222.8.
- Sullivan**, T. D.—wrote "God Save Ireland," sung to the tune of "Tramp, Tramp, Tramp." Joyce may confuse him with his brother, A. M. Sullivan, also a versifier. See Sullivani. 93.30.
- Sullivani**—a band of twelve mercenaries, led by Sulla or Sully the Thug (q.v.). They are listed under Twelve (q.v.). There was, as it turns out, a "Sullivan Gang" in Joyce's Dublin.
- Yeats (q.v.) wrote John O'Leary, January 22, 1891: "My father is bitterly opposed to Parnell [q.v.] . . . To me . . . a combination of the priests with the 'Sullivan Gang' is not likely to have on its side in political matters divine justice." A footnote says the Sullivans, A. M. and T. D. (q.v.) were M.P.'s and connected by marriage with the Healys (q.v.). I take the "Sullivan Gang" to be the "pugilant gang" of "From a Banned Writer to a Banned Singer." There is a good account of the Sullivans in Malcolm Brown, *The Politics of Irish Literature* (Seattle, 1972). 573.7.
- ***Sully** the Thug—leader of the Sullivani or Twelve (q.v.); see also Sulla.
- Sulpicius** (121–88 B.C.)—Roman orator, led a democratic revolt and was put to death by Sulla's (q.v.) forces. 254.8.
- Summanus**—Saline or Etruscan god of the nocturnal heavens and thunder by night. 7.18; 241.2.
- Sun**—HCE (q.v.) as Finn (q.v.), whose standard was the sunburst. In Book IV, the sun is urged to rise from the landscape in which it has been interred overnight—see Signs. FW "ends" with the question—Will he rise?—which is the equivalent of the question *Ulysses* poses and leaves unanswered—will he (Bloom) rise sexually and beget a son? See Solness, Apollo.
- Sunday**, Billy (1862–1925)—American evangelist. 436.27.
- ***Sunfella's**, 96.2.
- Sunny** Jim—Mr Atherton says, an advertising figure for a breakfast food, "Force." Joyce was called "Sunny Jim" as a child. See James, Bodkin. 211.6; 305.5.
- Sun** Yat-sen (1866–1925)—father of a Chinese revolution. +90.1; +528.21–22—with Shem and Shaun
- Suomease** pair—Shem and Shaun (q.v.) as Siamese twins and as Suomi or Finn (q.v.) twins. 329.2.
- Surface**, Joseph and Charles—brothers of opposing character in R. B. Sheridan's (q.v.) *School for Scandal*. 208–9.

- Surtees**, Robert (1803–64)—English author of hunting novels. 57.30.
- Susan**, Susie, Sue, Sosie—see Susanna.
- Susanna** (Hebrew “Lily,” q.v.)—heroine of an Apocryphal book (see Elders for her story; see also Daniel). In FW, she is part of the Rose and Lily theme and doubles with Susanna Shakespeare Hall (q.v.), who John Lane (q.v.) accused of being “naught” with Rafe Smith. See Running of the Reins. As Sosie, Susanna is a divided or double girl like Issy (q.v.; see also Two, Sally, etc.)—virtuous and whoring. Anna (q.v.) is part of the name Susanna. 3.12 (see Sosie); 11.16; 19.29; 67.23; 94.11,26; 96.13; ?+104.10—with Issy (q.v.); 116.1; 123.27; +127.19—with Anna (q.v.); 130.17,18; ?135.8; 144.12; 146.11; 147.14; 148.9; 154.8; ?173.1; 184.2 (sis . . . sos); 192.2; ?209.35; ?210.25 (see Dot); ?212.6,8 (see Stakelum, Camac); ?213.26; 232.28,29 (see Dot); +234.14—with Narcissus (q.v.; see also Cis), 18; ?238.8; 246.14; 250.8; 267.19 (see Issossianusheen); +271.7—with Suetonius (q.v.), ?n. 4 (Sostituda, q.v.); 293.8; 301.n. 1; 308.24; 311.22–23,34 (suit . . . sowterkins . . . Soot . . . soolth); 317.22; 324.12, 29–30; 326.24; 329.2; 330.1; 345.19; 363.18; ?376.14; 384.27; 418.13,17; 435.15 (see Moedl’s); 441.18,22; 446.6,7; 452.8; 454.18,19,24; 459.10 (bis),11 (bis); 471.1–2; 508.31,32; 513.6 (see 1132); 531.22 (bis); 538.30; +552.20—with Anne (q.v.); 561.16; 562.13–14; ?564.36; 567.30; +594.30—with Anne, Hen (q.q.v.); 595.8; 601.12.
- Suso**, Heinrich (1300–66)—German mystic, the *minnesinger of Gottesminne*. 11.16.
- Sussex**—street, etc., in Dublin. The earl of Sussex was a 16th-century viceroy. 524.15; ?535.4.
- Sutor**, Paul (b. 1895)—friend of Joyce’s in Zurich. 265.n. 5; +326.26,27—with Peter and Paul (q.v.).
- Sutter**—whose creek ran gold, 1849. 340.1.
- Sutton**—Lord Mayor (q.v.) of Dublin (q.v.). Also the neck of land that connects Howth (q.v.) to the mainland. 533.30.
- Suzy**—Paris hat-maker. See Moedl’s, Susanna. 435.15.
- Svea**—personification of Sweden. 607.20.
- Sviatoslav**—see Sweatoslaves.
- Swan**—I cannot make these references cohere. Some are Shakespeare (q.v.), some are Leda’s (q.v.) swan (see Zeus), some are Lir’s (q.v.) lonely daughter, Finnuala (q.v.), some to the Pythagorean (q.v.) doctrine that the souls of all good poets pass into swans. See Pen, Willy the Whooper, Hen. +21.18—with Mark the Wans, i.e., Van Hooter (q.q.v.); 63.35 (inn in a play; see Jacob Earwig); +127.15—with Joseph Swann (q.v.; see also Edison); ?139.12–13 (his *wan*); 171.4; +202.9—see Swine; 204.11 (see Leda); 208.19 (see Leda); 226.5; 248.21,23 (Swan Water is a subterranean river which once merged with the Liffey, q.v.); +270.20 (Wonderlawn’s)—with Wonder (q.v.; see also Lost); +289.2—with Anna Livia (q.v.; and the Swan Inn—see 63.35 above; “Swanee River”); 304.1 (wan’s won); 318.10 (his *wandercursus*—see Wonder); +326.36—with Sweyne (q.v.); +354.23 (limbs *wanderloot*)—with Miranda, Perdita, Alice, Limberlost (q.q.v.); +368.29 (see Willy the Weeper); +372.4—with Mark (q.v.) the *Wanst*, 16; +374.3 (wonderland’s *wanderladd’l*—see 354.23 above)—see also Leda, Liddell; 383.15 (see Lir); 423.21–22; +450.5—with Charles Swann (q.v.); +465.35—with Charles Swann (q.v.; note Leda, .36); 508.7 (was *wandering*); +511.13—?with Syngé (q.v.); +516.18—with William Swann (q.v.); 548.33 (see Finnuala); 557.9 (everywans)—with HCE (q.v.); +565.3—with Valkyries (q.v.); ?Lohen-grin); 576.26; 577.3; 581.6; 598.5–6 (. . . *mus wanderwards*); 600.31.
- Swann**, Charles—of Proust’s (q.v.) *Swann’s Way*. He doubles with Swan (q.v.). 410.3; 450.5; 465.35.
- Swann**, Sir Joseph (1828–1914)—British inventor of an incandescent lamp. See Edison. +127.15—with Swan (q.v.).
- Swann**, Major William—he and Major Sirr (q.v.) captured Lord Edward Fitzgerald (q.v.). See Swan. 516.18.
- Swaran**—in Macpherson’s *Fingal* (q.q.v.), leader of the Norse against whom Fingal fights. The Norse are defeated and general reconciliation occurs. 131.22; 348.14; ?521.1; ?524.17.
- ***Sweainey**, Sister Evangelist, 391.33.
- Sweatagore**—Russian *Svyatogor*, a supernatural hero of Russian folklore, literally meaning “Holy Mount.” +37.2—with Tagore (q.v.).
- Sweatoslaves**—Mrs Christiani says, Sviatoslav I (d. 972), first Norse king of Kiev to bear a slav name. 309.12.

- Swedenborg**, Emanuel (1688–1772)—Swedish philosopher, scientist, mystic. 552.16.
- Sweeney**—I cannot distinguish T. S. Eliot's (q.v.) Sweeney among the Nightingales from the Irish king, Sweeney, who went mad and lived in trees with wild birds. 92.15; 261.left margin; 424.27; 504.23.
- Sweetman**, John (1844–?1937)—Irish politician whom Joyce described as a fathead (*Letters*, II, 167). 590.20.
- ***Swenson**—see Swan? 372.16.
- Sweyne** Forkbeard—son of Harald Bluetooth (q.v.). He was baptized in infancy, reverted to paganism, fought the Christian faith. 254.3; +326.36—with Swan (q.v.); 387.8.
- Swift**, Jonathan (1667–1745)
 ... Jonathan Swift (who could preside over a very fantastic night) ...
Letters, II, 285
 [Joyce said] The reason [for Swift's lovelessness] must be not latent but manifest. Anyway, the man was a strong and stingy sentimentalist. He meddled with and muddled up two women's lives.
 Budgen, 181
 [Lewis Carroll, q.v.] ... inverted his name like Tristan (q.v.) and Swift ...
Letters, III, 174
- Swift was born in Hoy's Court, Dublin (see Godolphin), and Joyce held him Irish. He was Sir William Temple's (q.v.) secretary at Moore Park (see George Moore), was Dean (q.v.) of St Patrick's (q.v.), founded St Patrick's hospital for the insane. He wrote *Gulliver's* (q.v.) *Travels*, *A Tale of a Tub* (see Peter Jack Martin), *Journal to Stella* (q.v.) "Cadenus and Vanessa" (q.v.), *The Drapier* (q.v.) *Letters*, etc. See also MD, Pepette, Presto, Jonathan, Jonah, Bickerstaff, Partridge, Yahoo, Houyhnhnms, Struldbrugs, Sterne, Stars, Diogenes, Philomela, Tereus, Roger, etc. Some references to Swift in FW are pointed out by Mrs Jarrell (ELH, June, 1959). +3.12 (nathandjoe)—with Nathan, Joseph, Jonathan (q.q.v.); 4.23; 36.35; +66.21—with Sterne, Tristan (q.q.v.); +120.2—with Columba, Columbus (q.q.v.); +146.11–12—with Tom, Schweep's (q.v.); ?Tom Swift); 192.22 (see Jonathan); +252.35—with Tom (q.v.); ?Tom Swift); 256.13; 282.8; 292.24; 294.16; 303.6; +307.5 (see Brother Jonathan)—with Shaun, Jonah (q.q.v.); and the U.S.A.); 347.29–30; 359.36; ?413.4 (Sweepearth); +434.27–28—with Jonathan, Jonah, Dove (q.q.v.); 449.3; ?450.6; +454.9—with Jaun (q.v.); see also Jonathan), 20; +462.8—with Shaun (q.v.); see also Jonathan); 467.27; +484.32—with Columbus, Columba (q.q.v.); 486.26; +563.25–26—see Jerry Godolphin (q.v.); +564.32—with St Patrick, James (q.q.v.); 568.30; 596.33; 618.11.
- Swinburne**, Algernon Charles (1837–1909)—English poet. See Wippingham. 41.7; 434.35 (Algy).
- Swine**—see Pig.
- ***Swingy**, MacSmashall—*Ulysses*, 315: "smashall sweeney's moustaches." 516.5.
- Swithin**, St (his day is July 15)—"St Swithin's day if thou dost rain, / For forty days it will remain; / St Swithin's day if thou be fair, / For forty days 'twill rain na mair." 34.28; 178.8; 433.35; 520.16.
- ***Swordmeat**, 490.20–21.
- Sybil** Head—on Dingle Bay in Co. Kerry in Munster (see Mark Lyons). Mr O Hehir says, Sybil is Irish "Isabel" (q.v.). See also Issy. 31.36; 267.20,21; 399.4; 501.13,14.
- ***Sycamores**—the scriptural sycamore is said to be the fig, which provides the fig leaf. In FW, "sycamore" designates the Four (q.v.) elders (q.v.), who spy on young lovers. The word is mostly used for "sick mores" or "sick loves" and, as illustration, gives such loves as Jung and Othello (q.q.v.). 24.31; 95.21; 115.21; 203.21–22; ?241.21; +281.21—with Othello (q.v.), +.23 (Sieger ... moan)—with Julius Caesar (q.v.); +305.3—with Giaour; 384.1; 388.24; 397.23–24; 460.23; 476.14–15; 533.17; 555.8.
- Sygstryggs**—see Sitric. 77.13.
- ***Sylvanus** Sanctus, 570.32.
- ***Sylvester**, 388.26.
- Sylvester**, St (d. 335)—the pope who baptized Constantine (q.v.). His day is December 31. 473.3.
- Sylvia**—in *Two Gentlemen of Verona* (q.v.), now and then includes Sylvia Beach (q.v.) of Shakespeare (q.v.) and Co. See also Sylvia Silence? ?133.15; 148.8; 211.36; 225.16; +360.13—with Carmen Sylva (q.v.); ?495.36; ?564.25; 619.30.
- Symons**, Arthur (1840–92)—English

critic, author of *The Symbolist Movement in Literature* (see Atherton, 48–51). Joyce gives his address (134 Lauderdale Mansions, Maida Vale) at 620.21. It was here Yeats (q.v.) introduced Joyce to Symons—see Gorman (q.v.; 85). ?310.14; 367.13.

Syngé, John Millington (1871–1909)—Irish playwright—see *Playboy*. The ref-

erences may include a zealous Dublin preacher, 18th-century, and an ancestor of JMS who was a favorite singer of Henry VIII (q.v.). 244.7; 251.10; +256.13—with Yeats (q.v.); 267.8 (Syngé died in the Elpis, 4, private hospital); 359.7; +466.21—with R. L. Stevenson (q.v.); 511.13; 549.3.

***Synodius**, Saint, 487.36.

T

Taaffe—family prominent in the north of Ireland from the 13th century. One went with Charles II (q.v.) into exile, another fought at the Boyne, others rose to prominence in Austria. See Taff. 320.23; 582.8.

Tabarins—assumed name of Jean Solomon (1584–1633), Parisian street charlatan, who sold quack medicines with farcical patter. 360.26; 415.9.

***Tabitha** or Tib—perhaps the family cat, who may at times be Issy (q.v.), for “Tib” is short for Isabel. See Theobald, Tib. +28.5—with Theobald (q.v.); 235.30 (Mrs Yoder suggests Tabitha, whom St Paul, q.v., raised from the dead, Acts, 9:36–43); 603.5; +624.18—with Theobald (q.v.).

***Taboutot**, Blaize, 372.10.

Tacitus, Cornelius (55–120)—Roman historian. 17.3.

***Tad**—maybe just Welsh “Dad.” 273.n. 8; 481.20; 628.8.

Taff (and Teff, Tiff, Toff, Tuff, Tough, Taffy)—see Butt.

Taft, William Howard—27th president of the U.S. See Toft’s, Tauf tauf. 277.11.

Taglioni, Maria (1804–84)—Italian dancer. +513.17—with Pantaloon (q.v.).

Tagore, Sir Rabindranath (1861–1941)—Indian poet. His play *The Post Office* (produced in Ireland, 1913) may have suggested Shaun (q.v.) as the king’s royal post, carrying the divine word. See Victor. +37.2—see Sweatagore.

***Tailor**—see Kersse, Toller, Brian O’Linn. In FW the idea of Tailor is God who made the first artifact of civilization—clothes, aprons for Adam and Eve (q.v.) after the Fall—see Leafy. I have not read *Sartor Resartus*, but I should think Car-

lyle (q.v.) must broach this concept. Do Masons wear aprons on this account? At the start of “Anna Livia Plurabelle” (q.v.), we know Adam and Eve are fallen because they need the services of Washerwomen (q.v.).

***Tailor’s Daughter**—see Tarry, Tilly. Anna Livia’s parentage is obscure. She is said to be the adopted daughter of Kersse (q.v.) the Tailor, who found her in Wicklow. See 28.7; 43.17; ?117.31; ?202.14; 255.30; 297.29; 375.25–36; 385.33; 440.30; 575.24; 623.11; 626.9–21. But the real father Anna Livia claims (in death only?) is Lear (q.v.).

Tailte—Firbolg queen whose foster-son, Lug (q.v.), founded the Tailtean games in her honor. Revived by the Free State, the games are held in Teltown. +83.23—with Grace O’Malley (q.v.); +344.17—with Tom, O’Toole, Bottom (q.v.v.); 386.27; 550.25.

***Taocebo**, 43.23.

Talbot, Lord—heroic in *I Henry VI* (q.v.), several times a bad Irish viceroy. There is a Talbot Street in Dublin. 229.25; 447.13.

Talbot, Matt—Dublin laborer who put himself under the obligation of perpetual prayer, covered himself with ropes and cart chains, hung with religious medals, entered churches by crawling on his tummy. 262.n. 6.

Taliessin—6th-century British bard to whom the *Book of Taliessin* is attributed. Mr Knuth observes that Goldsmith’s (q.v.) “Retaliation” is added on. I observe that “The Mookse and the Gripes” (q.v.) is Joyce’s “Retaliation” against Wyndham Lewis (q.v.) for *Time and Western Man*. See also *Our Friend*. +150.1,13 (see Tallis); 151.22.

- Tallis**, Thomas (1515–85)—father of English cathedral music. 150.1,4,5,13.
- Tallon**—Lord Mayor (q.v.) of Dublin (q.v.). 549.3.
- Talop**—see Plato. 241.15.
- Talos**—(1) another name of Daedalus' nephew, Perdix (q.v.); (2) bronze giant, made by Daedalus, which guarded Crete. ?8.35; 9.34; ?10.13—with Tailor (see Kersse), Krupp (q.q.v.); +101.2,3 (occurs 3 times with Tellus, q.v., the 1st time with Daedalus, q.v.—“Do tell us”); +252.15 (bis)—see Tellus, Metellus; 275.left margin; ?335.1; 338.17,22; 539.26; 547.22.
- Tam**—see Tim Tom.
- Tamagno**, Francisco (1851–1905)—Italian tenor. 404.26.
- Tamerlane** or Timur (1336–1405)—Oriental conqueror, subject of Marlowe's (q.v.) plays. See Timour the Tartar. 71.16; +136.21—with Timour, Tim (q.q.v.); ?231.10; +550.30–31—with Thomas Cusack, Michael Cusack, Tamlane (q.q.v.).
- Tamino**—tenor hero of *The Magic Flute* (q.v.). 599.23.
- Tamlane**, Young—subject of a Scottish ballad. +550.30–31—with Tamerlane, Thomas Cusack, Michael Cusack (q.q.v.).
- Tammany**—Deleware chief, facetiously canonized as patron saint of U.S.A. His name was adopted by a New York City fraternal organization whose building, Tammany Hall, was a byword for political corruption in the Democratic Party, long a nest of Irish-American bosses and ward-healers. 131.1; +379.34—with Tim Tom, Tem (q.q.v.); 442.3.
- Tammuz**—Babylonian slain god, called Adonis (q.v.) by Phoenicians. Tammuz is the 6th month in the Babylonian calendar. The Annals, 13–14, are zodiacal. 13.26; 598.15 (see Tim Tom).
- Tam O'Shanter**—title, hero of Burns's (q.v.) poem. See Kate. 227.22; 229.21; 315.25.
- Tancred** (d. 1194)—king of Sicily who fought against the Romans to maintain his Norman kingdom. He lost. 337.35–36 (see Flavin).
- Tandy**, James Napper (1740–1803)—“Oh I met with Napper Tandy, and he took me by the hand . . .” He was a stupid, unreliable United Irishman, immortalized in “The Wearing of the Green.” 345.24; 408.30; 464.24; +516.31—with Napoleon, Patrick (q.q.v.).
- Tanner**, John (anglicized Don Juan Tenorio—see Giovanni)—hero of Shaw's (q.v.) *Man and Superman*. See Jaun, Ann Whitefield, Mendoza, Ottavio. 71.28; 182.23; 294.30; ?+312.9—with Ann Whitefield, Anna Livia (q.q.v.).
- Tantalus**—in Greek myth, he was punished in the lower world by being thirsty in a lake he never got to drink. 149.35.
- ***Tan-Taylor**, Mrs—probably Anna Livia (q.v.), the Tailor's Daughter (q.v.). 511.29.
- Tantris**—when Tristan (q.v.) went to Ireland, he inverted his name. Joyce pointed out (*Letters*, III, 174) that Swift and Lewis Carroll (q.q.v.) did the same, and so in FW do all three and lots of others—see especially Trichepatte, Gottgab, Baggot. See also Tristopher and Hillary.
- Tantris also has doubtless to do with the Hindu Tantric Sects whose texts were revealed by Siva (q.v.). There are “right hand and left hand sects,” and the left-hand ones practice orgiastic rites. 5.31; 480.4; 486.7; 571.7.
- Tappertit**, Simon—anarchist apprentice in *Barnaby Rudge* (q.v.). 505.1; 594.35.
- Tarde**, Gabriel (1843–1904)—French criminologist, author of *The Laws of Imitation*, *Universal Opposition*, etc. +154.9—with Tarr, Nous (q.q.v.; see also Tardenois); 517.29.
- Tardenois**—Mrs Yoder says, a place in France where a paleolithic man was found. +154.9—with Tarr, Nous, Tarde (q.q.v.).
- Tark** or Tarik—Hittite sky and lightning god. +152.32—with Tarr (q.v.); 356.17.
- Tarpeia**—Mr Cowan says, a Roman maiden who betrayed the citadel to the Sabines in return for what they wore on their arms. She meant bracelets, they meant shields and threw them at her, hurled her from what later became the Tarpeian Rock, from which criminals were hurled. See Tarpey. 167.18.
- Tarpey**, Luke—3d of the Four (q.v.), province of and places in Leinster; he is east, the element earth, the copper age, and death in the ages of birth, marriage, death, rebirth. As St Luke (see Four Evangelists), his symbol is the ox or calf; St Luke was a physician, and he is sometimes called Dr Tarpey. Tarpey was a Lord Mayor (q.v.) of Dublin (q.v.). I don't know why he is named Tarpey unless it is because he is death and Roman criminals died on the Tarpeian (q.v.) Rock.

- 142.6; ?+167.18—with Tarpeia (q.v.); +184.35—with Charles Lucas (q.v.); 214.34; 368.33; 384.11; 386.6; 389.10; +390.13—with Tim Tom (q.v.), 23,34; +398.22 (see *King Lear*), 26; 405.5; 475.27–28; 476.26; 482.7; +485.30, 32—with Confucius (q.v.); born in Lu); 519.31,33; 520.8; 526.30 (see Vesta Tilley); +573.8,28—with Vitellus (q.v.).
- Tarquain**—various prominent Romans (of Etruscan descent) were so named. Joyce means, I think, Shakespeare's (q.v.) Tarquin, who raped Lucrece (q.v.). 278.n.7.
- Tarquinius**, Priscus Lucius, and Tarquinius Superbus—5th, 7th (and last) of the legendary kings of Rome. 467.32,35.
- Tarr**—title, young artist-hero of Wyndham Lewis' (q.v.) novel (1918). In FW, Joyce identifies W. Lewis with Tarr, his creature, and uses "them" as models for Professor Jones and his creature, the Mookse (q.q.v.). There is a lot more "tar-tarr" than I have listed below, but it gets mixed up with Tara and Berkeley's (q.v.) tarr-water. 151.20; 152.32; +154.9—with Tarde, Nous (q.v.; see also Tardenois); 157.2 (Greek *pissa*, "tar"); +167.18—with Tarpeia (q.v.); 226.5 (tarnished); +227.35—with Tartarin (q.v.); 232.36; 329.35; 514.24 (see Bertha); +520.2—with Turko (q.v.); ?+.8 (see Tarpey); 549.15; ?610.20.
- Tarrant**, G. (1838–70)—cricketer. 583.29.
- *Tarriestinus**, +157.2—with Tarr (q.v.).
- *Tarry** the Tailor—a "fair girl" (see Finn, Colleen Bawn), probably Tilly the Tailor (q.v.). See also Kersse, Tailor's Daughter. 43.17 (have they been at Anna Livia's (q.v.) wake?)
- Tartarin** de Tarascon—title, hero of a boring book (1874) by Daudet. +227.35—with Tarr (q.v.; Tarr occurs 4 times, once mixed with the stone of Tara and Scone—see Lia Fail).
- Tass**—Russian news agency. 338.22; 593.6.
- Tatcho**—English hair-restorer, marketed in 1877 by R. Sims. 68.34.
- *Tate** and Comyng—Tutankhamen (q.v.). Who else? Maybe, since mathematicians are often named in these pages, Thomas Tate (1807–88). Maybe Nahum Tate (1662–1715)—Irish poet laureate and playwright who rewrote *King Lear* (q.v.) and the Psalms. See Comyn. 295.8.
- Tattu**, Lord of—see Osiris. 486.14.
- *Taubiestim**, Mrs.—in German *taub-* *stumm* = "deaf and dumb"; *Taube* = "dove" (q.v.); *Tau* = "dew"; *Biest* = "beast"; *Stimme* = "voice." 546.29.
- *Tauf** tauf—see Mishe Mishe.
- Taverner**, Mass—HCE (q.v.) as tavern keeper. Also, as Mr Dalton shows, the church of Adam and Eve (q.v.)—see also *Ulysses* (688). Probably also includes John Taverner (1452–1535), English composer of eight Masses. 54.21–22.
- Tawfulsdreck**—see Teufelsdröckh. 68.21.
- *Taylor**—see Tailor? Jeremy Taylor? 61.28; 356.10; 365.33–34.
- Taylor**, Horace—Budgen (q.v.; 324), describes him as a British friend and colleague who, in Zurich in 1918, introduced Budgen to Joyce. Taylor told Joyce a "funny" English story which Joyce found unfunny, but typically English. Joyce told Budgen the original story of "How Buckley (q.v.) shot the Russian General." +326.1—with Horus, Horrocks, Kersse (q.q.v.).
- Tea**—wife of Heremon (q.v.), for whom Tara was named. Is she included in all or some "tea" references in FW? Mrs Finnegan (q.v.) brings "tay and cakes" to the wake. Ibsen (q.v.), in *Love's Comedy* uses tea to illustrate love's staling, love's dilution. Miss Weaver was a strong teetotaler.
- Teague**—like Paddy, an Irishman. 176.13 (see Ali Baba); 260.n.1; 281.n.2; 287.n.4; +337.30—with Tom Dick Harry (q.v.); 622.24 (see Ali Baba).
- Tears**—see Pearl, Maggies.
- Tearsheet**, Doll—whore in 2 *Henry IV* (q.v.). See Doll? 22.1.
- *Ted**, Teddy, +34.14—see Three; 191.23.
- *Teddy** Ales, 587.9.
- Tefnut**—goddess of Egypt. 302.n.2 (forget-uf-knot); 570–71; 624.17–18.
- *Tekkles**, Lilly—see Lily, Luke Tarpey. 373.3.
- Telamon**—Greek hero, father of Ajax (q.v.). A telamon (Greek "bearer") is a male figure used as a caryatid. 584.31.
- Telemachus**—son of Ulysses and Penelope (q.q.v.), Stephen Dedalus (q.v.). 176.36.
- Telesphorus**—pope from 126 to 127. 154.7.
- Televox**, Mr—Valentine Vox (q.v.). 546.29.
- Telford & Telford**—Mr Senn says, Dublin organ builders. 552.26.
- Tell**, William—Swiss freedom-fighter. Rossini (q.v.) opera, role of John Sullivan (q.v.). 154.36.
- Tellus**—Roman earth goddess (see Ge, Molly Bloom). +101.2–3 (the first of the

- three references, "Do tell us," includes Daedalus, q.v.—see also Lucretius; all perhaps include Talos, q.v.); +252.15—with Talos, Metellus (q.q.v.); 275.left margin; 331.6; ?338.22; 406.14; 499.34; 527.1.
- Tem** or **Atem**—Egyptian creator god who peopled the world by spitting or masturbating onto the primordial mud-heap at Heliopolis (see Phoenix). See also *Books at the Wake* (132–33, 196–97). As Mr Atherton says, Middle Egyptian does not usually indicate vowels, and all that is sure about the god's name is that its consonants were *t* and *m*. Atem, Atoun, Tem, Temu have all been used by scholars. By this pattern, *t-m* is named in every *Tim* (q.v.) Finnegan (q.v.)—note T. M. Finnegan at 221.27. The god is also manifest or latent in every Tam-Tem-Tim-Tom-Tum in FW—see them, also Tim Tom, Atom. Tem melts readily, steadily into temp—see Time. +6.10–11 (Mastabatoom, mastabadtoom—a mastaba is a kind of Egyptian grave, illustrated in Webster's Unabridged)—with Masterbuilder, Tim Finnegan (q.q.v.; perhaps also Adam); 7.5; 13–14 (see Atom, note 13.30–31; *Book of the Dead*); 56.3,34; 88.34–36; 89.1; 223–24; 258.20–21; +296.6—with Adam (q.v.); +333.25—with Adam (q.v.; see also Atom); 353.29 (with Athens, named for Athena); 379.34; 418.24; +455.17—with Adam (q.v.); 459.27; +506.10—with Adam (q.v.); 608.31–32.
- ***Temple** (or the name may be Templeton)—perhaps Sir William Temple (1628–99) of Moor Park (see George Moore). 192.35; 288.21; 486.15,16.
- Tenducci**—18th-century *castrato* who made his reputation singing "Water Parted from the Sea." In 1766 he married an Irish girl in Cork and their union was blessed with offspring. 541.32.
- Tennyson**, Alfred, Lord (1809–92)—English poet. +48.23—with Tuoni (q.v.); 214.27.
- Teobaldo**—see Father Mathew, Fra Diavolo. 553.13.
- Teresa** or **Theresa**, St—St Teresa of Avila (1515–82) or The Little Flower, St Teresa of Lisieux (1873–97). 155.26 (ought to be a Dublin convent); 432.29 (certainly the 2d saint); ?491.16.
- Tereus**—bane of Philomela and Procne (q.v.). In Greek legend, he became a hoopoo (449.27) or hawk; in FW he becomes a swift (q.v.). 360.4.
- ***Terriss**—place? 105.35–36; 111.6.
- Terry**, Ellen (1848–1928)—English actress who played Puck (q.v.) in *A Midsummer Night's Dream*. 210.34–35.
- Terry** and **Kelly**—*Letters*, II, 314: "... change name of pawnbroker Terry Kelly to Micky Grundy." 206.19; 484.33.
- ***Tersse**—see Kersse. ?58.32; ?124.22; 322.17.
- ***Tessa**—heroine of *The Gondoliers*? +278.n. 3—with Stella (q.v.).
- Tethra**—Formorian leader. +457.13—with Hera (q.v.).
- Tetley**—brand of tea (q.v.). 607.17.
- Tetragrammaton** ("four letter")—Greek for what Jews call *Shem Hammephorash* ("distinctly excellent name"), or the incommunicable name of God. The four consonants—variously given as IHVH, JHVH, JHWH, YHWH—throng FW and need study. 408.15, etc.
- Teufelsdröckh**, Professor—in Carlyle's (q.v.) *Sartor Resartus*. 68.21.
- Tew**—Lord Mayor (q.v.) of Dublin (q.v.). 538.21.
- Thackeray**, William Makepeace (1811–63)—English novelist whose *Vanity Fair* (also Bunyan's?) is on the first page of FW. See Becky Sharp, Jeames, Newcome, Araby. 177.35; 434.26.
- ***Thacolicus**, pro-Brother, 193.21–22.
- Thaddeus**—hero of *The Bohemian Girl* (q.v.), rival of Florestein (q.v.). 246.18.
- Thaddeus**—apocryphal tradition has it that Jesus (q.v.) had a brother, Judas Thaddeus. 281.n. 2; +326.3—with St Patrick (q.v.).
- Thalia**—muse of comedy and merry, idyllic poetry. See Clio, Melpomene. 569.29.
- ***Tham** the Thatcher—Toucher Tom (q.v.)? see Tim Tom. 318.16—with Ham (q.v.).
- Themis**—Titaness, maybe Prometheus' (q.v.) mother, divine justice as opposed to Dike (q.v.) or human justice. Jane Harrison wrote *Themis*. 101.4; +138.10—with Athena (q.v.); +167.10—with Athena (q.v.), 25.
- Themistocles** 527–460 B.C.—Athenian general, statesman. 307.left margin; 392.24.
- ***Theobald**—see St Theobald, Tib. ?26.7 (tayboil); +28.5—with Tib (q.v.); ?75.17 (toe bout); 423.2–3; +624.18 (Bold bet backwords)—with Tib (q.v.).
- Theobald**, St—anchorite, church father.

- 159.31; 236.8 (see Tib); +263.5–6—with Balder (q.v.).
- Theocritus** (fl. 3d century B.C.)—created pastoral poetry. 307.left margin.
- Theophil**—Mr Wilder says, in the *Cena Bruno* (q.v.) calls himself Teofilo. 163.25.
- ***Theophrastius** Spheropneumaticus—Paracelsus (q.v.)? 484.30–31.
- Thersites**—Homeric, Shakespearean (q.q.v.) character, unnamed narrator of “Cyclops” (q.v.). His role as railer, accuser is taken over in FW by Shaun-as-Wyndham-Lewis (q.q.v.). +137.24—with Thor (q.v.); 228.31.
- Theseus**—Greek hero, duke in *A Midsummer Night's Dream*. See Amazon. +266.left margin—with Athanasius (q.v.).
- Thisbe**—played by Flute (q.v.) in *A Midsummer Night's Dream*. She is almost eaten by a lion (q.v.). 116.36; 140.23; 287.16; ?293.23; 343.36 ('tis obedience); 518.10.
- Thomas** (Greek *Thomas*, from Aramaic *Teoma*, “a twin,” q.v.)—see also Tim Tom, and other Thomases, e.g., Becket, Moore. The name “Thomas” does not occur in complete, undistorted form. 601.27 comes nearest.
- Thomas**, St (“Doubting”)—he had to touch the risen Christ in order to believe in him (John, 20). It is possible he is Toucher Tom (q.v.). In the Middle Ages, the ass (q.v.) was his symbol. The last boy to enter school on his day was called “Ass Thomas.” +93.9—with Ass, Aquinas (q.q.v.); +101.9—with Ass (q.v.); 142.28 (see Twelve); ?347.10.
- Thomas**, Silken, or Lord Thomas Fitzgerald, 10th earl of Kildare (1513–37)—Irish rebel, hanged at Tyburn. See Thomas, Tim Tom. +221.34 (silkitric twomesh)—with Sitric, ?Shem (q.q.v.).
- Thomas à Becket**, St—see Becket, Bucket.
- ***Thompson**—see Tim Tom? +155.33—with Shem (q.v.).
- Thom's** Dublin Directory—for which Bloom (q.v.) once canvassed. It is to *Ulysses* and FW as the *Domesday Book* is to Norman England. Sometimes “Thom” is Thomas (q.v.)—see also Tim Tom. 90.26; 534.27.
- Thonar** or Thon—god worshipped in England and on the Continent, maybe a form of Thor (q.v.) because his name is that of the Teutonic word for “thunder.” 11.3,4,5; +18.16—with Thor (q.v.); 31.10; 106.15; 176.1; 294.6 (noth); 314.29; 334.32; 354.34; 365.22; 415.31; 568.17; 582.32.
- Thor**—Scandinavian god of thunder (q.v.) and war. Tomar is the Irish form. See also Thon. Thunder-gods are important in FW because Finnegan (q.v.) fell on Thursday, *Ulysses* takes place mostly on Thursday, and Vico (q.v.) says language, religion, the family, and civilization began with thunder. 6.14; +9.5—with Arthur (q.v.); see also Wellington, whose victories always followed thunderstorms; 36.35; 53.26; 73.15; 77.7; 80.14; 86.11; 90.26; +130.4—with Tarr (q.v.); +132.18—with Turko (q.v.); +137.24—with Thersites (q.v.); ?148.17; 154.23; 198.29; 246.6–7; 279.n.1, line 26; +310.3—with Petersen (q.v.), 20; 311.6; +353.25—with Ivan the Terrible (q.v.); 360.16; 378.12; 424.22; +452.10—with Thoth (q.v.); 494.9; ?532.9—with MacAusculpth (q.v.); 537.4–5; 543.16–17; 568.17; 609.26; +626.28—with Thorir (q.v.).
- Thorir**—viking who came to Ireland with Turgesius (q.v.). +626.28—with Thor (q.v.).
- Thorker**—Thor, Turgesius, Turko (q.q.v.). 132.18.
- Thorkill**—see Turgesius.
- ***Thorne's**, 192.11.
- ***Thornecraft**, Tammy—maybe the same as Toucher Tom (q.v.; see 506.26). See Tim Tom. 510.10, ?+18,19—with Sts Thomas Aquinas and Thomas à Becket (q.q.v.).
- Thornycroft**, William Hamo (1850–1925)—English sculptor. 552.13.
- Thornton**, Ned (Ellmann says) or Dick (Stanislaus Joyce says)—original of Mr Kernan in “Grace” (q.v.) and *Ulysses* (see Matthew Kane). 63.6.
- ***Thorp**, 77.7; 310.3; 331.21.
- Thorpe**, Thomas—printed Shakespeare's (q.v.) sonnets, 1609. See Butter, Jaggard. 4.27.
- ***Thorpetersen** and Synds—see Thor, Petersen. See also Mrs Christiani on the name. 310.3.
- ***Thortig**, Enoch—Mrs Christiani says, *en och trettio* = 31 in Swedish. See Thor? 283.1.
- ***Thortin**—see Thor. 378.12.
- Thoth**, Thoyth, Thout—Greek forms of Tehuti, Egyptian god whose name may mean “weight” (q.v.) or “heart.” Thoth is sometimes represented as an ibis-

headed man, "mooney-crowned" (*Ulysses*, 191), sometimes as a dog-headed ape (see Hound). Certain chapters in the *Book of the Dead*—Budge (q.v.) calls them "Hermetic"—are ascribed to him. Thoth invented letters, was a master of eloquence; the Greeks and Romans identified him with Hermes, Hermes Trismegistus, Mercury (q.q.v.), and so does FW. As inventor of letters, Thoth is a role natural to Shem the Penman (q.v.); but in FW III,i,ii, things move backward, roles are exchanged. Thoth is identical with Hermes-Mercury, god of thieves, and is played by Shaun the Post (q.v.), who steals his brother's invention and hawks it as his own, apes the god Thoth just as, being Antichrist (q.v.), he walks the Way of the Cross backward, aping Christ. See my note, AWN, Dec., 1964. Hélène Cixoux, in *The Exile of James Joyce* (Paris, 1968), has an appendix dealing with Thoth and FW—it is inadequate. Frances Boldereff has written *Hermes to his Son Thoth* (Woodward, Pa., 1968)—it is incoherent. 143.19; ?160.24 (see *Letters*, I, 257–58); +167.36—with Howth (q.v.); 224.33; 238.8; 254.2 (see Rurie, etc.); 350.19, +.25—with Osiris (q.v.; and Byron's, q.v., Assyrian, Sennacherib (q.v.)); +410.36—with Samuel Roth (q.v.; and the Theban Recension of the *Book of the Dead*); 413.27; 415.28 (see Ondt, Wyndham Lewis); 442.19–20 (thou? Think); +448.2—with Howth (q.v.); 452.10, +.11—with Howth, Chapelizod (q.q.v.), 13; 457.31; 479.28; 485.36 (French form of Thoth); 570.13; (bis).

***Three**—one, two, three; they are thick as blackberries in FW and are only partly noticed in the references below. The motif starts off in the Museyroom (8–10) where one is a general (Wellington, q.v.), two (q.v.) are girls (see Jinnies), three are privates (Tom Dick Harry, q.q.v.). These last are represented by the signs (q.v.) $\wedge \sphericalangle \square$ (note they face themselves in reverse) which march on many a page of many an FW workbook and on Joyce's sketch of the deployment of forces at Waterloo (the sketch is reproduced by Mr Hayman in *First Draft*. See Hinndoo.

The signs identify Shaun on the left, Shem (q.v.) on the right, with Shaun-Shem in the middle. No one has explained the third or middle soldier. Perhaps it is deliberate absurdity—i.e.,

in FW there are three Tommies, three Thomases, though Thomas (q.v.) means "twin" (q.v.). Triads of undiscernible meaning abound in ancient Irish writing.

See *Soldiers Three, Three Musketeers, Three Castles, Fusiliers, Lipoleum, Tommy Atkins, Carr, Tom Dick Harry, Smith Jones Robinson, Shem Ham Japheth, Sham, Cain Abel Seth, Tristan, Patrick, Tree*. +7.4 (see Peter Jack Martin); 8–10 (Lipoleum, q.v., *passim*); 8.15, 21–22, 26–27 (see Tom Dick Harry); +10.4,5,8,9,14,18,19 (see Hennessy, Hinndoo, Dooley); +12.31–32 (see Olaf, Ivor, Sitric); +22.34 (see Three Castles); 31.22; +34.17 (see ?Edward, Tom, David); +40.10,16,17,21 (see Cloran, O'Mara, Hosty); 42.1; +51.12–15 (see De Valera); 57.5,18–19; +58.23–25 (see Lear, Tommy Atkins, Tom Mix, Soldiers Three); +64.22–23 (see Three Musketeers, Burke, Aramis, Carr); +65.16,27,28,34 (see Charley Chance); +66.29,30—with Tristan (q.v.); +78.21 (see Dreyfus), 24; 86.2,18; 88.27; +95.12—with HCE, Two (q.q.v.); 105.33; 106.33; 107.6; +113.14,19—with Tristan, Tree and Stone (q.q.v.); ?+119.17—with HCE (q.v.); see also Signs, Chin); 122.21,24,26; 132.12; 134.7,9, +.11 (see Tom Dick Harry, Burbage, Garrick, Spranger Barry); 157.30; 166.17; +167.4,8 (see Mark Antony, Brutus, Burrus and Caseous); 187.29; 193.24 (see Kelly); 196.10; +202.18 (see Hosty); +203.13 (see Leander); 215.26; +238.26 (see Napoleon), .29 (see Smith Jones Robinson), 31; 240.10, 20; +241.25 (see T. Atkins), 29–30; +245.19–20 (see Three Musketeers); +246.15–16 (see Napoleon); 247.8; 253.19–20; +254.2 (see Rurie), .3 (see Orion, MacMahon), .9–10 (see John, Polycarp, Irenaeus); 257.12; +271.5–6 (see Octavius, Lepidus, Antony); +281.left margin (see Tommy Atkins, Don Giovanni); 284.23–24; +285.13–14—with Ass (q.v.); 289.21 (see Privates); 305.right margin; +312.28–29 (see Gill, W. Burke, Berkeley, Wellesley); +314.10,11,12,29 (see Boanerges); +315.11 (see Three Tailors, O'Toole); 317.23,24,27,29; 326.4,8; 337.4–5, +.20–21 (see Lobster, Will, Welseley, Wellington), +.30 (see Tom Dick Harry); +343.3 (see Boyle, W. Burke, Campbell); +348.18,19,21 (see Sitric, Brian Boru,

- Conchubar, Russian General); +349.19–20 (see O'Dunno); +351.7 (see Patrick, .26 (see Shem Ham Japheth); +360.4 (see Jim Crow, Jack, Primus); 366.27; 367.15 (for the *Three Sorrows of Storytelling*—see Lear, Lir); +374.31–32 (see Basil); +376.25–27 (see Skerry, Badbols; the passage contains many clusters of Three); 379.5,8, +36–380.1 (see Kehoe and Donnelly, Three Musketeers); +384.33–34 (see Tristan); +389.24 (see Tristan); +398.5–6 (see Gawain, Gonne); 420.8 (see Tree); 425.20; +434.12 (see Hayes Conyngham Robinson, HCE); +446.30 (see Murphy Hanson); 465.18; 467.30; +478.29–30 (see Patrick); 480.3; +481.1–3 (see HCE), 10; +486.4 (see Tristan), .11 (three visions follow), 28,32; 494.26; 503.24,26 (see Tom Dick Harry); +526.8 (see Tommy Atkins), 11,12–15,16,17,22; +529.15–16 (see Three Tailors), .24–25 (see Murphy Hanson); +546.8–9 (see Shakespeare), .15,17 (this is the Dublin city crest—see Three Castles; Grose, q.v., says “trine” = “Tyburn”); +572.25–26 (see Eugenius, Jerry); +575.26 (see James, John, Jerry); +578.6–7 (see Tom Dick Harry, Gill, Tim Tom, Finnegan, Finn); 587.6,25,34 (see Privates); 589.8,32; +606.14,19 (see Ben Franklin, Ben Jonson, Penny); 608.6,8–9 (see Draper, Draper's Assistant, Billy Healy); 616.10–11 (see King of Dalkey? Sullivan?); 618.10; 623.2; 626.26.
- Three Castles**—and two (q.v.) girls are on the crest of the City of Dublin (q.v.). In FW, Three Castles = Three Soldiers (see Three, Soldiers Three). 22.34; 101.23; 128.17, etc.; 414.4; 551.31.
- Three Musketeers**—Athos, Porthos, Aramis (q.v.) in Dumas's novel, in FW they are the Three (q.v.) Soldiers. Athos is Bloom's (q.v.) father's dog. +64.22–23—with Carr, Aramis (q.v.); ?Burke, q.v.); +78.21—with Dreyfus (q.v.), 24; 245.19–20; 379–80 (see Kehoe and Donnelly); +412.34–35 (see Fusiliers).
- Three Tailors of Tooley Street**—they began a petition: “We the people of England.” 315.11; 529.15–16 (see O'Toole?).
- Throwaway**—dark horse (20 to 1) who beats the favorite filly, Sceptre (q.v.), in *Ulysses*. I am not sure any of these apply. 146.12, 229–30; 271.n. 1, line 11; 458.32.
- Thunder**—speaks 10 times in FW: pp. 3, 23,44, 90,113, 257, 314, 332, 414, 424; 9 times it says 100 letters, the 10th time it says 101. The C-letters contain names of men and women and gods. See Vico.
- Thurn und Taxis**—as Mr Wilder says, a noble Austrian family which held a monopoly on the national postal (see Shaun) service. 5.32; 304.17; 554.1.
- *Thurnston**, Philly—see Phil? 38.35; ?50.33 (P. French's “Whistling Phil MacHugh”?); 53.1,14; 319.34; 479.18.
- Thursday**, Thursmen—see Thor. 80.14.
- Thursitt**, R.—probably not a person but Arthur's (q.v.) Seat, a hill in Edinburgh. Mr Mink says these are all Edinburgh's hills. 541.4.
- Thwaitis**—Dublin makers of mineral water, Mr Senn says. 331.20.
- *Thyrston's Lickslip**—Thurston? Lightship? 326.35.
- Ti**—in primitive Chinese belief, the personal name for heaven as a ruling power. ?147.18; 501.2,5 (the real *title*, q.v., of “Work in Progress” is demanded); 607.17 (5 times), 19,22 (3 times).
- Tib**—see Tabitha. St Tib's Eve is—never. It is a corruption of St Ubes, and there is none in the calendar. See Theobald. 28.5—with Theobald (q.v.); 117.19; 236.8; 424.29.
- Tibble**, Dr—*Ulysses* (619): “Dr Tibble's Vi-Cocoa.” See Vico. 26.30.
- Tiberius**—Roman emperor under whom Christ was crucified. His family relationships were complicated. “Tiberian” is a method of punctuating the Bible. 115.11; 119.16; 123.30; 424.9.
- Tich**, Little—English music-hall comedian, early 20th century. 465.29.
- *Tichiami**, Comes, 289.29.
- *Tickell**, James H., 386.26.
- Tieck**, Johann Ludwig (1773–1853)—German poet. 18.20.
- *Tierney of Dundalgon**, 91.8–9.
- Tierney**, Tricky Dicky—*shoneen* candidate in “Ivy (q.v.) Day in the Committee Room” (see Dubliners). 604.29.
- Tiger**—*Felis tigris*; old name of the Lynx, a northern constellation (599.6); also Latin *Tiger*, the river Tigris, one of the four rivers of Eden. In Poem XI of the *Saltair na Rann* (see Stokes), Adam (q.v.) orders Eve off to the Tigris to fast. In the Tigris, she is successfully retempted by Satan (202.21 ff.). In old slang, a “tiger” is a dissolute, vulgar bully, rake, swaggerer. ?35.7; 202.34 (a tiger's-eye is

- a yellow and brown catstone); 246.32–33 (246.20 ff. retells the gifting of 202.34); 322.21; 351.17; 445.13; +465.36 (names the story "The Lady or the Tiger"—see Leda, Lady of the Lake); ?569.22; +577.2—with Tigernach (q.v.); 599.6.
- Tiger Tim**—in an English comic paper, nickname of Tim Healy (q.v.). 210.15.
- ***Tigernach**—Mrs Yoder suggests Tigernach O'Braein (d. 1088), abbot of Clonmacnoise, compiler of *Annals of Innisfallen*. He says Irish history before 305 B.C. is uncertain. ?63.36; ?248.23; 465.36; 577.2.
- ***Tighe**, 408.23; 617.17.
- ***Tighe**, Madges—see Majesty, Maggies. 369.30.
- Tilley**, Vesta (b. 1864)—stage name of Matilda Alice (q.v.), Lady de Frece, who was a popular male impersonator in the music-halls. +526.30—with Vesta (q.v.).
- ***Tilly** the Tailor—see Tarry, Kersse, Tailor's Daughter. "Tilly the Toiler" was an American comic strip. 385.33.
- Tim**, Tom, Tum, Tam, Tem—changing the vowels between *t* and *m* (see Tem) is one of the principal ways in which Joyce combines the name Tim Finnegan into everybody else in FW. Finn-Finnegan (q.v.) are similarly combined. I don't doubt Joyce had his reasons for using a given vowel at a given time, and when we have refined our statistical methods, we will find out the reason.
- It is my impression that "Tim" slides most often into "time" (q.v.), "Tem" into the creator-god, "Tom" into the twin (q.v.) sons—Thomas (q.v.) means "twin"—who are not exactly two sons but three (q.v.) soldiers, named Tom, Dick, Harry (q.v.).
- It is not good sense to list Tim, Tom, Tum, Tam, Tem, or Timothy separately from Finnegan, Time, Honour (q.q.v.); but it is not good sense to make *Census* entries so unwieldy that no reader dare delve into them. The fact is, repetitions, variations, plays on the name Tim Finnegan are too vast for expression in *Census* form. 3.21; 4.34; +5.3—with Becket (q.v.); +6.10–11—with Masterbuilder, Atem, Atom, Adam (q.q.v.); ?+13.26—with Tammuz (q.v.); 15.14,26 (see Temptation Tom) +.27–28—with Nick, Larry, Tom Dick Harry (q.q.v.); +19.4—see Tommy Atkins (q.v.); +21.31—with Dermot (q.v.); 27.1 (see Glassarse, 20; +28.29 (see Tom Dick Harry—I shall hereafter omit this reference); 34.17 (see Three, Chin); 38.20; 39.14,16,28 (see Treacle Tom—I shall hereafter omit this); 52.23; 53.30 (see Honour God); 56.3,34; 57.24 (see Tom Quad); 58.24 (see Three, Atkins); 68.9,31 (see Tomar's Wood); +71.16 (see Tamerlane); 73.7,16; 88.34–36 (see Tem); 89.1; +90.26 (see Thor, Tomar's, Tom); +93.3, +9—with Aquinas, Ass, St "Doubting" Thomas (q.q.v.); ?+94.2 (see Malone); +101.9—with St Thomas, Ass (q.q.v.); +106.8 (see Thomas Moore—I shall list him no more); +108.11 (to master—see Confucius); 130.17; +136.21 (see Tamerlane); 139.10; 142.28 (see Twelve, St Thomas); +145.10 (see Aquinas); +146.11–12—with Dean (q.v.) Swift (q.v.), +.27—with Dermot (q.v.); 149.35; ?154.33; ?155.4; +174.26 (see Dublin, Liffey); 175.17; 176.1 (see Tom, Thon, Wellington); +178.27 (see Peeping Tom, Pip); 180.26; 187.26; +191.21 (see T. S. Eliot); 192.35; +196.22 (see Bottom), 23; +197.33 (see Timon); 200.31; 204.21 (see Mtu); 206.2; 209.11; +210.15 (see Toucher Tom, Tim Healy); +215.33 (see Tom Malone); +221.27 (see Tem), +.34 (see Silken Thomas); +227.22 (see Tam O'Shanter); +229.21 (see Tam O'Shanter); 231.5; 234.32,33; 235.16; +238.25 (see Wellington); +240.8,9 (see Aquinas); 244.30; 245.19 (see Temptation Tom); 252.19–20, +.35 (see Swift); 253.34; 258.20–21, 30–31, 35–36; +260.2 (bis; see Tom Tit Tot); 261.18,19; 265.n. 5; 274.9, +.11 (see Timothy, companion of St Paul); +276.20–22 (see Peeping Tom, Pip and Estella, Tim Finnegan); 279.n. 1, line 9; 284.9,15; 290.3; +291.7–8 (see Tim Healy, Tarr); 295.n. 2; +296.6 (see Adam, Atom, Atem); 311.12,13; +313.26 (see Bottom, Digges); +315.25 (see Tam O'Shanter); 317.4–5; 318.15–16, 25–26; +323.28 (see Tony Lumpkin); 324.33; 326.30 (see Tomkins); 328.5, 30; 329.22,23; +331.11–12 (see Tom Malone); +333.25 (see Adam, Atem, Atom), +.26 (mots—see Mountany), +.34 (see Mrs Beeton); 334.3 (*to melost*); 336.9 (see above, 6.10–11); 337.25; 338.25–26,29; 340.5; +341.24 (see Nolan), +.32 (see Whittington); 342.3,5; 344.17,30,35; 346.12 (*toomellow*), 16; +347.10 (see Ass), 26; 350.30; 352.14–15; +353.23,29 (see

- Adam, Tem, Atom); +354.24 (see Twins); 356.34; +361.1 (see Peeping Tom); +362.4 (see Temptation Tom); 363.12; +367.30 (see Atom); +378.15 (see Methuselah); 379.32,34; +385.10 (see Peeping Tom, Tom the Piper's Son); +388.14 (see Sts Laurence O'Toole and Thomas à Becket); +390.13 (see Luke Tarpey); 406.17; 411.17 (mit); 413.2; +415.15 (see Time, Tim Finnegan), 18,22,24; +418.24 (*t'embarass*—see Tem); +419.16; 426.21; 428.25; +436.11 (see Twins, Temptation Tom, Atkins); +442.3 (see Tammany); 444.9; +459.27 (see Tem); 463.1; ?470.14; 477.18; +481.14 (see Toun), 31,32,36 (see Tower); 485.3; 489.17; +496.6–7 (see Humpty), +20 (see Peeping Tom, ?Toole, ?O'Toole, ?T. S. Eliot); +504.19 (see Zeus, ?Tammuz); 505.1; +506.28 (see Toucher Tom, Tom); +507.1,2,10,13,23, 33–34 (see Toucher Tom); +509.5 (see Toucher Tom); +510.10 (see Thorneycraft), +18 (see Aquinas), +19 (see Becket); 519.10; 520.9; 525.24; 526.8; 532.28; 534.17–18, 27 (see Tom); 541.31; 543.17 (see Tomar's); +550.30 (see Tamerlane, Thomas Cusack); 561.4 (repeats 27.1 above); 570.4; 572.2; 579.17; 582.1; +584.7 (see Tom Bowling); 588.23; +594.12 (see Bottom); 597.30 (Hebrew "perfection"); 598.15 (bis), 21, 27; 599.23; +601.27 (see Becket); 603.6; 607.30; 608.31–32; 614.8,14; +617.12–13 (see Sts Thomas à Becket and Laurence O'Toole); 621.34; +622.7 (see Uncle Tom, Tim Healy).
- Tim**, Uncle—see Uncle Tom, Tim Healy, Tim Tom. 622.7.
- Time**—Timothy (q.v.) means "Honour God" (q.v.), and comes from Greek *time theos*. *Time*, as in Tim Finnegan (q.v.), is extensively played on in Greek, English, and a lot of other languages. When the Mookse and the Gripes (q.v.) argue Time and Space, they argue, among other things, their father. Here are a few examples of "time" as Timothy (see Tim Tom); see also Wyndham Lewis and Harriet Weaver who wrote on time and space). 259.4 (time, O Loud); 284.9; 317.3 (*tiempo* = Spanish "time," followed by quotation from "Finnegan's Wake"); 415.11–27; +455.29—with Mark Twain (q.v.); 577.20.
- ***Timmy** the Tosser—see Glassarse, Tim. 27.1; 561.4.
- Timon** of Athens—Shakespearean (q.v.) title, hero. 143.5; 161.28; ?197.33; 241.10; 350.23,31.
- ***Timoth**—Timothy, Tom (q.v.)? 342.5.
- Timothy** (Greek *time theos* or "Honour, q.v., God")—see Tim Tom, Time, Tim Finnegan. 258.35; 274.11; 599.3.
- Timothy**—St Paul's (q.v.) companion on many journeys. Two of Paul's epistles are addressed to him. See Timothy above. 274.11.
- Timour** the Tartar—Mr Graham discovered that the Lunt collection of the Museum of the City of New York has a toy theater with a stage set for a play of this name. +136.21—with Tamerlane and Tim (q.v.).
- ***Tina**-bat-Talur—Anna Livia (q.v.) as tailor's daughter (q.v.), for Hebrew *bat* = "daughter," as Mr Mink observes. See also Tailor, Sheeres, Ex-Skaerer-sissers, Tan-Taylor. 327.4.
- ***Tinbullet**, Mrs, 193.20–21.
- Tinkerbell**—fairy in *Peter Pan*. 346.26.
- Tintoretto**, Jacopo Robusti (1518–94)—Venetian painter. 435.8.
- Tippecanoe**—battle site in Indiana, nickname of the American president, William Henry Harrison (1773–1841). 65.32.
- Tipperuhry** Swede—see Purple Top. 82.3.
- Tipple**, Dr—see Dr Tibble. 26.30.
- Tippoo** Sahib (1753–99)—Sultan of Mysore, defeated by Wellington (q.v.). 302.2.
- ***Tiptoft**—see Tauf Tauf, Toft's, Taft. Maybe John Tiptoft, earl of Worcester (1427–70), Yorkist, "combination of culture and cruelty," who ruled Ireland and was hanged by Lancastrians. 5.2; 277.11.
- Tiresias**—in the *Odyssey*, a blind Theban soothsayer who, like Bloom (q.v.), was both a man and a woman. 114.29; 307.left margin; +538.2—with Molly Bloom, Maria Theresa, Anna Livia (q.v.).
- Tirry** and Killy—see Terry.
- ***Tisdall**, 468.28.
- Tishy**—English race-horse, Mr Atherton says. 232.31.
- Titania**—Queen of Fairies in *A Midsummer Night's Dream*. See Oberon, Indian boy, Puck, Bottom, Tithonus. 583.17.
- Tithonus**—loved by Aurora (q.v.), he was given immortality, but not—alas—youth, so that he became a mere voice that never stopped talking. The Greeks

- proverbially called all men "Tithonus." In *Portrait of the Artist*, Stephen quotes from Ben Jonson's (q.v.) *The Vision of Delight*: "I was not wearier where I lay/By frozen Tithon's side tonight . . ." I cannot separate Tithonus from Titan (q.v.). I am grateful to Mr O Hehir for pointing this out. ?5.18; 17.34; 106.22,23 (Tight on); 176.30; 208.23; 250.4; 265.21 (see Tytonyhands); 296.15; 334.16; +369.30,31—with Madges Tigh (q.v.); ?377.17,18; 408.23; 445.22,23; 462.5; 512.11; 583.17; 584.32; 627.1.
- Titius**—see Gracchi, Titus Andronicus. 128.15.
- Title** (the unknown title of "Work in Progress")—see Inn, Signs.
- Titus Andronicus**—title, hero of Shakespeare's (q.v.) play, in which Caius and Sempronius are also characters. ?70.14—with Titus Oates (q.v.); +128.15—with the Gracchi (q.v.); 527.2.
- Tizzy**—see Issy, Biss.
- Toadlebens**—see Todleben. 339.21.
- *Toaro**—see Bull. 136.14.
- *Tob**—Hebrew "good." 90.3 (see Tom Dick Harry).
- Tobias**—son of Tobit (q.v.). 580.8.
- Tobit**—Apocryphal book. Tobit was blind and saw again. 75.17; 344.30.
- *Tobkids**, Long Lally—see Lally. 67.11.
- *Toby**—maybe Uncle Toby in *Tristram Shandy* (q.v.); maybe Sir Toby Belch in *Twelfth Night*; maybe Punch's (q.v.) dog; or a jug. 172.6; 211.12; 225.8; 315.32; 406.25; 626.18.
- Todd**, Sweeney—in London myth, a barber who converted customers into pork pies. The main piece of English Grand Guignol is *Sweeney* (q.v.) *Tod, the Demon Barber*. 261.left margin; 619.33.
- Todhunter**, Isaac (1820–84)—English mathematician whose texts were widely used in English schools. +283.25–26—with Dodd (q.v.); 293.n. 2.
- Todleben**, Frants Eduard Ivanovich, Count (1818–84)—Russian officer in charge of fortifications at Sevastopol in the Crimean War. 339.21.
- Toff**—an English gent (see Taff).
- Toffeelips**, Mavis—see Mavis Clare, Mephistopheles. 441.11–12.
- *Toffler**, Old—Taff (q.v.)? 606.29.
- Toft's**—hobbyhorses and whirligig at the Mirus Bazaar (*Ulysses*, 514, 563). See Toff, Tauf. 65.31; 277.11; 342.3.
- Toga Girilis**—Mr Senn says, see *Stephen Hero*, 182: "The paper also contained some verses "The Female Fellow" . . . signed "Toga Girilis." 112.30.
- Toklas**, Alice B.—friend of, pen-name of, Gertrude Stein (q.v.). See also Alice.
- Toland**, John (1670–1722)—deistical writer who was hounded out of Dublin, fled to England. 601.34.
- *Tolearis**, Bearara—perhaps the pole star. See Bear. 255.15.
- *Toler**—I can't explain this variation on Toller (q.v.) unless to include the infamous Judge John Toler, who condemned Robert Emmet (q.v.) to hang. 127.7; +326.1—with Tailor, Horace Taylor (q.q.v.).
- Toller**, John—7-foot giant, Brewer (q.v.) says. He melts into great tolling bells and tailors (see Kersse, Toler). 16.5; 35.32 (see Gill); 82.4; 121.36; +320.9—with Tailor (q.v.); +372.3—with Tailor (see Kersse); 512.11; 522.8; ?613.32.
- Tom**—see Tim Tom, Thomas.
- Tomar's Wood**—Mr O Hehir says, Thor's (q.v.) Wood, near Clontarf, where Brian Boru (q.v.) was slain. 68.31; 90.26; 543.17.
- Tombigby**—see Toucher Tom.
- Tombs**—see Tom, Tim Tom. 329.22.
- *Tombuys**, Judy, 358.33.
- *Tom**, Dick, and Harry—the Three (q.v.). It may be that by way of Tim Tom (q.v.) the Three are attached to HCE (q.v.). Tom = Tommy Atkins (q.v.); Harry (q.v.) = French *poilu*, "hairy"—see 8.26–27. +19.27–28—with Larry (q.v.); +28.3—with Henry VIII (q.v.), 24–25; 55.15; +90.3–4 (see Dilke, Halley); 93.2–4,7; +132.36—with Tom Sawyer, Huck Finn (q.q.v.); +134.11 (see Rick Dave Barry); 176.20, +21–22—with Wellington (q.v.) +187.18,19,22 (see O'Purcell, Henry VIII, Ham); 285.6; 291.7; +313.26–27—with Digges (q.v.); +316.5—with Henry II (q.v.); 323.28; 325.34; 329.3; 337.30; 351.1–2; 354.32; 376.25–26; +410.35–36—with Tom Sawyer, Sid Sawyer, Huck Finn (q.q.v.); 425.25; 485.11; 503.26; 506.1–2; +575.26—with James, John, Jerry (q.q.v.); see also Jarry); +578.6–7—with Gill, Tim Finnegan, Finn MacCool (q.q.v.); 597.6; 600.13; 604.28–29.
- *Tomkins** (?Tompkins), Long Lally (q.v.)—Tomkin is obsolete for "Tom" (q.v.). 67.11, 23–24; ?+290.n. 7—with

- Potemkin (q.v.); 326.30; ?+328.5—with Tim (q.v.).
- Tommy**—see Atkins.
- Tom**, Peeping—Lady Godiva's audience of one. He belongs to the Tim Tom (q.v.) theme. +178.27—with Pip and Estella (q.v.; see also Stella, Stars); +276.20–21—with Pip and Estella, Tim Finnegan (q.q.v.); 361.1; +385.10—with Tom the Piper's Son (q.v.); 496.20.
- Tom Quad**—Mr Hodgart says Old Tom is a strong gin, and Tom Quad is the great quadrangle of Christ Church, Oxford. Tom Quad and its Tom Tower (481.36) are named for Thomas à Becket (q.v.). The architecture of Oxford university is peculiarly associated with Lewis Carroll and Alice Liddell (q.q.v.). 57.24.
- Tompion**, Thomas (1639–1713)—English watchmaker, inventor of the dead-beat escapement. See Tim Tom. 151.18.
- *Tom**, Temptation—part of Tim Tom (q.v.). +15.26—with Tim Finnegan (q.v.); 2245.19; 362.4; +436.11—with T. Atkins (q.v.).
- Tom the Devil**—English militia sergeant of '98 who invented the pitch-cap. 579.17.
- Tom the Piper's Son**—stole a pig and away he run. +385.10—with Peeping Tom (q.v.).
- Tom the Tinker**—blackface character in the Mummer's Play at Bampton. See Tim Tom. 342.3.
- Tom Thumb**—minute nursery-tale hero. "General" Tom Thumb was a name adopted by a dwarf that Barnum (q.v.) exhibited. Finn (q.v.) had a magic thumb. See Tim Tom. 253.28; 412.6; ?507.23.
- Tom Tit Tot**—book by E. Clodd about primitive religions. I read it and caught no FW echoes. 260.2.
- *Tom**, Toucher—maybe St "Doubting" Thomas (q.v.), maybe Tim Finnegan (q.v.), who has "a touch of the tippler" about him. See Tim Tom. +8.26–27—with Tom Dick Harry, Tommy Atkins (q.q.v.); a "touch hole" is where you used to light a cannon); ?39.24; 210.15 (Toucher Tom in *transition*; Tombigby is an American river); ?242.18; 318.16–17; 506.28; +507.2—with Thom (q.v.), 13, 33, 34; 509.5; ?+562.21 (Deux Magots is a Paris cafe, named for two of the Magi).
- *Tom**, Treacle—and his "blood and milk brother," Frisky Shorty, both of them ex-convicts: Tom is, predictably, a pig-thief (see Tom the Piper's son); Shorty is a "tipster." Tom belongs to the Tim Tom (q.v.). I sometimes wonder if Shorty is James Stephens (q.v.). 39.14, 16, 18, 19, 28; 172.27–28; 212.2; 379.4 (here Tom and Frisky combine); 419.15; 523.23, 30 (Treacle Tom speaks from 523.21ff., but is not named); 524.7, 10.
- Tom**, Uncle—heroic black slave in Mrs Stowe's *Uncle Tom's Cabin*. See Tim Healy, Tim Tom. 622.7.
- Tone**, Theobald Wolfe (1763–98)—founder of the United Irishmen, leader in the rebellion of '98. 52.19; ?+74.4—with Cromwell, Oliver, James Wolfe (q.q.v.); ?80.13; 99.14; 318.32–33; 323.34; 385.17; ?516.21; +565.5—with Wolves (q.v.); 572.15–16.
- Tonthena**—star in Ossian's (q.v.) *Temora*. Also Athena (q.v.)? 602.30.
- Tool**—see Bucket.
- Toole**, John Lawrence (1830–1906)—English comic actor (see *Letters*, III, 453). 468.28.
- Toole**, Richard—Dublin builder, listed in *Thom's* (q.v.), 1907, which also lists James J. and William Becket as builders. They are part of the immense building theme of FW, are never, I daresay, absent from namings of Sts Laurence O'Toole and Thomas à Becket (q.q.v.), who labored to build the city of God. See also Masterbuilder.
- A tool is an implement of making, a bucket is an implement of carrying; and these implements coincide with Shem's (q.v.) pen (q.v.) and Shaun's bag—see Bucket and Tool, Pen and Post. At times, Anna Livia (q.v.) employs both pen and bag, and at times, Shem and Shaun exchange implements. Combined, I suppose, tool and bucket become Tim Finnegan's (q.v.) hod (q.v.). +5.3–4—with Laurence O'Toole and Becket (q.q.v.); +77.1–2—with Laurence O'Toole and Becket (q.q.v.; see also Lot); 543.11; 617.12–13.
- Toragh** or Torah—Hebrew "law." The Pentateuch of the Laws of Moses is called the Torah. 29.17.
- *Torba**, 125.9.
- Torna** (fl. 423)—"last great poet of pagan Ireland." 227.21.
- Torquells**—see Turgesius. 493.20.

- Toscar**—see Tuskar.
- Toshowus**—see Tussaud.
- Tosti**, Francesco (1847–1916)—Italian composer; another was a radio pioneer. +309.19—with Bellini (q.v.); 408.19.
- Tottenham**, Charles (1685–1758)—M.P. for New Ross in the Irish Parliament. He rode 60 miles by night to Parliament in 1731 to cast (in his boots) a vote against handing over an Irish financial surplus to England. 284.n.2.
- Totty**, Sir John—in 1671, Lord Mayor (q.v.) of Dublin (q.v.). +281.left margin—with Don Juan, Tommy Atkins (q.v.); ?327.7.
- Totumcalmum**—see Tutankhamen. 26.18.
- Touchstone**—jester in *As You Like It*. See Jaques, Rosalind, Lang. +332.12–13—with Shenstone (q.v.).
- Toughertrees**—see Tristopher, Tantris, Tristram Tree.
- Toulouse-Lautrec**—French painter whose works include “La Goulue” (a dancer). See also Avril, Désossé, Kate. 531.15,18 (lautterick’s . . . touloosies).
- ***Toun**, Mr Tupling, of Morning de Heights—maybe Tim Finnegan (q.v.), who has “a touch of the tippler’s way” and reason to mourn misadventure on the heights. 481.14–15.
- Toussaint L’Ouverture**, Pierre-Dominique (1746–1803)—Haitian liberator. +455.5—with Madame Tussaud (q.v.).
- Touthena**—a star in one of Macpherson’s (q.v.) poems. +602.30—with Athena (q.v.).
- Tower** Geesyhus—see Turgesius. 464.32.
- Tower**, Tam—Tom Tower on Christ Church, Oxford. See Tom Quad, Tim Tom. 481.36.
- Townsend**—Dublin street, 18th-century Irish viceroy. +283.15—with Richard Townsend (q.v.); ?540.26.
- Townsend**, Richard (1821–84)—Dublin mathematician, wrote on point, line, circle. +283.15—with Townsend (q.v.).
- ***Trabezond**—refers to Wyndham Lewis’s (q.v.) quasi-cubist paintings, perhaps also to Offenbach’s opera *Princesse de Trébizonde*. 165.22.
- Travers**, Mary Josephine—young woman who, in 1864, sued Sir William Wilde (q.v.) for seduction and was awarded, by a Dublin jury, damages of a farthing.
- Mrs Hester Travers Smith published (1924) *Psychic Messages from Oscar Wilde* (q.v.), in which O. W. said “Pity Oscar Wilde,” and savaged *Ulysses*. Mr Atherton shows that *Psychic Messages* is a principal source of FW 534–38. It was Mr Wilder who found Miss Travers at 538.6–7.
- ***Treble** Stauter, 490.20.
- ***Tree** and Stone—a persistent, important motif, which is not nearly exhausted by the list below; for it is fair to say that in FW the ultimate meaning of tree and stone is life and death AND change of state, from life to death, from death to life, and from one form of life or death to another. In *Ulysses* (64–65), tree and stone are basic emblems of the process:
- Metempsychosis?
 - Yes. Who’s he when he’s at home?
 - ... It’s Greek: from the Greek. That means transmigration of souls.
 - O, rocks! she said. Tell us in plain words. . . .
 - Metempsychosis, he said, is what the ancient Greeks called it. They used to believe you could be changed into an animal or a tree, for instance. What they called nymphs, for example.
- In FW everybody changes into tree and stone. There are also many specific trees and stones—e.g., the stone and elm (see Tristram Tree) at Howth (q.v.), the “Long” or “Dublin” stone and the great elm at Chapelizod, the Lia Fail (q.v.), the Broken Treaty Stone, Yggdrasil (q.v.), the Tree of Liberty (see Eleutheriodendron); Christian symbolism is not forgotten; Buffalo workbook #C2 has a note: “Tree [in Eden, I suppose] = Ark [built of wood] = Temple [Solomons? Freemasons?] = Cross.”
- I have not looked to it, but in all Celtic languages, the word for “letters” is the word for “tree,” and the letters of the Irish alphabet have tree names (see *Letters*, I, 224; Buffalo Workbook #14; FW 571.7–9). See Stone, Art, Alice, Dedalus, Washerwomen, St Peter. +3.4 (Tristram), 7 (top Sawyer’s rocks—Sawyer = a tree)—with St Peter, Peter Sawyer (q.v.); see *Letters*, I, 248; +4.14–15—with St Peter, Ask (q.v.); +5.31—with Tristram Tree (q.v.); +25.30–31—with William III, Lia Fail (q.v.); +31.30,31; 32—with Gladstone (q.v.); see also Lia Fail; +42.20, 27—with Eleutheriodendron (q.v.); 44.9 (Tree of Life, of Liffey, q.v.); 53.14–15,16; 63.23,28 (?Gladstone, q.v.); +80.29,30 (see Sequoia); +83.8,10—with Flint (q.v.); ?88.26,27;

- 94.4,5; 100.11,13 (see Lia Fail?); 103.9,10; +104.6 (Irish lighthouse), +.10—with Tristram Tree (q.v.); 106.36 (see Quickenough); +113.19—with Tristan, Tristram Tree (q.q.v.); 128.2,3; 135.4,5; 136.31–32 (Kingstown), 33,34,35; +146.34—with Gladstone, Sequoia (q.q.v.); +153.10,23,24 (olum . . . sor a stone . . . stone Seter)—with St Peter, Einstein (q.q.v.); *sor* = Hebrew “stone”); +159.4–5 (elmtree . . . a stone . . . pietrous . . . a lass—*las* or *laas* = Greek “stone”)—with St Peter, Einstein, Alice (q.q.v.); 176.8 (see Art); 202.30; 213.13,24; 215.35; 216.1, +.3–4—with Shem and Shaun (q.v.); 221.31–32,33, +.34—with Gladstone (q.v.); 227.20 (Three Rock Mountain in Ireland); 230.26; 247.4; 259.1–2 (*passim*); 264.12,13,14; 267.26; 279.1–2; +280.30–31—with ?Liffey (q.v.); 291.6,11; +293.11,13,14—with Einstein (q.v.), +.22 (alass—see 159.4 above)—with Alice (q.v.); 331.4,5 (see Lia Fail); 332.2 (see Sequoia), 12,13; +339.10.12—with Raglan, ?Three (q.q.v.); +350.2,4—?with Liffey (q.v.); 360.26 (fairest . . . *Carolus*), 27 (a tree is being felled); 371.30 (Sutton, an environ of Dublin); ?376.7,14; +420.8—with Three, Gladstone (q.q.v.), .11,12—with Liffey (q.v.); +430.4,6—with Liffey (q.v.); and Yellowstone Park; 460.16,17; ?492.9,11 (emeralds); 503.13,26,30 (bis), +.32—with Ask (q.v.), 33,36; 504.12,16,25,33 (*cran* = Irish “tree”), 35 (see Yggdrasil); 505.16,17,18,19, 21,27,29 (German “apple tree”), 33; 506.7,16,17,35; 563.21; 564.30 (other trees named above); 570.32,34 (see Sylvanus); 614.3 (French “elm,” “stone”).
- Tree**, Iris—English actress whom John Quinn (q.v.) called “a fine wench with pink hair.” See Iris, Tree. 30.1; 318.34.
- Treestam**, Treestone—see Tree and Stone, Tristan, Tristram Tree. 104.10–13 repeats the seven (q.v.) clauses of 3.4–14.
- Trelawny**, Sir Jonathan (1650–1721)—Cornish bishop whose imprisonment caused 20,000 Cornishmen to want to know why. 91.18.
- Trestrine** von Terrefin—see Tristan. 279.n. 1, line 24.
- ***Trevi**—Roman fountain. 192.12.
- Triangle**—see Delta, Signs.
- Trichepatte**—see St Patrick. 228.6.
- ***Tricks** and Doelsy—Issy (q.v.) from con-
text; Doelsy is scrambled Isolde (q.v.). 398.18.
- Trilby**—title, heroine of Du Maurier’s (q.v.) novel. 285.n. 1; 548.29.
- Trinculo**—in *The Tempest*. See Mutt and Jute, Caliban. 16.30.
- ***Trinity**—likely to refer to Trinity College, Dublin (TCD), the Protestant university founded by Elizabeth I (q.v.); or to the doctrine of the Trinity as taught by St Patrick (q.v.), picking the shamrock; or to the Three (q.v.) soldiers.
- ***Tripter**, Abraham, +167.25–26—with Abraham (q.v.).
- Triss**, Tris—takes in Tristan and “is” or Issy, Isolde (q.q.v.). Does it include the Three (q.v.) soldiers?
- Tristan**, Tristram—(1) sorrow as opposed to, interchangeable with, or reversed into joy (see Tristopher); (2) Sir Amory Tristram from Armorica (Brittany), one of Ireland’s Norman conquerors, founder of the St Lawrence (q.v.) family of Howth (q.v.; see also Tristram Tree); when in FW II, iv, Tristan takes Isolde (q.v.), he is also the stranger who takes Ireland, a girl who has solid ivory where her brains should be and who has no alternative to the handsome stranger save the doting Four (q.v.) or Elders (q.v.); (3) Tristan of Lyonesse, nephew (q.v.) of Mark of Cornwall (q.v.), lover of Isolde of Ireland, his “aunt” (q.v.); Tristan is also the husband, in name only, of Isolde of the White Hands (q.v.). See also Trannis, Anguish, Hoel, Sorge, Penmark.
- Tristan’s story is best known in Wagner’s (q.v.) version (see Mildew Lisa), but for FW, Bédier’s (q.v.) *The Romance of Tristan and Iseult* is far and away the most important source, and indeed must be accounted one of the books without which FW in general can scarcely be understood (see *Letters*, I, 241).
- In FW, the Mark-Tristan-Isolde triangle moves in and out of identity with the Finn-Dermot-Grania, Arthur-Lancelot-Guinevere, Captain O’Shea-Parnell-Mrs O’Shea, etc., pattern. This primitive love triangle is bright, brittle, unsoftened by moral consciousness or sentimental education. Ten thousand emotional miles from Wagner’s, Bédier’s *Tristan and Iseult* is an ur and un-slick bedroom farce peopled all with tricksters. Mark and his four barons (see also Elders) would trick the lovers, and

the lovers out-trick them, but the lovers are fatally out-tricked by the wife Tristan has wronged with cold. In FW, Tristan is at once hot for woman and cold to woman: Paris (q.v.) on the one hand, Swift (q.v.) on the other hand—or both at once? Tristan rid Ireland of a dragon (q.v.), and so ties to Patrick (q.v.), who rid Ireland of snakes (q.v.). 3.4,5,7,8 (Sir Tristram . . . d'amores . . . Armorica . . . the stream . . . Laurens); 5.31 (see Tantris, Tristram Tree); 21.12,21 (see Gemini); 22.17,24,29 (see Gemini); ?23.8 (armour); ?50.19 (and troster); +66.21—with Sterne (q.v.; see also Swift), 28–29,31 (Nephew); 92.7; 96.7 (bis), 15; 100.28; +104.10 (see Tristram Tree); +113.19 (see Tristram Tree); 117.2; 119.30; +136.34 (see Tree and Stone); 146.7; 147.25; +148.31—with Amory Blaine (q.v.); +159.32 (island named for Portuguese admiral); 169.20; ?185.20; 189.5,17 (amorous); ?202.30; 211.26; 226.14; 230.13, +32—with St Patrick (q.v.), +35–36—with Tree and Stone (q.v.); ?231.8; 234.3; 235.28 (see Tantris); 270.22, n. 3; 278.25; +279.1,2 (see Tree and Stone), n. 1, line 24; 282.left margin; +288.22—with Star (q.v.); 290.2; 299.1; 301.15,16,18; 302.6–7,9; ?+312.19—with St Laurence O'Toole (q.v.; see also Jarl van Hooter); 317.36; ?336.15,16 (sad . . . amore); +344.5—with Solomon (q.v.); ?353.2; ?361.14; 363.24 (trust . . . in), 26,28; 383.11,18; +384.32—with Isolde (q.v.; Tristan contains *Isolde*, *Issy*—compare Adam, q.v., containing “dam” or Eve, q.v., in his side or *Ish*, q.v.); 388.3 (Wehpen . . . natsirt—see Tantris), 6; +389.24, ?28,29—with Napoleon, Nepos (q.q.v.); ?391.5; 394.24; 395.2 (Narsty), 35; 398.18 (Tricks and), 29; +424.28 (see Tristram Tree); 442.1; 446.6; 447.6; 449.7; ?454.3; ?459.31; ?460.14; 463.18; 467.7; 480.3,4 (see Tantris); ?481.10; 486.4,7 (bis; see Tantris), 15,20; 487.5, +.22,23—?with Romeo (q.v.); 491.12; 499.30; 505.11 (twisty hands); 513.26 (bis); +521.22—with Christ (Man of Sorrow), Christy Minstrels (Tristan was a minstrel, harper), q.q.v.; 550.1; 556.10; 562.21; +571.6—with Tree and Stone (q.v.), .7 (passage illustrates the use of the Irish tree-alphabet and depends on a passage in Bédier, q.v.), .8–9 (take a message, tawny runes *ilex sallow* = *tamtris*—see

Tantris), 10,12,13,14,18; 588.29,32, 33, 35; 633.15.

Tristan da Cunha—Portuguese admiral who discovered islands in the south Atlantic: Tristan da Cunha, Inaccessible, Nightingale. Mr Kenner points out that Lewis Carroll's (q.v.) brother went to Tristan. I point out that the brother's exiling blends with Wyndham Lewis (q.v.) telling Joyce he should go to South America (Colum, 145). See also Tristan. 159.32.

Tristopher and Hillary—the jiminies (gemini, q.v.) of Jarl van Hooter (q.v.), Lord of Howth (q.v.), whose names and natures are reversed (see Tantris) when they are kidnapped by the Prankquean (q.v.). Tristopher may take in a 16th-century Christopher (q.v.), 20th lord of Howth—was he the child Grace O'Malley (q.v.) stole? Tristopher becomes Toughertrees at 22.24; Hillary becomes Larryhill at 22.19; i.e., they are the Tristram Tree (q.v.) on whose fertility the lords of Howth depend, and the Hill of Howth itself—see Tree and Stone. As Tristopher blends into Tristram-Tristan (q.v.), so Hillary blends into the St Lawrence (q.v.) family and St Laurence O'Toole (q.v.), and into many of the “joy” references of FW—Joyce, Isaac, Shandy (q.q.v.).

Mr Tindall pointed out that Tristopher and Hillary and their mingling exemplify Bruno's (q.v.) motto: *In tristia hilaris hilaritate tristis*. The dichotomy and muddling of sorrow and joy may well be Joyce's comment on tragedy and comedy. The theme is elaborate and has scarcely been studied at all. 21–23 (*passim*); 92.6–7; 225.1; 314.18–19; 520.27.

Tristram—see Tristan. See *Letters*, I, 247–48.

Tristram Tree—Mr Senn found in *The Castles of Ireland*, by C. L. Adams (London, 1904): “Near the garden stands the old elm known as ‘The Tristram Tree’ which has been carefully propped and preserved . . . on account of the tradition . . . as long as this tree lives there will be an heir to the noble house which was founded by Sir Armorican Tristram.” Joyce said: “. . . the oldest tree in the island is the elm tree in the demesne of Howth [q.v.] Castle and Environs” (*Letters*, III, 309). I have notes (provenance unknown) which say the tree loses a limb with the death of a male member of

- the family—29.3? And my notes say that near the castle is a cromlech which may be the stone (q.v.). See Tree and Stone, Tristan. 5.31; 22.24 (see Toughertrees); +104.10; 113.19; 230.35; 424.28; 505.11.
- Triton**—Greek sea-god. See Lir, Mananaan, Neptune, Poseidon. Dublin has a Tritonville Road. ?158.14 (trit, and); 203.13; ?337.19 (tritt on); 531.30; 547.24; 585.2.
- ***Trivett**, 377.17.
- Trollope**, Anthony (1818–82)—English novelist who worked for the post office in Ireland, author of *Phineas Finn*, *Phineas Redux*, etc. See Palliser, Proudie, Twentyman. +409.6–7—with St Anthony (q.v.); 520.25; 582.34–35; 603.28.
- Tromp**, Martin and Cornelius—Dutch admirals who harried England in the 17th century. 23.26–27.
- Trot**, Mrs—a pony or a whore. 440.17.
- Trotsky**, Leon (1879–1942)—Russian revolutionary, exile, murdered in Mexico. 59.36; 272.26 (see Stalin, Sterling).
- Trott**—Australian cricketer, Mr Maling says. 584.1.
- Troutbeck**, Rev. John (1832–99)—minor canon of Westminster, translated Bach's (q.v.) *St John* (q.v.) *Passion* and many foreign libretti. 76.26.
- ***Trouvas**, Jeremy—Jerry-Shem (q.q.v.) as finder of the letter. Kevin-Shaun (q.q.v.) is keeper. At times, (e.g., 110, 482) Kevin finds and keeps. 370.8.
- Trovatore**, Il—Verdi's (q.v.) opera, in which the hero, Manrico, is a troubador. See Luna, Trouvas. ?173.4; +211.35; ?224.25; 301.17; ?341.9.
- Trulock** and Richardson—Dublin gunsmiths. Bloom (q.v.) was nearly shot near one of their establishments; see also Mr Knuth's note (AWN, V, 4, 60–63). 340.7.
- Trumble**—Australian cricketer. ?341.9; 583.31.
- Trumper**—English cricketer. 584.1.
- Tryon**, Sir George—Mr Mink says, in 1893 his bungled order caused a collision in the Mediterranean fleet that sent his ship to the bottom—he with it. ?179.33; 271.5; 320.18.
- Tsze-sze**—Confucius' (q.v.) grandson, wrote *Doctrine of the Mean*. 423.4.
- Tuathal** ("surly")—father of Gelchossa (q.v.) in *Fingal* (q.v.). 329.16.
- Tubal**—see Jubal.
- Tuck**, Friar—one of Robin Hood's merry men. 441.32; 530.36.
- Tudor**—English royal family, reigned 1485–1603 (see Henry VII, Henry VIII, Elizabeth I). Tudor and Stewart were family names of Parnell (q.v.). 93.8; +307.14—with Sir Henry Tudor (q.v.); 498.2; 504.21.
- Tudor**, Major General Sir Henry—headed the Black and Tans. +307.14—with Henry VII, Henry VIII (see Tudor above).
- Tuhal**—see Tuathal.
- Tullbutt**—see Matt Talbot. 262.n. 6.
- Tullius**, Servius—6th legendary king of Rome. 467.36.
- ***Tullock**—Turnbull girl, 171.31–32.
- Tullus** Hostilius (672–640 B.C.)—3d legendary king of Rome. 467–68.
- Tully**, Vesta—see Tilly.
- Tum**—see Tim Tom. Budge (q.v.) calls Tum or Atemu "the closer" and a great god of Annu, and the night sun. See Tem.
- Turnmer** the Lame—see Tamerlane. 71.16.
- ***Tumulty**, Mr—maybe a character in Gogarty's (q.v.) play *Blight*. Boanerges (q.v.)? 261.18,19.
- Tung**-Toyd—tongue-tied, or, as Mr Tindall shows, Jung-Freud (q.q.v.). 123.20.
- ***Tunnelly**, Mr, 435.34–35.
- Tunncliffe**—English cricketer. 583.35–36.
- Tuohy**, Patrick (1894–1930)—his splendid portrait (in the Eakins manner) of John Joyce (q.v.) is at the Lockwood Library in Buffalo, and there are notes about him in Buffalo notebooks. He could be named in several FW places, but I am not sure. 342.24 (see Ratatuohy).
- ***Tuomush**, Touchole Fitz—see Tommy Atkins. ?Toucher Tom, Tom Dick Harry, Three. 8.26–27.
- Tuoni**, Dario de (b. 1892, Innsbruck)—Triestine poet, friend of Joyce's. Italian *tuono*, "thunder," may bring in Boanerges (q.v.). +48.23—with Tennyson (q.v.); ?314.28 (bis).
- Turan**—the Etruscan Aphrodite (q.v.), Mr O Hehir says. 289.20.
- Turgesius** or Thorgil—viking who invaded Ireland in 832. He and his death were likewise violent. See Ota. 51.16; +80.10—with Sturk (q.v.); 91.9; +132.18 (see Thorker); 464.32; 493.20.
- Turko** the Terrible—title, character of a pantomime (see Gunn) by Edwin Hamilton (q.v.). See also Royce and

- Ulysses* (11). +98.10 (as Turk of)—with Sturk (q.v.); +132.18 (see Thorker); 205.29; +520.2 (Turk, says)—with Sturk (q.v.; see also Tarr, Abel).
- Turpin**, Dick (1706–39)—English highwayman. 457.12.
- Turridu**—hero of Mascagni's opera *Cavalleria Rusticana*. 60.31; 580.17.
- Tuskar**—rock, lightship off the coast of Wexford, i.e., at the S.E. corner of Ireland. Toscar is a companion of Oscar's (q.v.) in *Fingal* (q.v.). 25.26; 245.1.
- Tussaud**, Madame (1760–1850)—founded London waxworks, specially famous for its Chamber of Horrors. In FW the Museyroom (8–10) is a waxworks, with Kate (q.v.) as its guide—see also Charles James. 57.20; +455.5—with Toussaint L'Ouverture (q.v.).
- Tutankhamen**—Egyptian whose resplendent tomb was opened in the 1920s and the king "resurrected." A curse was laid on those who moved his bones. 26.18; 29.28; 102.22; 242.18; 291.4; 295.8 (Tate and Comyng); 335.29; 367.10; 385.4–5; 395.23 (Nema Knatut); 512.34.
- Twain**, Mark, pseudonym of Samuel Langhorne Clemens (1835–1910)—American writer see *Huckleberry Finn*, *Tom Sawyer*. *Innocents Abroad* and *The Prince and the Pauper* are also named in FW, and the latter book is about little boys who exchange roles like the twins (q.v.). ?418.25; +425.29–30—with Mark of Cornwall (q.v.; see also Mark I); 431.35; +455.29—with Mark of Cornwall (q.v.), Time, Tim Finnegan (q.q.v.).
- Twath**—boar slain by King Arthur (q.v.). 132.5.
- Tweedledum** and **Tweedledee**—identical twins (q.v.) in nursery rhyme and in *Alice's (q.v.) Adventures in Wonderland*. 258.23.
- Twelve**—"... any fellow, of the dime a dozen type ... any usual sort of ornery josser, flatchedest fortyish, faintly flatulent and given to ratiocination by syn-copation in the elucidation of complications ..." (109.1–5). The Twelve are ordinary as twelve hours on a clock face, as a dozen legislators (see Doyle, i.e., Dail members), as a football team, as a dozen tradesmen, as any twelve men called to apostolic or jury duty. The Twelve are men of weight, as may be seen in the cloud of pompous words ending in "tion" that indicate their presence in FW.

These ordinary men are in time shown forth as Irish wolves who enslaved Patrick (q.v.), before whom he shudders: "Do not flingamejig to the twelves!" (479.14). The phrase echoes Parnell (q.v.) and the ending of Joyce's essay "The Shade of Parnell": "In his final desperate appeal to his countrymen, he begged them not to throw him as a sop to the English wolves howling around them. It rebounds to their honour that they did not fail this appeal. They did not throw him to the English wolves; they tore him to pieces themselves." The Twelve neatly anticipate that "usual sort of ornery josser," the collective man, Gerhard Eichmann. What is curious and in need of study is: why did Joyce strongly link the Twelve of FW to the Twelve contributors to *Our Exagmination Round His Factification for Incamination of Work in Progress*? See Sullivani. What follows is not exhaustive. 6.1 (Irish mountains), +.15—with Holly and Ivy, Healy, Sullivan (q.q.v.; in Anglo-Irish, "hooley" is a sort of party; A. M. Sullivan, q.v., bought *The Nation* in 1858); 17 (ululation is a cry of wolf or dog, of the wolves, Healy the Hound), .19 (round = O = sign, q.v., of 12/vicious circle?); 25.30–31; 48.13 (see Doyle); 58 (*passim*; see 6.1 above); 71.31–32; 76.2; 126.6; 142.8–29 (*passim*), .9–11 (12 occupations), .12–15 (Dublin suburbs), .16 (round = O = sign, q.v., of 12/vicious circle?); 25.30–31; 48.13 (see Doyle); 58 (*passim*; see 6.1 above); 71.31–32; 76.2; 126.6; 142.8–29 (*passim*), .9–11 (12 occupations), .12–15 (Dublin suburbs), .16 (round = O = sign, q.v., of 12), .26 (see 266.15 (are the Twelve meant for the chorus in a Greek play? for the whacking chorus of "Finnegan's Wake"?); 284.18–19; 285.3; 309.14; 312–13 (12 professions, guilds—see 142.8–11); 325.5; 331.20,22, 28; 335.5–6, ?27; 361–62; 364.3; ?369.7–12 (list of 6 men with addresses that provide 6 more); 370.20–22; 375.10–11; 376.14–15; 378.33; 379.7; 389.3; ?427.34; 435.9 (Decameron), 29; 443.12; 451.6; 472.28; 478.34 (*faolchú*, Irish "wolf," q.v.—see 479.13, 480.4–5); 479.13–15 (see 478.34 above); 480.4–5 (see 478.34 above), 28, .31 (*zeeb*, Hebrew "wolf"), 35, 36; 484.25 (lousps); 495.1–2; 496.34 (Rotacist—"tion" words at 497.2–3); 497.11–14, 17–20, 22, .29–498.1f.); 498.9, 24, 26; 499.6–8 (many O's); ?508.6 (or

Epiphany); 511.6,13 (see Salmon); 513.35–36; 551.17–21,33; 556.12; 557.13–558.20 (*passim*—mostly jurors; see Fox-Goodman); 558.6,12,14; 565.5 (see Wolves), .6 (*volk* = Russian “wolf”); 566.12; 573.6, 13, 31 (see Sulla); +574.1,9,32–575.7,10,32 (see Doyles, D’Oyly Carte, Anne, Jerry); 575.35–36 (see Judas); +581.4—with Slattery (q.v.); 589.26; 602.25–26; 607.6–7; 616.11; 617.24; 618.8,29; +622.22–24—see Gill, Healy, Ali Baba.

Twenty-eight—see Twenty-nine.

Twentyman, Larry—in Trollope’s (q.v.) *American Senator*, a young hunting squire coming up in the world. I cannot guess why he should tie to Leary (q.v.). +582.19, 35.

***Twenty-nine**—a claue of virgins that follows Shaun (q.v.) about. Twenty-eight of them are his handmaidens, ready with praise, ears open to hear. Thus he is like Krishna (q.v.) and his cow-girls or St Jerome (q.v.) in the Holy Land or God the Father in Milton’s (q.v.) heaven. The 28 are phases of the chaste moon (q.v.), daughters of barren February (q.v.), month of purification. The 29th or leapyear (q.v.) girl is Issy (q.v.), who, like Gerty MacDowell (q.v.), wants to talk chaste but is prepared to fling herself at anything in pants. See Floras, St Bridget. I cannot explain the relation of the Twenty-nine to the Seven (q.v.). In Buffalo Workbook #15: 1 + 2 + 3 + 4 + 5 + 6 + 7 = 28. 10.29; 64.35; 75.4; 92.12, 24–25 (see Leapyear); 93.12; ?119.25–26; 147.7,11–15 (see Ada, Zulma); 157.16; 159.16; ?170.1–2; ?212.6–15; 220.3,4 (see Floras); 223.9; 234.34; 242.17–18; 247–48; 249.36; ?255.33; 279.n. 1, line 18; 283.n. 1; 289.12; 327.7,35; 375.14; ?420.19; 430–73 (*passim*—the 29 are omnipresent as the audience to which Jaun (q.v.) preaches Purity in February, q.v., month of purification, as well as Lent); 430.1,3; 450.18; 469.30; 470.4; 470–71 (see Frida); 499.5–12 (I have an idea that as 470–71 is “Peace” 29 times, so this is “Death,” but I am not sure); 558.22; 595.7 (what follows are counties of Ireland, which aren’t 29); 601.13–15 (for the 26 churches that follow, see Wilhelmina); ?617.24.

***Twins**—HCE’s (q.v.) sons, who are probably most commonly known as Shem and Shaun (q.v.), which are Irish forms of James and John (q.v.). They are also

other twins (or commonly paired brothers), e.g., Cain and Abel, Jacob and Esau, Kevin and Jerry, Romulus and Remus, Heber and Heremon, Castor and Pollux, Horus and Set, Mick and Nick, Tristopher and Hillary, Mutt and Jute, Butt and Taff, Bucket and Tool, Mookse and Gripes, Ondt and Gracehoper, Glugg and Chuff, Burrus and Caseous, Browne and Nolan, Smith and Jones (q.v.). See also Thomas, Gemini. So far as I can observe, the two great mysteries about the twins are (1) their relation to HCE, their father; and (2) the identity of their third brother (see Three, Two).

***Two**—girls (temptresses) who, with the Three (q.v.) soldiers, form an omnipresent theme in FW. The Two are Issy (q.v.), who has a split personality (see Christine Beauchamp). Like the Three, they go by many names in FW, beginning as the Jinnies (q.v.) in the Museyroom episode. See Biss, Josie Three Castles, Seven, Twenty-nine. The following references are unaltered from *Second Census* because space permits only a smattering of Two references and, in my ignorance, one smattering seems as good as another. 10.36; 11.4; 20.24; 30.1–2 (see Iris Tree, O’Rangans); +32.8,11 (see Scheherazade, Mistinguette, Lily); 34.19; 51.14–15; +52.3 (see Lily); +57.4 (see Peaches); 60.15; 61.16; +64.27 (see Snow White, Rose); 65.23–30 (*passim*); +67.33,36 (see Lorette, Latouche); +75.15 (see Lilith); 88.25; 90.16; +94.12 (see Una, Ita), .16, 36 (see Rose); +95.4–5 (see Grace O’Malley, Biddy O’Brien, Betsy Ross, Rose); +96.13 (see Sosie, Susanna); +102.3 (see Adah); +105.20,34 (see Ayessa, Totty); +106.21 (see Luse), .32, 34 (see O’Malley); 107.6; +113.16,17 (see Molly Bloom, Peaches); +115.22 (see Alice); +126.30 (see Mary); +128.17; +129.3,30 (see Girofle); +132.10 (*The Rival Queens* is a play by Nicholas Lee); +134.9–10 (see Bracegirdle); 137.26; +156.26–27 (see Ruby); 160.1; 166.16–17; 176.4; +192.2 (see Sosie, Susanna); +194.26 (see Belle); 196.22; 201.1; +203.13–14 (see Hero and Leander); +207.11–12 (see Baudelaire, Grande); +230.14–15,16 (see Casanova, Nobbio); +238.23 (see Lacey, Mutantini); +241.4 (see Lilith); +245.19–20 (see Bracegirdle); 246.35; +257.11,20–21 (see Hips and Haws, Shakespeare, Ruth, Plato); +264.4–5 (see Moon); 267.17–18; 268.19–20;

- 269.3-4; 271.14; +279.n. 1 (see Olive Oyl, Winnie Carr); 284.22-23; 289.27; 290.23-24; +291.14 (see Nell, Elizabeth II, Anna Livia); 294.20-21 (Dublin environs); 295.27,30,31; 307.6-7 (see Stella, Philomela); 314.28; 331.7; +337.16 (see Rose); 342.24; 348.22-23; +351.29-30 (see Dalems); 358.32-33; +359.32 (see Dew, Jenny Lind, Philomela); 360.2-3; +377.18-19 (see Peena and Queena); +380.3 (see Snow White); +389.23 (see Guinevere); 398.5; 407.22; 410.34; +415.2 (see Delia and Poena); +422.32-33 (see Nancy, Nickies, Lajambe, Lily); +423.12 (see Kate the Shrew, Nell); 432.11,13; +433.19-20 (see Mary); +434.7 (see Rhoda); 435.34; 446.10; +461.9 (see Duessa, Duchess of York); 480.1; 483.8; +485.12 (see York, Rose); +491.13; 492.6; +502.13-14, 24,29 (see Gallaghers, Sommers, Winthrop); 503.15; +508.6,22-23,24,29 (see Peena and Queena, Cleopatra, St Patrick); 511.23; 522.9; +526.23-24 (see Moth MacGarry); 527.3-528.25 (*passim*); 529.11-12 (see Martha and Mary, Draper); 537.29; +538.14,21-22 (see Mycock, Elizabeth); 546.5,16 (girls on Dublin city crest); 561.2; 584.10; +587.26-27 (see Elsie); 588.35; 589.28,33 (see Huss); 595.24-25; +608.5-6, 7-8 (see Draper, Niece); 616.11-12.
- Tybalt**—in *Romeo and Juliet* (q.v.). See Theobald, Tib.
- Tykingfest**—see Festy King. 86.13.
- Tyldesley**—English cricketer. 583.35.
- Tyndale**, William—see Coverdale.
- Typette**—see Pepette. Typtology is the science of taps made by the table-turning spirit; "tapette" is French "homosexual." 478.3,27.
- Typhon**—monster in Greek myth, later identified with Set (q.v.). 325.14.
- ***Typus**, Mister, Mistress Tope and all the little typtopies—typographical errors. 20.13.
- Tyrone**—Irish county and earldom. The most famous Tyrone was the 2d earl, Hugh the rebel, who fled Ireland in 1607. 49.7; 163.9,30.
- Tyrrel**, Kitty—air to T. Moore's (q.v.) "Oh Blame Not the Bard" (q.v.). 60.9.
- ***Tytonyhands** and Vlossyhair—Mr Ather-ton says, Polish *tytonj* (tobacco); Mr Skrabanek adds Russian *Volos*, a pagan god; Mr O Hehir adds Tithonus (q.v.); I modestly advance Titan. 265.21.

U

- Uachet** (Green Water)—in *Book of the Dead*, a serpent goddess and lady of flame. 494.15.
- ***Ubeleeft**, Dr's Het, 150.9.
- Uggugg**—nasty boy in Lewis Carroll's (q.v.) *Sylvie and Bruno*. Irish *ugh* = "egg." 249.27; 276.9-10.
- Ugolino**—see *Inferno*, xxxiii. +513.8—with Lennon, Leno (q.q.v.).
- Ukalepe**—from the context, "Calypso" (q.v.). Also Calpe (or Gibraltar, birth-place of Molly Bloom), one of the pillars of Hercules (q.v.). 229.13.
- Ukko**—Finnic sky god. +323.26—with O'Connell (q.v.).
- Uldfada** ("long beard")—mentioned in *Fingal* (q.v.). See Sardanapalus. 182.18.
- Ulerin's**—Mr Senn says, a note in the Os-sianic (q.v.) *Temora* states: "Ul-erin, *the Guide to Ireland*, a star known by that name in the days of Fingal [q.v.], and very useful to those who sailed by night from the Hebrides or Caledonia to the coast of Ulster." 194.14.
- ***Ulikah's**—partly Uriah (q.v.) the Hittite and Uriah Heep (q.v.). 434.29.
- Ull**—Mrs Christiani says, a Norse archer-god. 424.20.
- Ulster**—see Matt Gregory.
- Ulysses** (or Odysseus)—character in works by Homer, Dante, Shakespeare (q.q.v.), Joyce. See Noman, Everyman, Bloom, Penelope, Telemachus, Nestor, Proteus, Calypso, Hades, Aeolus, Scylla and Charybdis, Sirens, Cyclops, Nausicaa, Circe, etc. See pretty well all the Greek pantheon, also the major characters of *Ulysses*, for the use of that book in FW is strong, extensive, detailed, and needs a lot of thinking about. In many ways Ulysses is the pattern hero of FW, for he came back from the dead in Hades, and he was given up for dead and then came home again; he fits

- with Vico's (q.v.) city-builders, for he founded the city of Lisbon, once called Olisipo or Ulysippo; and Ulysses—or an Odysseus—was St Patrick's (q.v.) grandfather. +123.16—with Hen, Anne, Madame Blavatsky, Koot Hoomi (q.q.v.); ?125.21; 130.3; +179.26—with Dedalus (q.v.; see line 17); 196.21; +256.33 (*lyssa* = Greek "raging madness, raging fury")—with Nuvoletta (q.v.; I associate mad or raging little cloud, q.v., with Lucia Joyce); 324.9; 393.28 (you lousy); 419.27 (hellas . . . is), .29; +442.9—with Knickerbocker (q.v.; and Lisbon); ?626.34 (Illas . . . I . . . I—or "eyes").
- *Una**—according to Mr O Hehir, Irish *una* = "famine," personified by a woman, typical mother of a family. A grim little lot of meanings. At 576.6 (see Bellina) Joyce ties Una to Anne Boleyn (q.v.; see also Bellina), for whose sake Henry VIII (q.v.) founded the Anglican church; we may, therefore, assume the adding on of Spenser's (q.v.) Una in *The Faerie Queene*, for she represents true religion or the Anglican church. See Two? 61.1; 94.12; 212.12 (see Laterza); 267.25; 576.6 (see Bellina); ?601.24.
- Unamuno**, Miguel de (1864–1936)—Spanish writer. +61.1—with Mona (q.v.).
- Uncle**—usually a dirty word in FW, referring to Mark of Cornwall (q.v.), Tristan's, q.v., uncle) or to Claudius, (q.v.; Hamlet's, q.v., uncle).
- Uncrowned King**—see Parnell.
- Undershaf**, St Andrew—London church, Shaw (q.v.) hero. See St Barbara (q.v.). 147.26–27.
- *Underwood**, Stilla—Underwood typewriters? Ben Jonson's (q.v.) *Underwoods*. See Stella. 248.28; 360.15; 526.23.
- Undine**—Greek water sprite, title of a novel (1811) by de la Motte-Fouqué in which Undine, personification of water, marries a human being, and, when set aside for another woman, kills her husband with a kiss. 139.21; ?222.13–14; 527.23; 547.8.
- Unfru**—Humphrey (q.v.). Mr O Hehir (390) explains this form of the name. 24.7.
- Urania**—muse of astronomy, planet, Aphrodite (q.v.) as spiritual love. 171.28; +185.31—with Stella and Vanessa (q.v.); 413.32; +504.24—with Oriana (q.v.); 583.16.
- Uranus**—in Greek myth the personification of Heaven, father of Cronus (q.v.). 413.32.
- Urban**—8 popes. Urban I was pope from 222 to 230. 154.20; 539.32.
- Uria**h the Hittite—husband of Bathsheba (q.v.), sent by David (q.v.) into the forefront of the battle and killed (2 Samuel, 11). +?102.7; +434.29—with Heep (q.v.); 468.36 (*hourihard*).
- *Urloughmoor**, 577.14.
- Ursula**, St—leader of a band of 11,000 virgins, all martyred by Huns near Cologne. See Bear? 471.31.
- *Ursussen**, Ussur—U.S.A., U.S.S.R. (see Bear). 353.12.
- Urth**—see Norms.
- Usher**—one of the Liffey (q.v.) quays. 52.16,17.
- Ussies**—see Issy, Biss, Esthers.

V

- Vaast**, St—introduced Christianity into Arras, ca. 500. 338.14.
- *Val** from Skibereen, 210.18–19.
- Valdemar**—several noted Danish kings. 255.16; 317.17.
- Valentine**—saint whose festival is February 14, character in *Two Gentlemen of Verona* (q.v.). The following double with Valentino (q.v.). 20.34; 249.4; 289.28; 458.2.
- Valentino**, Rudolph—cinematic sex symbol of the 1920s. He doubles with Valentine (q.v.).
- *Valkir**—Walker? Valkyrie? (q.q.v.). 99.16.
- Valkyries**—Teutonic battle maidens. 68.15; 220.5–6; +565.3—with Swan (q.v.).
- Valsingiddyrex**—see Vercingetorix. 281.n.1.
- *Valtivar** and Viv (Norwegian "wife"), 331.26.

- Vance**—Lord Mayor (q.v.) of Dublin (q.v.). 539.19.
- Vance**, Joseph—title, hero of a novel (1906) by William De Morgan. +211.32—with Don Giovanni (q.v.).
- Vancouver**, George (1738–78)—English explorer for whom a Canadian city is named. 88.27 (see Three).
- Vanderbilt**—rich Americans. 543.11.
- Vanderdecken**—Wagner's (q.v.) Flying Dutchman (q.v.). See Senta, Eric. 323.1; +530.20 (see Man Servant); +620.7—with Dekker (q.v.).
- Vanderpool**, Lew—a forger. I know no more. 365.28–29.
- Van Diemen**, Anton—17th-century Dutch governor. Van Diemen's Land was the original name of Tasmania; it was a penal colony where, having wiped out blacks, the British sent convicts, some of them Irish. 56.21 (with Hell); 225.26.
- ***Van Dijke**, Kurt Iuld—maybe Ernest van Dyke, who sang Wagner's Tristan (q.q.v.) in France. +100.31—with Dike (see Themis).
- Vanessa**—see Stella, Vanhomrigh, Venice.
- Vanhomrigh**, Bartholomew—Vanessa's (q.v.) father, Lord Mayor (q.v.) of Dublin (q.v.) in 1697. According to the Dublin Annals, he "obtained from William III [a.v.] a royal donative, a collar of SS in lieu of that lost in 1688." The SS collar is (was?) the mayor of Dublin's chain of office (FW 292.29, 623.16–17). I think there must be some incident in Vanhomrigh's career that links him to Jarl van Hoothier (q.v.) and to some of the stray Bartholomew (q.v.) references below. +21.13—with Homer, HCE (q.q.v.), 35; ?44.13; ?100.4; ?+140.1—with Whittington (q.v.); 174.26; +314.22, +.23—with Homer (q.v.); ?323.12–13; 352.5; ?372.7; 393.8; ?+529.34—with Ptolemy (q.v.); 535.2; ?541.15; ?+560.24–25—with Porter (q.v.); 623.16–17.
- Vanhomrigh**, Esther—see Vanessa.
- ***Van (or Von) Hoothier**, Jarl—earl of Howth (q.v.) in the Prankquean (q.v.) episode (21–23). The episode is based on the well-known Irish story of how Grace O'Malley (q.v.) kidnapped the earl's heir. But I don't know just what Joyce builds on this base. See Vanhomrigh, Mark, Tristopher, Gemini, Dermot, St Lawrence, Tristan. 21.10,22,32,34–35; 22.9,19,22,31–32; 23.14; 106.33; ?+111.12—with Van Houtens (q.v.); 130.33; 312.19–20; 394.28–29. +414.4—with Van Houtens (q.v.); +491.16—with Humphrey (q.v.); 619.25; 623.10.
- Van Houtens**—brand of Dutch chocolate, cocoa. +111.12—?with Van Hoothier (q.v.); +414.4—?with Vanhomrigh (q.v.).
- Vania**—short for Ivan or John or Shaun (q.q.v.). 239.14–15.
- Van Nost**, John—sculptor of the equestrian statue of George II (q.v.) which stood on Stephen's (q.v.) Green. It was blown up (see Nelson). 552.12 (Vnost).
- Varden**, Dolly—in *Barnaby Rudge* (q.v.), also a picture hat. +600.33—with Molly Bloom (q.v.).
- Varian**, J. S.—Mr O'Flaherty says, a brush factory in Talbot (q.v.) Street, Dublin. The name is given to Kate the Cleaner (q.v.), who has a lean broom. See Kate Strong. 211.19; 221.12; 380.1.2; 451.17.
- ***Varina**—Swift's (q.v.) name for Jane Waring, an early interest. 101.8.
- Varuna**—Hindu creator and storm god. 3.16 (in C-letter).
- Varus**, Publius Quintilius (d. 9 A.D.)—Roman general—see Arminus. 8.28.
- Vasa**, Gustavus (1496–1560)—became King Gustavus I of Sweden, freed his country from the Danes. 255.16.
- ***Vasilleff's**—modern Greek "king." 49.26.
- Vaughan**, Father Bernard, S. J. (1847–1922)—noted English preacher, original of Father Purdon (q.v.) in "Grace," mentioned in *Ulysses* (443). In Buffalo Workbook #10: "Fr Bern. Vaughan granted privilege of portable altar"—see FW 605.8, see *Letters*, II, 182. +482.18—with Kevin, Evan Vaughan (q.q.v.); +609.2—with Petty (q.v.).
- Vaughan**, Evan—17th-century Irish post-office official who engaged in a controversy that I would be glad to know more about. +482.18—with Bernard Vaughan (q.v.; see also Shaun).
- Vayu Vata**—wind spirit in Vedic myth. 597.25; 599.5.
- Vega**, Lope de (1562–1635)—Spanish playwright, poet. And Garcialasso de la Vega—descended from the Inca royal family, author of a history of the Incas. 440.17; 423.2.
- Veiled Prophet** of Khorassan—hero of T. Moore's (q.v.) *Lalla Rookh* (q.v.); he pretends to be a god and to wear a veil to hide his brightness, but in fact, to hide battle scars. +307.n. 2—with Jonathan Swift, Jonah (q.q.v.).
- Vellentam**—Wellington, Tam (q.q.v.).
- ***Venice**—there is scarce a Venus or Van-

- essa (q.q.v.) that can't melt into Venice. And Joyce wrote (*Letters*, I, 225): "In ancient Dublin there was a ceremony similar to that of the Doge wedding the Adriatic sea." Thus Venice (like Venus) may link to Brinabride (q.v.). Venice also suggests Desdemona (q.v.). But the strongest Venice connection is (or ought to be) with Livia Veneziani Schmitz (q.v.). I cannot pull these possibilities together. 3.10,12; 34.26 (poaching crime); 38.4 (Phoenix, q.v., Brewery); 68.29 (see Stella); 85.20; 93.17; 105.1 (*Merchant of Venice*—see Myrtle); +113.21 (the particular Venus is Shakespeare's, q.v.); 197.31; +221.32—with Vanessa, Venus, Phoenix, Finn, Fenn; 232.11 (here Venus as a planet, Vanessa as a butterfly); +281.left margin, 14–15—with Venus, Pervenche, Desdemona (q.q.v.); 413.29; 435.2–3 (*Merchant of Venice*); +449.4—with Issy (q.v.); +471.8—with Vanessa (q.v.; planet); ?486.26–27; +576.28—with the Phoenix (q.v.) Park.
- Venus**—Roman name for Aphrodite (q.v.), goddess of love, fertility, foam-born (see Saturn, Brinabride, Venice). Venus is a planet, which may account for her tie to Vanessa and Stella (q.v.) in the star (q.v.) theme. Venus is also a Shakespearean (q.v.) heroine, and the discussion of "Venus and Adonis" in *Ulysses* (188–89) is germane to FW—e.g., 203–4, and all the Venice references tie Venus to Desdemona (q.v.). +3.10,12—with Vanessa, Venice (q.q.v.); ?6.17 (citherers = Cytherea?); 34.26; ?+68.29—with Vanessa, Venice, Phoenix (q.q.v.); 79.18; 93.17; +105.1—with Venice (q.v.; "Anacreon in Heaven," song, quoted); +113.21—with Venice (q.v.); 203.20 (venersderg)—see Aphrodite, 27–28; ?+221.32—with Vanessa, Venice, Phoenix (q.q.v.); +232.11—with Vanessa, Venice (q.q.v.); 267.22,23; 281.left margin, +14–15—with Pervenche, Venice (q.v.; refers to Desdemona, q.v.); 299.left margin; ?355.36; 399.stanza 2 (describes something very near Botticelli's *Birth of Venus*); 403.14–15 (Italians call Venus *donna bellissima*); +413.29—with Vanessa (q.v.); +435.3—with Venice (q.v.); +449.4—with Venice (q.v.); +471.8—with Vanessa (q.v.); 551.34; ?+590.5—with Phoenix (q.v.).
- ***Vera**, 348.23 (*Vjeras* is Russian "faith"); 532.18.
- Vercingetorix** (d. 46)—Gallic chieftain who revolted against Julius Caesar (q.v.). 54.3–4; 66.12; 88.22 (see Here Comes Everybody); 281.n. 1; 346.19; 518.25; 617.12.
- Verdi**, Giuseppe (1813–1901)—Italian operatic composer. 7.30; 231.7; ?412.33.
- Vere**, Captain "Starry"—see Billy Budd. 343.35; 344.23 (with Very lights); 346.24.
- Vereker**—Lord Mayor (q.v.) of Dublin (q.v.). Maybe also the novelist in Henry James's "The Figure in the Carpet." 536.17.
- Verges**—headborough in *Much Ado*. 395.22.
- Vergobretas**—title of a magistrate in ancient Gaul. 48.7.
- Vergognese**—see Veronese and Italian *vergognoso*, "shameful."
- Verlaine**, Paul (1844–96)—French poet. 250.23.
- Verne**, Jules (1828–1905)—French author of *Around the World in Eighty Days*, *Twenty Thousand Leagues Under the Sea*, etc. +469.18—with Jerry (q.v.).
- Vernet**—3 French painters. 160.8.
- Vernon**, Kathleen May—in the song "Kathleen Mavourneen": "It may be for years and it may be forever . . ." 93.31.
- Verona**, Two Gentlemen of—see Valentine and Proteus. 569.31.
- Veronese**, Paul (1528–99)—Italian painter. 435.8.
- Veronica**, St—pious woman who gave Jesus her handkerchief to wipe his brow when he was carrying his Cross. When he returned it, his image was impressed on the handkerchief. 204.30; 458.14.
- Vesi**—Finnish water-god. 162.25.
- Vespasian**—Roman emperor (70–79); French argot for "urinal." 132.18.
- Vespatilla**—from Latin *vespa*, "wasp." See Luse. 414.25; 417.19,30; 418.10,15; 458.33.
- ***Vespian**, 484.17–18.
- Vesta**—Roman goddess of fire, formerly a brand of English matches. 12.9; 183.16; 234.15; +242.34—with Westcott (q.v.); +526.30—with Vesta Tilley (q.v.); 536.18.
- Vestray**—Mr Hodgart says, Papa Westray, one of the Orkney Islands. "Papa" comes from Celtic missionaries. 26.7.
- Vianney**, St Jean-Marie (1786–1859)—Curé d'Ars, patron of parish priests. 440.10.
- Vicentio**—duke in *Measure for Measure*. 38.26.

Viceroys or Lord Lieutenants of Ireland—lived in the Phoenix (q.v.) Park, account for all sorts of place-names in Dublin (q.v.). A list of viceroys contains some of the most distinguished names in England—perjured Clarence, Essex, Chesterfield (q.q.v.), etc. And probably most of them are in FW (see Lord Mayors).

***Vickers**—English munitions makers? See Vico, Earwicker. +255.27; +260.15; 331.20; 495.17,31; 506.28.

***Vicky**—Victoria (q.v.)? 527.16–17.

Vico, Giambattista (1668–1744)—Neapolitan jurist, professor of Latin eloquence, author of *The New Science* (i.e., history), who, like Tim Finnegan (q.v.), fell from a ladder, broke his skull, and came to life again. Vico's theories gradually forced themselves on Joyce through the circumstances of his own life (*Letters*, I, 241). Unfortunately, knowledge of this work has not forced itself on Joyceans, who by and large read it in an abridgement which omits much that matters in FW; and I find it generally supposed that *The New Science* is little more than an almost invisible scaffolding which encloses FW and is unnecessary to an understanding of FW. I don't agree, and direct the reader (for starters) to Samuel Beckett's (q.v.) essay in *Our Exagmination*.

Dalkey, a Dublin environ, has a Vico road, which, early as *Ulysses* (20), Joyce associated with history lessons. Mr Connolly told me the road was named for Victoria (q.v.); Mr Clarke told me the name was locally pronounced Vee-Co.

OED and Webster's derive "wick" (house, town, enclosed ground) from Latin *vicus* (row of houses, street), which, I should say, ties Vico to any old Earwicker in FW. +3.2,10,13 (*vicus* . . . taufauf)—with John the Baptist (q.v.; see *Letters*, I, 248: "Tauf = baptise (German)"; +6.33 (*Bailywick or*)—with Bailey, Earwicker (q.q.v.); 26.31 (see Tibble); +29.23 (*wicklow*)—with Earwicker (q.v.); +51.29—with Earwicker (q.v.); 62.6 (with Old Vic theater); ?81.1; +84.19—?with Earwicker (q.v.); 98.19; +117.12—with John the Baptist (q.v.); +131.22—with Earwicker (q.v.); +134.16—with Earwicker (q.v.); 179.19; +202–3—with Earwicker (q.v.);

+215.23—with Earwicker (q.v.); +246.24—with Earwicker (q.v.); Sorrento is near Vico Road, Dalkey); +255.27—with John the Baptist (q.v.); +260.14–15—with Earwicker (q.v.); +277.16—with Earwicker (q.v.), .18 (see Bappy); +287.24—with John the Baptist (q.v.); +291.18—with Earwicker (q.v.); +330.13—with Old Vic, Earwicker (q.v.); ?331.20; ?+351.1—with Victoria (q.v.); +375.32–33—with Earwicker (q.v.); 417.6; 452.21; ?+472.20—with Earwicker (q.v.); ?473.6; +481.25,29 (done bakpa . . . vicious)—with John the Baptist (q.v.); ?495.17,31—with Victoria (q.v.); 497.13; ?506.28; 551.34; 596.6,20,29; +614.9—with Earwicker (q.v.), 27; ?622.8.

Victor—to Patrick (q.v.), in his captivity, Victor came and consoled, sometimes in the form of a bird, sometimes an angel (q.v.), sometimes a young man carrying letters, as Shaun (q.v.) the Post does in III, i. According to Whitley Stokes (q.v.), Victor was the angel of the Scotie race, as Michael (q.v.) was of the Hebrews. +94.36—with Michael Victory (q.v.); 179.11 (see Stator); 349.25; 472.20; 490.1,2; 610.35.

Victoria (1819–1901)—queen of the United Kingdom of Great Britain and Ireland, Empress of India. Moving from Wicklow to Dublin Bay, the first of the Liffey quays were Victoria and Albert—see Nyanza. (Albert Quay is now Wolf Tone Quay.) See also Bristol. +57.28—with Queens Anne and Elizabeth, Alice (q.q.v.); +62.6 (London theater)—?with Vico (q.v.); 82.12–13 Mr Graham says, 6 Victoria 15 deals with Irish spirits); 146.34; +330.13—see Vickers, ?Vico; +351.1—with Vico (q.v.); +433.4—with Issy (q.v.); +495.17—with Vickers (q.v.), 31; 568.6 (see Landauner).

Victory, Michael—combines Michael and Victor (q.q.v.), angels (q.v.) respectively of the Jewish and Scotie peoples. Also Nike, Nick (q.q.v.)? 94.36.

***Vike**—viking? Vico (q.v.)? 44.10.

Vikramaaditka, King—Mr Wilder says, Hindu king of Uzjaiv at whose court the "nine gems" of Sanskrit literature flourished. 493.12.

Vilikins and his Dinah—old cockney bal-

- lad. +106.17—with William and Mary, Marian, etc. (q.v.); 250.31.
- Villa**, Pancho—Mrs Yoder says, Mexican patriot, rebel. 347.26,27 (villa . . . ban-jopeddlars).
- Villon**, François (1431–63)—French poet. +86.27,30—with Rabelais, St Francis, Francis Bacon (q.q.v.).
- Vinci**, Leonardo da (1492–1519)—Italian maker of almost everything. Joyce thought of writing a story, “The Last Supper.” 232.26.
- Vining**, E. P.—author of *The Mystery of Hamlet* (q.v.). The solution is: Hamlet is a woman and in love with Horatio (q.v.). See *Ulysses*, 196. 93.8.
- Viola**—transvestite heroine of *Twelfth Night*. I take her to be “violet” in the Rainbow—see Seven, Rose, Rosaline. I list only personified violets. 3.4 (*Letters* I, 247: “viola in all moods and senses”); 143.26; ?203.29; 223.7; ?231.20; 403.15, 22; 573.1 (Gr. iodes is the source of “iodine” and “violet”).
- ***Vipra**—see Vico. 596.29.
- Virag**—original name of Bloom (q.v.). I believe it is “bloom” in Hungarian. 432.11.
- Virchow**, Rudolph (1821–1902)—German politician, pathologist, purifier of Berlin’s water. 537.5.
- Virgil** or Publius Vergilius Maro (B.C. 70–19)—Roman poet—see Aeneas. Also a 7th century “fantastic grammarian”. +270.25—with Anne Page (q.v.), +left margin—with O’Mara Farrell (q.v.); 281.right margin (*Sortes Virgilianae* is telling fortunes by opening Virgil and reading the first passage hit on—try it with FW). +513.27—with Anne Page (q.v.); +553.1—with Anne Page (q.v.); 569.16; 618.2.
- ***Virgin**—it is my impression that in FW the word is rarely applied to Mary or Elizabeth I (q.q.v.). See Jinnies.
- Vishnu**—in Hinduism, the 2d god of the triad which includes Brahma and Siva (q.q.v.). One of his incarnations was Matsya, a fish who saved Manu (q.v.). See also Krishna, Rama. 525.20,27.
- Vitellius**, Aulus—Roman emperor from 2 January to 22 December 69. “Vitellus” means veal or calf in old Latin, and the name is applied to Luke Tarpey (q.v.) who, as St Luke (q.v.), is symbolized by ox or calf—see Four Evangelists. 307.left margin; +406.14—with Tellus (q.v.), 18; 573.8,28.
- Vitruvius**—Roman architect, engineer. 255.20.
- ***Vjenaskayas**, Vjeras—see Vera? 348.23.
- Vnost**—see Van Nost. 552.12.
- Vogelweide**, Walter von der—German minnesinger. 486.7.
- Vogt**, Alfred—Swiss oculist who helped restore Joyce’s sight. 54.5.
- ***Vol**, Pov and Dev—*vouloir, pouvoir, devoir* (see Three). Dev is DeValera (q.v.). 51.13.
- Volpone** or The Fox—play by Ben Jonson (q.v.), 1606, in which the fox “dies” and “comes to life” again. 97.13–14.
- Volta**, Alessandro (1745–1827)—Italian physicist for whom the volt is named. The cinema Joyce set up in Dublin, 1909, was called The Volta. 40.5; +118.6—with Voltaire (q.v.); 284.9; 285.18–21 (passim); 403.16; 549.16.
- Voltaire**, François Marie Arouet de (1694–1778)—French philosopher, author of *Candide* (q.v.), quoted FW 193.19–23, etc. 118.6 (volt . . . our); 509.33.
- Volumnia**—mother of Coriolanus (q.v.). 155.20.
- Volva**—wise woman of the *Voluspo*. 270.25.
- Vopiscus**, Flavius—Mr P. Sullivan says, one of the six authors of *Augustan History* (A.D. 117–284). 193.31.
- Vortigern**—king of Britain when the Saxons came, led by Hengist and Horsa (q.v.). *Vortigern and Rowena* (q.v.) is one of Ireland’s (q.v.) Shakespearean (q.v.) forgeries. 565.12.
- Vousden**, Val—Dublin music-hall entertainer at the turn of the century, wrote the song “The Irish Jaunting Car.” 50.15; 439.17–18.
- Vox**, Valentine, the Ventriloquist—title, hero of a novel (1840) by Henry Cockton. Mr Atherton says, Vox makes a voice come from an Egyptian sarcophagus and bystanders think the dead has come to life. 142.19; 439.17.
- ***Vuggy**, 106.26.
- Vulcan**—Roman god of fire. See Hephaestus. 79.18; 89.28; 334.9; 481.14; 494.7; 514.12.
- ***Vyler**—see Roe. 277.n. 4; ?606.26.

W

- ***Waarft**, Jetty de—wharves and jetties of the Liffey (q.v.)? 332.18–19.
- Wadding**, Luke (1588–1657)—Irish Franciscan, historian, author of the *Annales Minorum*. 24.20; 377.15; 573.26.
- ***Waddlewurst**—Wordsworth? 494.17.
- Wagner**, Richard (1813–83)—German dramatic composer, author of *Tristan und Isolde* (q.q.v.). See also Bédier, Mildew Lisa, Wesendonk, Parsifal. +149.13—with Earwicker (q.v.); 230.12; 540.24; 577.13.
- Waldemar**—see Valdemar.
- ***Waldmann**—*Ulysses*, 533: “Professor Waldmann’s wonderful chest exuberant. . .” Also Wilder Waldemann or Grunwald, character in a medieval German sword dance. +345.4—with Wild Man from Borneo (q.v.).
- ***Walker**, +170.18—with Earwicker (q.v.); 361.32; 603.15.
- ***Walker**—Matt Gregory, Mark Lyons, Luke Tarpey, Johnny MacDougal (q.q.v.) are all called “Walker.” It may matter that Johnny Walker (q.v.) is whiskey (q.v.). Tim Finnegan (q.v.) lived in Walker Street. There is no Walker Street in Dublin, is one in New York.
- ***Walker**, doctor—see above. 394.12.
- ***Walker**, Gus—the Ass (q.v.)? See Walker above. 555.12.
- Walker**, John—bachelor of divinity, in 1804 he “separated himself from the Episcopal church of Ireland, and founded a sect called . . . by the profane, The Walkerites.” He was a forebear of William Archer (q.v.)—see Bernard Shaw’s most interesting essay on Archer. See Johnny MacDougal, Walker. ?210.13; +473.3,4—with Juan (see Shaun), Whimsical Walker, Janus (q.q.v.); 526.18.
- Walker**, “Whimsical” (1850–1934)—English clown. +473.3,4—with John Walker, Shaun, Janus (q.q.v.).
- ***Wall**—first, the wall that in FW (but not in “Finnegan’s Wake”) Tim Finnegan (q.v.) is building when he falls to his death. It is the Magazine Wall (see Maggies) in Phoenix (q.v.) Park on Thomas (see Tim Tom) Hill, “the finest site in all the district, commanding an unrivalled view of Dublin (q.v.) city, the Liffey (q.v.) valley, and the mountains and country to the southward.” This splendid natural stage saw the drama of human futility that caused Swift (q.v.) to write: “Behold a proof of Irish sense,/Here Irish wit is seen,/Where nothing’s left that’s worth defense,/They build a magazine.”
- Through FW, “wall” slips in and out of identification with “will” (q.v.), and often indicates Wall, as played by Tom Snout (q.v.) in *A Midsummer Night’s Dream*. See also Nicholas of Cusa.
- Wallaby**—see Whalley, 601.34.
- ***Wallat**—maybe London’s Wallace Collection. 153.30.
- ***Wallenstein**, Albrecht Eusebius von (1583–1634)—general who aimed to unify Germany, was murdered. Hero of Schiller’s drama. +8.1—with Wellington (q.v.); +32.29—with Wellington, Washington, W. W. Kelly (q.q.v.).
- Waller**, Lewis (1860–1915)—played the role of “Satan” in the stage version of Marie Corelli’s (q.v.) *Sorrows of Satan* (q.v.). Joyce’s sad Satan is Stephen Dedalus (q.v.), a young man much criticized by Wyndham Lewis (q.v.). W. Lewis, Lewis Waller, and Lucifer are combined in “looswallower” (151.23), whom Shaun (q.v.), as Professor Jones (q.v.), holds out as a model; but Shem (q.v.) carries the imitation too far (171.20) and is at last absolutely mocked for trying to copy the stage Englishman (181.3). All this has to do with *Time and Western Man*’s insistence that Joyce and Stephen are an entity and obsessed with being a gentleman.
- Walleslee**—see Wall, Wellesley, Wellington, Robert E. Lee. 133.21.
- Walpole**, Horace (1717–97)—English letter-writer whose account of the great Gunning (q.v.) battle is used in FW. ?72.6; +307.left margin—with Horace (q.v.).
- Walsh**, Ernest—see Wush.
- Walsh**, William John (1841–1921)—Catholic archbishop of Dublin, helped bring down Parnell (q.v.). I don’t understand the references to him. See Ernest Walsh. 282.22; 290.17; 318.19; 340.3; ?378.19; 495.27; 529.18.
- Walsingham**, Lilius—heroine of LeFanu’s

- (q.v.) *House by the Churchyard*. She dies of love for Gipsy Devereux (q.v.). See Lily. 563.20 (Lylian).
- ***Walter**—Meagher? Raleigh? (q.q.v.). 64.20 (bis); +76.27—with Walton (q.v.); ?78.32; ?141.19; ?245.22; 320.10; 373.6; 473.4.
- Walton**, Isaac (1593–1683)—author of *The Compleat Angler*. 61.19,24; +76.27,28—with Walter, Isaac (q.q.v.).
- Walworth**, Sir William—one of the Nine Worthies of London. +4.35—with Woolworth (q.v.).
- ***Wanda**—maybe the title heroine of Doppler's opera, maybe a water-spirit in *Babil and Bijou* (1872), a *Féerie* by Boucicault (q.v.), Planché, Brough. Mr Dalton says, in Kiswahili *wanda* means "a finger's breadth or thickness." 147.14; 199.12.
- ***Wandervogel**, 419.15.
- Wangel**—doctor in Ibsen's (q.v.) *Lady from the Sea* (q.v.), father of Hilda Wangel (q.v.), husband of Ellida. 300.5; 390.14.
- Wangel**, Hilda—if Dr Wangel has a "lady from the sea," he has also Hilda, "a daughterwife from the hills" (627.2). Hilda is a "lure and an assessor" who sends the Masterbuilder (q.v.) up his tower again. The name "Hilda" is rare in FW, but if Joyce uses the name's meaning—war—she can be almost everywhere—see Pia and Pura. ?147.12 (maybe heroine of Reyer's opera, *Sigurd*); 528.22.
- Warbeck**, Perkin (1474–99)—pretender to the English throne, who was strongly supported by the Irish. +39.4—with St Peter (q.v.).
- ***Ward**, Pruda—perhaps the Dublin whore, Teasy Ward (see 212.8), mentioned in *As I Was Walking Down Sackville Street*. 212.6–7,20.
- Ware**, Sir James (1594–1666)—author of *The Antiquities and History of Ireland*. 542.13; 572.32.
- Warm**—see Ham.
- ***Warner**, 245.8.
- ***Warre**, Abbot—Mrs Yoder says, "abat-toir." 539.27.
- ***Warren**—maybe Brer Rabbit (q.v.), turns into Barren and Sparrem (q.q.v.). 574.4.
- Wars**, Curer of—see Vianney. 440.10.
- ***Washerwomen**—their presence at the start of "Anna Livia Plurabelle" proves that Adam and Eve (q.v.) are already fallen, for clothes were invented after the Fall—see Tailor. The Washer at the Ford is a folklore figure, as *Skeleton Key* points out. The Washerwomen are identical with the women (one black, one comely) who carry the Mookse and the Gripes (q.v.—see also *Letters*, II, 192) off the battlefield—Valkyries (q.v.)? Perhaps they provide Tim Finnegan (q.v.) with his nice clean sheet and laid him out for his wake; but the only sheets of "Anna Livia" are bridal, sheets of "Anna Livia" are bridal, sheets of the wake that became a bridal (see 24.12–14, 213.24–26). They may be the Weird (q.v.) Sisters (q.v.); they may be the Amazon and Nile (q.v.); they may have affinities with Dante Riordan (see Conway), with Maria (q.v.) of "Clay," with the two old women of "Proteus," "Aeolus." My best guess is that they are the two (q.v.) temptresses grown old, become reformed prostitutes (like those at Dublin by Lamplight in "Clay") or Magdalenes (q.v.) set to wash dirty linen as punishment for past sins. See also Quickenough. +106–7—with Whitestone (q.v.); 176.8–9; 183.25; 196–215 (passim) 281.1; 287.left margin; 336.12; 379.33; ?494.33; 586.13; 614.3–7; 620.18 (see Lear, Finnuala).
- Washington**, George (1732–99)—1st president of the United States. See Sequoia. +32.29—with Wallenstein, Wellington, W. W. Kelly (q.q.v.); 107.1; 434.22–23; 570.32,34.
- Waterhouse**, Alfred (1830–1905)—English architect, designer of the clock which is, or was, Dublin's Big Ben. 88.1; 213.16.
- Waterlow**, Sir Ernest Albert (1850–1919)—English painter, famous for "Galway Gossips." 105.30; 202.17.
- Waterman**—American fountain pen. 104.13; 447.11.
- Waters**, Mrs 'Boss'—Anna Livia (q.v.), I suppose (see Mem). In FW, names like these have a way of turning out to be real names. 342.24–25.
- Waters**, Esther—title, heroine of a novel (1894) by George Moore (q.v.). See Esthers. 305.29; 605.12 (heavy influence here of Moore's *The Lake*).
- ***Watkins**, Fred—probably Fred Atkins (q.v.). 587.20; 588.2,6,12.
- ***Watsy** Lyke—Man Servant (q.v.); what's he like? 245.33.
- Watt**, James (1736–1819)—Scottish inventor of the steam engine. 321.9; 594.10.
- Watts-Dunton**, Walter Theodore (1832–1914)—gave up being a solicitor for

literary criticism; over Swinburne (q.v.) he exercised a "devoted and tactful control." 270.7 (flyswatter).

Waves—see Rurie, Four.

Weary Willy—tramp character in English comic strip. See Willy, 56.22.

Weaver, Harriet Shaw (1876–1961)—Englishwoman, Joyce's literary executor, publisher of *Portrait of the Artist*. Miss Weaver was also Joyce's patron (see Pandora, Mr W. H.), his mother hen (q.v.) in fact and in FW. She wrote on Time (q.v.), was strongly teetotal, suffragette, and a member of the Communist Party. Her money came from a hard-driving forebear—a Lancashire cottonspinner; I fancy it seemed to her "dirty" money like the slum landlord's money in Shaw's (q.v.) *Widower's Houses*.

In FW Joyce mocks himself as a man kept by women—Harriet Weaver and Penelope-Molly Bloom (q.q.v.), the *clou* of *Ulysses*—see 43.18; but he also dreamt of himself (*Letters* I, 261) in an oriental bazaar, a "carpetweaver" who ravel up the many-colored strands of *Work in Progress*. See Bottom, Noah Webster, Noah. 43.18; ?211.18; 313.1; ?479.30; 481.5.

Webley—kind of pistol. 82.16.

Webster, Noah (1758–1843)—American lexicographer. I agree with Mr Wilder: for FW, Joyce's English-language dictionary was Webster's Unabridged, for the OED is parochial and time-consuming. My Webster's Unabridged contains (as my husband points out) the word "quark," which flies about the scientific world and is supposed to be of Joycean coinage. See Weaver, Noah. 36.11; 479.30.

Wedgwood—English Quaker family, maker of china. 72.18.

Weight, Weigh, Weighted, etc.—see Thoth. In III, i,ii, Shaun is Thoth and stuffs and stuffs himself with food, getting weightier and weightier. When he loses his balance (426.31), Shaun proves himself a false Thoth, for Thoth was the god of balance. In the same way Shaun proves himself a false Christ when he tries to fly to heaven and cannot. 155.19; 289.1; 304.6; 407.5; 426.31; 457.7.

Wei-Ling-Taou—see Wellington. 81.34.

Weird, Wyrd—Anglo-Saxon goddess of fate (q.v.) who became Shakespeare's Weird Sisters (see Sisters). As with the word "fate," the goddess or goddesses

may inhere in every "weird" in FW. Twice, "weird" is associated with the two Washerwomen (q.v.), once with Anna Livia's (q.v.) sisters. 281.2; 287. left margin; 627.29.

***Weisinghetaoli**, 609.10.

Welikins—William and Mary (see William III) and Wilkins (q.v.). Also Russian *velikan* ("giant") and *dochka* ("little daughter"). 106.17; ?178.11.

***Welks**—Johnny MacDougal (q.v.) as west. 557.2.

Weller, Sam—in Dickens' (q.v.) *Pickwick* (q.v.) *Papers*. +93.34—with Lever, Lover (q.q.v.).

Wellesley, Garrett, Lord Mornington—Wellington's (q.v.) father, who founded the Charitable Musical Society, which (as Mr Mink observes) financed the Hospital for Incurables on Lazar's Hill (now Townsend Street). 41.1 (bis).

Wellesley, Richard Colley Wesley, Marquess (1760–1842)—Wellington's (q.v.) older brother, who had a distinguished diplomatic career and in 1821 became Irish viceroy (q.v.). Advocating Catholic emancipation, he so annoyed the Orange (q.v.) faction that in 1822, at a performance of Goldsmith's (q.v.) *She Stoops to Conquer*, the audience rioted and threw bottles at him. Some "Wellesleys" listed under Wellington may refer to this. Wesley (q.v.) is another form of the name. +273.25–26—with Wellington (q.v.); 510.22.

Wellington, Arthur Wellesley, 1st duke of (1769–1852)—called by Shaw (q.v.) "the most typical Irishman," he was born in Dublin, his memorial (phallic), sometimes called "the overgrown milestone," stands in the Phoenix (q.v.) Park. Iron panels at the base depict the duke in India, at Waterloo. An iron bridge across the Liffey (q.v.) bears his name, also one of the Liffey quays.

The tour of the Willingdone (see Willingdon) Museyroom, FW 8–10 (see Kate, Pakenham, Lipoleum, Jinnies, Copenhagen, Hinndoo, Belchum), retells two jokes about the duke (see Jukes): (1) he told blackmailing Jenny to "publish and be damned"; and (2) as Mr Tindall shows, there is a well-known joke in Freud's (q.v.) *Wit and Its Relation to the Unconscious* about a child who asks the guide in a waxworks "Which is the Duke and which is his horse?" The guide answers, "You pays your money and you takes your choice." (I do not

claim to understand entirely what Joyce does with either joke.)

An account of Joyce visiting Waterloo is given in a Letter of Thomas Wolfe to Aline Bernstein, September 22, 1926.

Arthur Duke of Wellington is scarcely to be distinguished from Arthur (q.v.) Dux or King Arthur, nor Wellington (nicknamed Old Conky) from William (q.v.) the Conqueror or from the other Williams, Will, Wall, Well, Wolsey, Wesley, Wellesley, Williamstown (q.q.v.) that throng FW. See also Sequoia. +8.1—with Wallenstein, Wall (q.q.v.); +8-10 (*passim*)—with Willingdon, Will (q.q.v.); +9.5 (Leaper Orthor)—with Salmon, Arthur, Thor (q.q.v.); Orthes was one of Wellington's victories; leaper = salmon, irregular soldier; it always thundered before a Wellington victory); +10.2—with Stonewall Jackson (q.v.); +17.11—with Wolsey (q.v.); +28.35—with Salmon (q.v.; "Old Hooky" was Duke's nickname); +31.14—with William I (q.v.; "Old Conky" was Duke's nickname); +32.29—with Wallenstein, Washington, W. W. Kelly (q.q.v.); +33.24,28—with Jukes (q.v.; see also Great White Caterpillar); 36.18; 41.1; 47.7; +49.8—with Wolsey (q.v.); +52.27—with Wolsey (q.v.); +59.7—with Buddha, King Arthur (q.q.v.), Sydney (Australia?); 81.34 (see Wei-Ling-Taou); 85.10; +93.7—with King Arthur (q.v.); 97.34; +105.12—with Jukes (q.v.); 126.12; +133.21—with Wall, Robert E. Lee (q.q.v.); +137.11—with Jukes (q.v.); +162.4—with Jukes (q.v.); 175.11; +176.21—with Tom Dick Harry (q.v.); +182.23—with Jukes (q.v.); +197.3—with Deucalion (q.v.); 203.7; +238.24-25 (Vellentam)—with Tom (q.v.); 252.20; +273.25-26—with Will, Wells, Wills, Wellesley (q.q.v.); 286.11; +295.n. 1—with Jukes (q.v.); ?312.29-30; 330.26; 333.18; 334.13; 335.17,18 (see note to 9.5 above), +.30—with King Arthur (q.v.); +337.21 (ter)—with Will, Wolsey (q.q.v.), .24—with Jukes (q.v.); 339.26; +347.9—with Buddha, Arthur (q.q.v.; and the Woolwich Arsenal); 358.29; +367.18—with Jukes, Deucalion (q.q.v.); +371.36—with Dick Whittington (q.v.); +372.14 (Wobbleton Whiteleg Welshers—Jukes are implied by Kallikaks, q.v.); +375.4—with Jukes (q.v.); ?377.13; +388.1—with William I (q.v.); +417.30—with Jukes (q.v.); +420.36—with Cromwell (q.v.);

?+425.20—with King Arthur (q.v.); +441.7—with Jukes, Duke Humphrey (q.v.); +455.29—with Jukes (q.v.); +456.31—with Jukes (q.v.); 460.1; 542.4; 567.2-3; 568.19; +578.7—with Wolsey (q.v.); +595.22,30 (vellum-tomes muniment, Arans Duhkha . . . Conk a dook)—with William I (q.v.); 620.9.

Wells—the man who broke the bank at Monte Carlo (see 274.1-2—the French call Waterloo, Mt St John; see *11th Britannica*, "Wells, Charles Jeremiah"). +273.26—with Wellington, Will Wellesley (q.q.v.).

Wells, H. G. (1866-1946)—British novelist, historian. He admired *Portrait*, but not "Work in Progress" (see *Letters*, I, 274-75). Almost any Wells can name him. 58.29; 79.23.

Wenceslaus (1361-1419)—German and Bohemian king. St Wenceslaus was a 10th-century Bohemian duke, slain by his brother. 539.29-30.

Wen Chang or **Wen Ti**—Mrs Christiani says, Chinese god of literature. 322.6 (bis).

***Wendell**, 581.11.

Werther—hero of Goethe's (q.v.) novel. 28.31.

Wesendonk, Mathilde—Wagner's (q.v.) mistress, who inspired *Tristan and Isolde* (q.q.v.). 230.12.

Wesley, John (1730-91)—founder of Methodism. See Wellesley, Wellington. 86.33.

West—see Johnny MacDougal.

West, Mae—American actress (fl. 1930s). 330.26,28; 457.20.

West, Rebecca—heroine of *Rosmersholm* (see Rosmer). +203.3,4,5—with Rebecca (q.v.); 204.25.

Westcott, William Wynn—Supreme Magus of the London Rosicrucians, wrote their history, 1900. +242.34—with Vesta (q.v.).

Westinghouse—American electrical firm. 372.10.

Westmoreland—Dublin street, 18th-century viceroy (q.v.). 553.30.

Weston, Jessie—her book *From Ritual to Romance* is a principal source of Eliot's *The Waste Land*. FW straightforwardly associates her with the Grail Quest. See Percival. 3.21; 114.5,20; ?292.6; ?418.30; ?541.33.

Wetherby, Fred—prolific songwriter. He did not write "I'm Sitting on the Stile, Mary." 445.32.

***Wet Pinter's**, 92.7.

Wettingstone, Dirk—see Dick Whittington, Wellington. 550.31.

***W. H.**, Mr

—The most brilliant of all is that story of Wilde's, Mr Best said. . . . That *Portrait of Mr W. H.* where he proves that the sonnets were written by a Willie Hughes, a man of all hues.

—For Willie Hughes, is it not? the quaker librarian asked.

Or Hughie Wills. Mr William Himself. W. H.: who am I?

—I mean, for Willie Hughes, Mr Best said. . . . Of course it's all paradox. . . . Hughes and hues and hues the colour, but it's so typical the way he works it out. It's the very essence of Wilde. . . . The light touch.

His glance touches their faces lightly as he smiled, a blond ephebe. Tame essence of Wilde.

Ulysses, 196

I have come to think myself too ignorant of homosexual practice, sensibility, vocabulary to try to deal with the homosexual theme in FW. I have been told that homosexuality in FW is very ugly; I have been told it is very charming, exciting. I make out that Mr W. H. occurs in beautiful-blond-ephebe contexts, in girl-actresses-who-are-boys contexts, but perhaps in other contexts, too. The likeliest of these is the hues (see Hugh) of the rainbow (see Seven). See also Wilde, Shakespeare. As poet's patron, Mr WH calls up much play with Joyce's patron, Miss HW—see Weaver. +4.4-5 (see Whoyteboyce); +40.13— with Oscar Wilde (q.v.); see also Robert Ross); 240.6 (whoozebecome); 257.34-35; 259.9; +342.22-23 (see Whoyteboyce, Homo Make Ink); +350.10 (Lhugewhite)—with Wilde, Great White Caterpillar (q.q.v.), +.12 (Oldbally)—with Billy (q.v.), .14 (whyfe), +.21 (billyfell)—with Billy, Shakespeare (q.q.v.), .29 (huguenottes); +368.29 (see Whooley the Whooper); +454.11,15-16,19 (woolly's . . . huges huges huges, hughy hughy hughy . . . hairy)—with Woolleys, Willy, Harry Hughes (q.q.v.); +480.18 (Bill of old Bailey! Whu's he? Whu's)—with Bill (q.v.); 535.24 (will yous); 576.9.

Whaley, Thomas "Buck" (1766-1800)—Dublin eccentric, politician, gambler, who, for a bet, traveled to Jerusalem and back in 11 months. He did not go to America, but Edward Whalley (1615-

1673), English regicide, did go. 469.11,16; 589.12.

Whalley, Dr John (b. 1653)—Dublin quack, astrologer, maker of almanacks. In trouble, he fled to England, later returned to Dublin. +536.32-33—with Jonah, Jonah Barrington (q.q.v.); 601.34.

***Whambers**, Carry, 562.13.

Whang the Miller—in Goldsmith's (q.v.) *Citizen of the World*, Whang has a thriving mill which collapses when he digs under it for nonexistent treasure. 122.13,15,16,17,18; 297.n. 5; +341.5—with Milner (q.v.); 520.25.

***Wharrem**—see Warren. 576.7.

***Wharton**, Edith (1862-1937)—American novelist. I think this an unsure identification. 34.10-11 (what's edith ar home).

Wharton, Thomas, Marquis of (1648-1715)—author of "Lilliburlero." When he was viceroy (q.v.), Dublin Castle, O'Mahony says, became "a glorified tavern and brothel," and in the Phoenix (q.v.) Park was built the Star Fort, locally known as "Wharton's Folly." It is my impression that in I,i, Joyce assumes "Wharton's Folly" to be the Magazine (see Wall, Maggies), which erection caused Swift to say: "Where nothing's left that's worth defense. . . ." (FW 12-13). 12.23; ?269.12.

***Whatarwelter**, Herrschuft—plays about with German *Der Herr schuf die Welt* ("The Lord created the world"), with *Schuft*, "rascal"; *Weltherschaft* is "domination of the world." See *Letters*, I, 248. 12.9.

Whateley, Richard (1787-1863)—Anglican archbishop of Dublin. His celebrated tract, *Historic Doubts Relative to Napoleon Bonaparte* (q.v.), probably has to do with the Museyroom episode. (See Buffalo Workbook #1). 113.20; 246.27; 342.22-23; 387.25.

Whaytehayte's—see Whoyteboyce, Mr W. H., White Hat, Whitehead. 342.22-23.

***Wheatacre**, Ruth—Whittaker? See Ruth. 257.21.

Wheatley's Dublin hop bitters—*Ulysses*, 80. 443.29.

Wheatstone, Sir Charles (1802-75)—English physicist, inventor of the "acoucryptophone," which was a light box, shaped like an ancient lyre and suspended by a metallic wire from a

piano in the room above. When the piano was played, its vibrations were transmitted silently and became audible in the lyre, which appeared to play itself. I hope everybody has got that straight. 13.16.

***Whilp**, the Honourable—Timothy (q.v.; see also Honour God) and, I suppose, "Whip" in the hunting and the parliamentary sense. 622.26.

Whiskey—from Irish *uisqueabaugh*, *uisce beatha*, meaning "water of life" (see Liffey, anciently *Lifé*). All Dublin whiskey is made from the water of the Liffey (see John Jameson); and St Patrick (q.v.) taught the Irish to distill, change water into whiskey, an imitation of the miracle of Cana in Galilee.

In "Finnegan's (q.v.) Wake," Finnegan falls by whiskey ("the crayther") and rises by whiskey—see Phoenix. In FW Mrs Finnegan or Anna Livia (q.v.) is the little "crayther" that makes drunk her husband. In Irish, *crither* is a hump, as in Humphrey (q.v.—see also Lump, Alp).

A note in Buffalo Workbook #14 says: Δ makes ▢ drunk."

***Whisperer**, Father, 96.10.

Whistler, James (1834–1903)—American painter. 626.13.

***Whiston**, John—see Fersen. 359.23.

White—Lord Mayor (q.v.) of Dublin (q.v.). See White below. +4.5–6 (see Whoyteboyce); +342.22 (see Whoyteboyce); 536.14.

White, White Head, White Hat—Finn MacCool (q.v.) is often said to mean "white head" or "white hat"; "head" identifies him with "Howth" (q.v.), which is Danish "head." See W. H.? +4.4–5 (see Whoyteboyce); 32.23; 121.22; +164.28—with Isolde of the White Hands (q.v.; also see Blanche, Red and White); 311.24; 320.8 (*hvide* = Danish "white"); 322.1,5; 342.22–23; 472.4–5; 535.21–26; 536.14 ("toff," q.v., is sometimes derived from "tall hat"); 587.11; 623.9.

White, Blanco (d. 1841)—Roman Catholic priest of Spanish-Irish descent who left the church, became an Anglican clergyman, went to live with Archbishop Whateley (q.v.) in Dublin, left Anglicanism for Unitarianism. 43.24; 49.7,8 (see Buckley).

White, Harold Robert (1872–1940)—Dublin composer of "Cry of the Deer (St Patrick at Tara)" and of an opera *Shaun*

the Post (q.v.; see also St Patrick; and see *Letters*, III, 344). 500.12.

White, Luke—18th-century Dublin bookseller, auctioneer, who became a civic power and great property owner. 529.20.

White, Miss—*Ulysses*, 347: "Madcap Ciss . . . when she wanted to go where you know she said she wanted to run and pay a visit to the Miss White." 235.6.

White, Oliver—Olaf the White (q.v.). See also Oliver. 334.15.

White, Patch—"Patch" is Patrick (q.v.), who once avoided his enemies when he was miraculously changed into a deer (q.v.). Joyce thought of himself (and of Parnell, q.v.) as a deer. In FW, Shem (q.v.) is Patch White. 63.5; 83.26; 93.4; 223.17; 379.9; 488.30; 559.25.

White, Pearl—movie actress, noted for *The Perils of Pauline*. +394.35–36 (see the Maggies).

***Whitebeaver**, Alderman, 160.15–16.

Whiteeyed Kaffir—Miss Worthington says, 19th-century music-hall performer (see *Ulysses*, 329). +95.15—with James Whiteside (q.v.).

Whitefield, Ann—the Donna Anna of Shaw's (q.q.v.) *Man and Superman* (see Tanner, Don Giovanni). 294.29; +312.9—with John Tanner (q.v.).

Whitehead, White Head—Finn MacCool (q.v.). See White above.

White Horse—see Copenhagen, William III, White Head, W. H.

***Whitknees**—Whitneys? 302.14.

White Knight—in *Alice* (q.v.) *Through the Looking Glass*. 501.30,31.

Whiteleys—London department store. See Harrods. 127.12.

White Shoulders—see Finnuala.

Whiteside, James (1804–76)—Dublin lawyer, defended O'Connell and William Smith O'Brien (q.q.v.). +95.15—with Whiteeyed Kaffir (q.v.); 352.4.

Whitestone—at the Irish bar, Counsellor Shannon, whose witnesses had been accused of perjury by Counsellor Whitestone, responded: "all the water in the Shannon, with the Liffey to back it, could not wash a Whitestone into a Blackstone." 5.17; 106–7.

***Whitlock**, Mr, 98.25.

Whitman, Walt (1819–92)—American poet whose influence is seen in FW, 532–54. 263.9.

Whittington, Dick (d. 1423)—thrice Lord Mayor (q.v.) of London. He has been con-

- fused with the folk-figure Dick Whittington, who was recalled to London by the prophetic peal of Bow bells: "Turn again, Whittington." The story of Dick's cat, who rid a ship of rats, is told in many languages. Also a pantomime—see Gunn. +19.15-16 (Paddy Wippingham)—with St Patrick, Wippingham (q.v.); +52.10—with Wilde (q.v.); +140.1—with Hadding (q.v.); +241.18—with Norwegian Captain (q.v.); 248.7; +341.32—with Tom (q.v.); 346.29; +371.36—with Wellington (q.v.); 372.17; 550.31; 625.35-36.
- Whitwell**—Lord Mayor (q.v.) of Dublin (q.v.). 536.25.
- Whitworth**, earl of—Irish viceroy (q.v.) who in 1816 laid the foundation of Whitworth Bridge, which replaced Old Bridge across the Liffey (q.v.). 84.27.
- *Whoforyou**, 76.31.
- Wholyphamous**—see Polyphemus. 73.9.
- Whooley** the Whooper—see Willy the Weeper. 368.29.
- *Whoyteboyce** of Hoodie Head—a portmanteau of verbal association-disassociation. Some of its contents follows. (1) White and black (i.e., hoodie = crow = black) in all moods and senses; hooded white head suggests the KKK and white-black racial conflict. (2) White Boys, 18th-century Irish agrarian agitators who, like the KKK, went about disguised by night, taking "law" into their own hands. (3) White, Hoyte, Boyce were Lord Mayors (q.v.) of Dublin (q.v.). So, too, is HCE (q.v.); in "Haveth Childers Everywhere" (532-54) he is all the mayors. (4) The name Finn MacCool (q.v.) is sometimes said to mean White Head. Head (q.v.) identifies with Howth (q.v.), which comes from Danish *hoved*, "head." (5) White Head-Howth-Hat is repeated and varied at 342.22-23: "Mr Whatehayte's [the mayors, White, Hoyte] three buy [Boyce, the mayor] geldings," which links White Head to Mr W. H. (q.v.). (6) White Head-Howth-Hat is repeated again at 535.22-26 as Old Whitehowth or O. W. or Oscar Wilde (q.v.). It occurs in a passage stuffed with the names of Lord Mayors of Dublin, including White, Hoyte, Boyce (536.14,22). In Wildean context, "boyce" takes on the suggestion of Wilde's "boys," especially Lord Alfred Douglas (q.v.), whom Wilde called "Bosie."
- Stephen Dedalus (q.v.) is revealed near the end of *Portrait* to be Icarus, to have been Icarus all along. If White Head is revealed as Mr W. H. at 342 and as Wilde at 535, is one to assert that at 4.5-6 Whyteboyce is already W. H. and Wilde?
- Whymper**, Edward (b. 1840)—Englishman, first to climb the Matterhorn. 410.30.
- Wick**, Wicker—see Earwicker, Vico.
- Wickser**—collection of Joyce workbooks and manuscripts at the University of Buffalo. +311.11—with Earwicker.
- *Widger**, Winny Willy—Mr O Hehir suggests *Veni Vidi Vici*. This is a female jockey who seems to be Anna Livia (q.v.). 20.35; 21.1; 39.2,11; 40.3 (W. W.); ?227.14; 327.8; 610.22,36.
- *Wieldhelm**, Hurls Cross—William His Cross? If "Hurls Cross" is the Dublin environ, Harold's Cross, we may be back to William the Conk and Harold Last of the Saxons (q.v.). 574.15-16.
- Wig**, Wigger, Whig, Whigger—see Earwicker, Earwig.
- Wigham**, J. R.—Dubliner, who in 1865 made a 108-jet gas burner for the Bailey (q.v.) Light on Howth (q.v.). The jewels of Wigan are, however, pieces of coal—and Mr Atherton, of course. 551.3.
- Wikingson**, Meistral—see Whittington, Norwegian Captain, Mistral. 241.18-19.
- Wilberforce**, William (1759-1833)—British M.P., chiefly associated with the abolition of the slave trade. 126.20.
- Wild**, Jonathan (1682-1725)—English criminal, hanged, subject of Fielding's (q.v.) novel. +540.28—with John, Jonathan (q.v.).
- Wildair**, Sir Harry—in Farquhar's (q.v.) *The Constant Couple*. It was one of Peg Woffington's (q.v.) breeches parts. 210.25.
- Wilde**, Jimmy—English boxer. See Sharkey. +307.20—with James (q.v.).
- Wilde**, Lady (b. Jane Francesca Elgee)—wife of Sir William Wilde (q.v.), mother of Oscar Wilde (q.v.), she published books of Irish legend (prettied up like Lady Gregory's, q.v.); and under the name Speranza, she published verse in *The Nation*. Some "hope" may name her, especially in O. Wilde passages. 33.20; 211.24; 297.n. 1.
- Wilde**, Oscar Fingal O'Flaherty Wills (1856-1900)—Irish poet, playwright, who had a great fall like Humpty

Dumpty (q.v.; the comparison is his wife's—see Constance Lloyd), was brought up in the Old Bailey (q.v.) and sent to prison. See Oscar, Fingal, ?O'Flaherty, Wills, Wild Man, Sebastian Melmoth, Great White Caterpillar, Ernest, Moncrieff, Vera, Windermere, Dorian Gray, Willie Hughes, Mr W. H.

De Profundis is a principal source of FW, and so (as Mr Atherton shows) is *Psychic Messages from Oscar Wilde* (see Travers), in which "Wilde" savages *Ulysses*. I suppose Dublin gossip was Joyce's main source for Oscar Wilde and, that notorious heterosexual, his father; but Joyce's main book source was Frank Harris (q.v.; see also Ransome).

FW makes frequent reference to Wilde and his boys, some treacherous, some true, all beautiful—e.g., Alfred "Bosie" Douglas, Robert Ross, Fred Atkins, etc. (q.q.v.). The boys are usually identified with the Three (q.v.) Soldiers, especially Private Henry Carr (q.v.), occasionally with the Seven (q.v.) transvestite Rainbow Girls—see Mr W. H. By times, Wilde assumes the role he made for himself in *De Profundis*—Christ (or Socrates or Falstaff) as victim of love and treachery, with the boys as Judases (q.v.), mocking soldiers. As Great White Caterpillar (q.v.), O. W. is also a soldier, one—like Christ—with his tormentors.

O. W. was not a lover just of boys, but also husband, father, artist; FW 532–54 identifies him with HCE (q.v.) as father-masterbuilder of the city of Dublin, loving all, refusing no one—compare Whitman (q.v.) in the "Calamus" poems. O. W.'s string of names included Fingal (q.v.; see Finn) and his son, Oscar (q.v.), and it included Wills (q.v.), a form of the name of O. W.'s father, Sir William Wilde (q.v.), and of that "child" of O. W.'s, Willie Hughes (q.v.), the beautiful boy actor of heroines that O. W. supposed William Shakespeare (q.v.) to have loved and called "Mr W. H." (q.v.). In FW, as elsewhere, there is "will" (q.v.) in overplus, and it is specially overplus near "wild(e)." 3.6 (wielderfight); 22.11; 33.23 (see Great White Caterpillar); 34.25; 39.29; +40.13 (whilde roarses)—with W. H., Eros, Rose, Robert Ross (q.q.v.); 41.9; 46.stanza 5 (Fingal Mac Oscar Onesine Bargearse Boniface) see Fingal, Oscar,

?Bear, Boniface (note Fingal has become Oscar's son); 63.29 (see Great White Caterpillar); 69.3; 81.17; ?90.9; 98.2; ?106.2; ?113.3; +130.23–24 (see Wild Man); 149.9; 157.2; +160.19—with Bill, Sir William Wilde (q.v.); 223.3; +226.32 (O while W)—see Seven; +227.2—with Merry Wives of Windsor (q.v.), +4—with Mistress Quickly (q.v.); +228.33 (see Melmoth); 229.1; +241.9,31,32 (see Great White Caterpillar); 246.22; 250.33; +256.13—with G. B. Shaw (q.v.); ?269.11; 303.7; 319.4; +331.35–36—with Wild Man (q.v.); +345.4–5—with Wild Man, Waldmann (q.q.v.), 17; +350.11—with Great White Caterpillar, Mr W. H., Cad (q.q.v.), 22,30; 358.23—with Wild Man (q.v.); 363.22; 371.22 (see 46 above); 374.29; +382.25–26—with Wild Man (q.v.); ?383.19–20; 403.13,15; 408.19 (os so ker); 414.6 (Boscoor); ?415.8—with Wild Man (q.v.); 419.24; 488.25 (Erse clare); 503.34; 510.11 (+ Prince of Wales); 511.20; +525.32—with Wild Man, Manu, Man o'War (q.q.v.); ?526.21; +535.26—with Finn, White Head, Howth (q.q.v.; also the White House), 28,29; 536.1,13,21,34 (see Melmoth); 549.26; 566.32; 571.28 (Notwildebeestsch); 587.15,21 (see Melmoth); 588.3; 589.23; 596.7; ?602.23; 615.33; +622.24–25 (moskors ... Wald)—with Oscar, Oscar the Page (q.q.v.).

Wilde, Sir William (1815–76)—eminent Dublin eye-doctor, antiquary, writer, whose works include a book on Swift (q.v.). Like his son Oscar (q.v.), he was involved in a notorious sexual scandal and trial. Mary Josephine ("Moll") Travers (q.v.) accused him of assaulting her. The jury found for Miss Travers, giving her one farthing in damages. I cannot forbear to add that, according to Frank Harris (q.v.), Mrs Oscar Wilde (see Constance Lloyd) had a father who was involved in a heterosexual scandal—pinching girls in the park, something like that. Sir William moves in and out of identification with his son—see the discussion under O. Wilde, also Will. Some of the will-wild plays may include Oscar Wilde's brother Willy, a journalist, who said, "Oscar was not a man of bad character. A woman was perfectly safe with him." 160.19.

Wild Man from Borneo has just come to town—song by Schaum (?509.11). The Wild Man probably always doubles with Oscar Wilde (q.v.); it is barely possible that the “Borneo” variants sometimes include Bernard Shaw (q.v.). *Il Borno* is Italian, “the one-eyed”—see Polyphemus. +130.23–24—with Hulme; 331.35–36; +345.4–5—with Waldman (q.v.); 358.23; 382.25–26; +415.7–8—with Babbo (q.v.); ?458.8; +525.32—with Manu, Man o’War (q.v.).

***Wilfrid’s**—St Wilfrid (634–709)? Thomas Wilfrid, who invented a color organ in 1920? 449.8.

Wilhelmina, S., etc.—see Twenty-Nine. These 26 Dublin churches (601.21–28) are identified by Mr Kelleher (*The Analyst*, X) as: S. Wilhelmina’s = St Agatha’s (q.v.), William Street; S. Gardenia’s = St Francis Xavier’s (q.v.), Gardiner Street (Mrs Bloom, q.v., sang here); S. Phibia’s = St Peter’s, Cabra Road, Phibsborough; S. Veslandrua’s = St Andrew’s or All Hallows, Westland Row; S. Clarinda’s = Church of the Discalced Carmelites, Clarindon Street; S. Immecula’s = Immaculate Heart of Mary (q.v.), City Quay; S. Dolores Delphin’s = Our Lady of Dolours, Dolphin’s Barn; S. Perlanthroa’s = ?St Peter’s (q.v.), N. Circular Road; S. Errands Gay’s = St Paul’s, Arran Quay; S. Edaminiva’s = S. S. Michael and Johns, Exchange Street, commonly called Adam and Eve’s (q.v.); S. Rhodamena’s = Our Lady of Refuge, Rathmines; S. Ruadagara’s = Three Patrons, Rathgar; S. Drimicumtra’s = Corpus Christi, Home Farm Road, Drumcondra; S. Una Vestity’s = (St Kevin’s) University Chapel, Stephen’s Green; S. Mintargisia’s = St Paul’s (q.v.) Retreat, Mount Argus, Harold’s (q.v.) Cross; S. Mishala-Valse’s = St Vincent de Paul’s, Marino or St Michael’s (q.v.), Kilmainham; S. Churstry’s = Franciscan Capuchin Friary, St Mary of the Angels, Church Street; S. Clouonaskieym’s = Milton Park (Jesuit church), Clonskeagh; S. Bellavistura’s = Visitation, Fairview Strand, Fairview; S. Santamonta’s = Star of the Sea (see Stella Maris), Sandymount (as in “Nausicaa,” q.v.); S. Ringsingsund’s = St Patrick’s (q.v.), Ringsend; S. Heddadin Drade’s = St Mary’s, Haddington Road; S.

Glacianivia’s = Our Lady of Dolours, Glasnevin; S. Waidafirra’s = “White Friars,” Carmelites, Augnier Street; S. Thomassabbess’s = Augustinian Friary Church, corner of Thomas and John (q.q.v.) Streets (see Becket); S. Loellisotoelles = St Laurence O’Toole’s (q.v.), Seville Place. Mr Kelleher suggests that “trema! unloud!! pepet!!!” (601.27) make 26 into 29. I do not know the principle for the distortion of these church names.

Wilkes, John (1727–97)—English politician. 269.12.

Wilkins—diminutive of William (q.v.). 90.11; +106.17—with Vilikins, William III (q.q.v.); +131.16—with Micawber (q.v.); 178.11; +250.31—with Vilikins (q.v.); ?+331.25—with Vilikins (q.v.); 464.19; 588.17,20.

Will, Willy, William—see Bill-Billy, the William listed below. When he can or is able, Joyce associates the important names of FW with the commonest of words, e.g., Timothy (as in Finnegan, q.q.v.) with “the time,” and William Shakespeare with “will,” which to the Elizabethans meant not only volition and obstinacy and one’s will and testament, but also lust and the organs of lust. In FW, “will” interchanges with wail-well-we’ll-wall (q.v.), etc. What follows is a sampling of “will” references, the same sampling as in *Second Census*. 6.4,30,32,36; +8–10—with Wellington (q.v.); 13.17,18; 28.6; 36.24; 39.29; 44.13; 51.12,13; 56.22; 66.10; +70.7—with Lamb (q.v.); ?75.27 (see William III); 79.24; 80.5,13; +90.11—with Wilkins (q.v.); 92.14,20; +93.34—with Lever, Lover (q.q.v.); 102.27 (see Mr W. H.); 111.26; 112.19,20,21,22,34; 116.36; 118.16,19,20,26; 119.5,7,9; +130.23—with Wilde (q.v.); 139.6; 140.18 (bis); 146.1; 150.30,31; 151.16,30; 152.12; 154.3,26; 159.19; 163.27 (bis); 164.21; 167.34; 170.21; 172.6,27; 175.19; 180.32; 181.31; 184.5; 190.21; 191.1; 196.35; 207.4 (willow); 211.2 (see Will-o’-the-Wisp), 36 (swilly); 213.27; +223.3—with Wilde (q.v.), 14; 225.20; +227.2—with Wilde (q.v.); 232.24; 233.8,12,13; 238.6,11,15,16,34; 239.29; 245.1; 246.22,30; 248.22,35; 250.3,36; 253.12,16; 264.30; 272.4; +273.26—with Wellesley (q.v.); 277.6,13,n. 3; ?278.8; 281.17,n. 4; 287.8; 292.24; 297.7; 300.n. 3; 302.n. 2; 308.3; 318.14,35;

321.12; 326.4; 328.36; 329.2; 331.22; 334.26; +337.21—with Wolsey, Wellesley (q.q.v.), 22.24; 2347.26—with Longaville (q.v.); 350.36; 357.3; 360.23; 366.28; 368.29 (see Willy the Weeper); 370.12; 373.16; 377.9; 378.20; 381.26; 404.15,22; 408.22; 410.22; 411.11,28; 412.21,30; 413.17; 423.24; 425.30; 440.19; 442.17,21,22,28,29; 449.31; +454.11—with Mr W.H. (q.v.); 457.2,14; +464.19—with Wilkins (q.v.); 468.26; 473.15; 482.31; 483.2; 487.29,30; 511.32; 516.22; 518.10; 521.29,33; 525.10; 526.3,4,21; 528.3; 532.11; 535.24 (see Mr W.H.); 540.8; 556.21; 562.28,29,35; 563.7,11,20; 566.6 (see Keeper); 567.19,26,35; 568.7,19,36; 569.24,30; 573.24; 575.29–30 (see Breakfast); 576.7; +578.7—with Wolsey (q.v.); 582.28; 593.24; 598.31 (see Mr W.H.); +602.7—with Will Somers (q.v.); 604.20; 606.25; 607.29; 609.9,10; 620.27; 625.5,7; 627.30.

***Will** (q.v.), Conn and Otto—will, can, ought to. See Vol, Pov, Dev. 51.12.

William—see Will.

***William**, Shivering—Shakespeare (q.v.)? +140.18—with William III (q.v.); 507.35.

William I, “The Conqueror” (1028–87)—Norman duke who defeated Harold (q.v.) at Hastings, 1066, and became king of England. He did not himself mess with Ireland, but his descendants, the Anglo-Normans, ravaged Ireland in Henry II’s time, and William III (q.v.) ravaged, too. I think all the English King Williams (q.v.) merge into William the Conk (q.v.) on FW 31 and stay merged. See Shakespeare (q.v.), called “William the Conqueror” in *Ulysses* (199); see also Wellington (“Old Conky”), Williamstown, Gladstone.

As keeper of the Domesday Book, I suppose William the Conk is an analogue of God—see 128.8; 255.12–13; 309.3; 485.5–6 (William is the first name in the Domesday Book). 26.28; 31.14; 128.8; 138.32; ?170.14; ?305.right margin; +388.1—with Wellington (q.v.); +595.30—with Wellington.

William II or William Rufus (1056–1100)—king of England and a villain. Brandes (q.v.) suggests that in *Satromastix*, William Rufus is Shakespeare (q.v.), reference being made to Shakespeare’s ruddy complexion. William Rufus stuttered, and was killed

when hunting. See William, William I. 31.25; 122.8–25 (*passim*).

William III (1650–1720)—Dutch prince of Orange (q.v.) and Nassau (q.v.); later, with his wife Mary II (q.v.), he ruled England and Ireland. William III beat James II (q.v.) at the Boyne, 1690. He made a treaty with the Catholics at Limerick (see Lia Fail, *Ulysses*, 324) which he broke or let his underlings break, and the Catholics had as foul, cruel a time of it as ever they had from Cromwell (q.v.). The Boyne has always been celebrated by Ulster Protestants on “The Twalfth” of July with parades, featuring big drums (Lambeg Drums—398.29) and atrocious behavior to papists. In Dublin (before the Free State) the Ulstermen’s brazen calf was a lead equestrian statue of King Billy (see Bill, Billy) on College Green which, on Williamite holy days, was painted white (a white horse in a fanlight is still a sign of Protestant sympathies) and decorated with orange lilies (see Lili O’Rangans) and green and white ribbons “symbolically placed beneath its uplifted foot.” Catholics retorted by vandalizing the statue, tarring, etc., and in 1836 succeeded in blowing the figure of the king off the horse. (See Gilbert, *History of Dublin*, III, 40–56). In FW it is Willingdone’s (q.v.; see also Williamstown) white horse (see Copenhagen) which insults the shamrock and is blown up (10.10–22). See Will, William, Liam, Shakespeare, the other King Williams. ?15.23 (and Mary II, q.v.); +19.4,5 (rox orangotangos—plays on “rex” and “rock” [see Lia Fail] and on the Orange faction and orangoutang, the Malay for “wild man,” q.v.); 21.20 (see Jarl van Hooter); 23.1–2 (see Seven); +25.31—with Lia Fail, Tree and Stone (q.q.v.); +31.14—with William I, II, Gladstone (q.q.v.); 53.36; 75.15 (see White Horse); +79.23 (and Mary II)—with Shakespeare, Wells, Wills (q.q.v.; see also Wilde); 88.33–34 (and Mary II); +106.17 (and Mary II)—with Vilkins, Wilkins (q.q.v.); +131.10—with William I, Lia Fail (q.q.v.); +135.8–13 (Dublin’s Dame Street is named for St Mary le Dam, so Mary II is here)—with Bowlbeggar-Bill-the-Bustonly (q.v.); +140.18,19 (wi’ll all ... we’ll ... orange)—with Shakespeare (q.v.); +160.27—with Faust (q.v.; and Belfast);

- ?178.29 (Nassau, q.v.); ?186.14 (*killim* = Hebrew "pig"; context suggests Parnell, q.v.); +211.34 (see Billy Dunboyne); ?+223.1,2,3 (and Mary II)—with Mary Lamb, Marie Louise, Wilde, Shakespeare (q.q.v.); ?242.1; +248.21—with Shakespeare (q.v.); +277.n. 4—with Seven (q.v.; see also Roe; here William is identical with his color, orange); 322.33 (statue on College Green); +331.4—with Lia Fail (q.v.); 347.32—with Cromwell (q.v.); 361.16,24; 374.31; 488.5; 498.8; 522.16; 553.14 (see Guglielmus Caulis); +567.16–17—with William IV, Shakespeare (q.q.v.); ?+583.28—with William Grace (q.v.); +615.20 (and Mary II)—with Williamstown (q.v.).
- William IV**, "The Sailor King" (1765–1837)—king of England. See William, William I, II, III above. 31.11; 124.32; +567.16—with William III (q.v.).
- William** and Mary—see William III, Mary II.
- Williamstown**—an early form of, or alternative to, Willingdone (q.v.); see *First Draft* (p.7), which ends up signifying William III (q.v.). Williamstown is an environ of Dublin between Merriion and Blackrock where "There is nothing of interest topographical or historical..." See Bailey. +339.26—with William, Wellington, Whittington (q.q.v.); 615.20.
- Willingdone**, Marquess of—appointed Indian viceroy, 1931, when India was in revolutionary turmoil. He arrested Gandhi (q.v.), suppressed a "No Rent" campaign, etc., and in my *Second Census* I confidently stated that he doubles with Wellington (q.v.), FW 8–10, who also suppressed an Indian revolt. But now I have noticed that "Willingdone" occurs in *transition I*, 1927. Therefore, unless he suppressed an earlier revolt, the marquess is yet another of Joyce's fine coincidences or prophecies or historical insights—see William Joyce.
- ***Will-o'-the-Wisp**—Shakespeare and Yeats (q.q.v.) will do in the context of the Nobel (q.v.) prize. See Will. 211.2; 404.15.
- Wills**, William Gorman (1828–91)—Irish dramatist and songwriter, wrote "I'll Sing Thee Songs of Araby" (q.v.) and *A Royal Divorce* (see Napoleon, Henry VIII, W. W. Kelly, Copenhagen). I can't prove or disprove that the following name Wills, but (by Atherton's Law) Joyce names the sources of FW in FW. See Will, Oscar Wilde. 4.1; +79.24—with Shakespeare (q.v.); 577.27; 608.27.
- Willy** the Weeper—American song about a dope fiend who dreams he is a king; he is brought before a judge and jailed. The name is applied to the ass (q.v.) and is also a reference to Shakespeare (q.v.), since Joyce calls Willy a "whooper," which is a wild swan (q.v.). See also 255.9. See Swan, Will, Hooper. 368.29.
- Wilylsy**, Juke of—see Wellesley, Wellington. 137.11.
- Wind**—see Wyndham Lewis, Hermes, James Stephens.
- Windermere**—probably Wilde's (q.v.) *Lady Windermere's Fan*. 212.36.
- Winestain**—see Einstein. 149.28.
- ***Wingh** and Wangh, 351.21.
- ***Winnie**—see Widger.
- ***Winthrop**, Mad—partly *The Winter's Tale*. 502.29.
- Wip**—O. German word for "woman" or "wife," Mr Hart says. It was also Joyce's abbreviation for "Work in Progress," the temporary name of the book that became FW. I do not know if it is significant that a manuscript be feminine and a published book masculine, but "wip" is of the lower order and is used to signify the cast-off whore or manuscript that Jaun tries to foist on a shrinking Shem in III.ii. See James Stephens. 46.19; 465.8.
- Wippingham**, Paddy—(1) St Patrick; (2) Dick Whittington; (3) *The Wippingham Papers* by Swinburne (q.q.v.). 19.15–16.
- Wisden**, J. (1836–84)—English cricketer, founder of *The Cricketer's Almanack*, still published yearly. 584.16.
- Wise**, T. J.—literary forger, exposed by Carter and Pollard (who may be at 229.3) in *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*. 123.2.
- Wiseman**, Nicholas Patrick (1802–65)—English cardinal. 282.22.
- ***Wist**, Mr—in context, West, Galway, Johnny MacDougal (q.q.v.). 160.28.
- Wit-upon-Crutches**—poem once attributed to Swift (q.v.). Master Bates (q.v.) is in *Gulliver* (q.v.). 209.7–8.
- Wobbleton Whiteleg Welshers**—as Mr Mink says, the authors of *History of the City of Dublin* (London, 1818)—John Warburton, James Whitlaw, and Robert Walsh. +372.14—with W. W. Kelly (q.v.).
- Woden**—see Odin.

- Woeful** Dane Bottom—Hamlet, Bottom (q.v.). Place? 340.9; 369.12; 503.21; 594.12.
- Woffington**, Peg (1714–60)—Irish actress, toast of Dublin. See Wildair. 210.25.
- Woldomar**—see Valdemar. 255.16.
- Wolfe**, James (1727–59)—British general who, victorious in battle, died on the Heights of Abraham (q.v.). +74.4—with Cromwell, Oliver, Wolfe Tone (q.v.).
- ***Wolf**, William, 80.13, 223.3; +444.32—with Rolf Ganger (q.v.).
- Wolff**—news agency. 593.6.
- Wolfgang**—see Goethe, Wolves. 480.36.
- Wolseley**, Garnet Joseph, Viscount (1833–1913)—British field marshal, born in Co. Dublin, fought in the Indian Mutiny, Crimea, etc. He usually doubles with Wellington, Judge Woolsey (q.v.). Cardinal Wolsey? 17.11; 49.8; 52.27; 292.n. 3; 337.21; +492.10 (*wolossay* = Russian “hair,” *krasny* = Russian “red,” Mrs Yoder says); 578.7.
- Wolves**
- In his final desperate appeal to his countrymen, he begged them not to throw him as a sop to the English wolves. . . . They did not throw him to the English wolves; they tore him to pieces themselves.
- “The Shade of Parnell”
- In FW the Irish wolves are the Twelve (q.v.). Parnell’s (q.v.) wolves combine often with the “Woods of Foclut” (*folchú* = Irish “wolf”), where Patrick was enslaved by the cruel, pagan Irish. Patrick and Parnell are Moses (q.v.) figures.
- ***Wombell**, Ida—maybe Wombell’s Wild Animal Show. 60.22–23; 529.1.
- Wommany** Wyes—see Borrow. 600.30.
- Wonder**—see Miranda, Alice in Wonderland. See also Seven Wonders.
- Wood**—Mrs O’Shea’s (q.v.) maiden name.
- Wood**, Anthony à (1632–95)—English antiquary, historian. 80.3.
- Wood**, Hickory—writer of pantomime scripts. 98.35–36.
- Wood**, Mrs John—her company played *She Stoops to Conquer* and *La Belle Sauvage* at the opening of the Gaiety Theatre in Dublin. +223.20—with Joan of Arc (q.v.).
- Wood**, Max—see Conmee.
- Wood**, William—see Draper for an account of Wood’s halfpence (see also William). 11.21; 16.33; 27.17–18; 77.16; 82.31; 98.26,35; 112.4,5 (Swift called Wood “Son of a Beech”); 413.36; 574.1; 586.23; 602.9.
- Woodbine** Willie—the Reverend Stoddart Kennedy, British chaplain who distributed Woodbine cigarettes to the troops in World War I. A “woodbine” is a London whore so old as to be worth only a cigarette or two. +351.12,13—with Charlie Chaplin (q.v.).
- Woodenbeard**, Woowoofe—see Beardwood, Wolves. 467.15.
- Woodward**, Henry—founder of the Crow Street Theatre in Dublin; also the Woodward Pantomime company. Woodward and Regarders were forest officers who saw no hurt was done to vert or venison. 34.15; 189.24; 280.4.
- Woolley**, Frank—English cricketer. +454.11—with Willy Hughes (q.v.; see also Harry Hughes and *Ulysses* 674–76).
- Woolsey**, John M.—judge who let *Ulysses* into the U.S. in 1933. There is no special reason to find Woolsey in the following Wellington, Wolsey (q.v.) contexts, but Joyce must name him somewhere. 17.11; 52.27; 337.21.
- Woolworth**—chain of (what used to be) 5 and 10 cent stores. The Woolworth building in New York was one of the first skyscrapers. +4.35—with Walworth (q.v.).
- Woon**, Basil—asked Joyce to write on “What you feel and do when you are going blind?” See *Letters*, I, 237; FW 177.29. Does Joyce imply that you feel like blowing up Parliament? 170.14; 177.28 (Woman); 2436.5.
- Woppington**—see Woffington. 210.25.
- Worde**, Wynkinde—succeeded to Caxton’s (q.v.) press. 249.4.
- Wordsworth**, William (1770–1850)—English poet. 539.5.
- Worm**—pretty well synonymous with Snake (q.v.) (see also Long Worm).
- Worth**, Charles (1825–95)—dressmaker, born in Lincolnshire. 28.31; 548.23,25.
- ***W. P.**, 86.34.
- ***Wramawitch**, 27.28.
- Wren**, Sir Christopher (1632–1723)—architect, rebuilt London after the fire of 1666, including 52 churches (see Dunstan) and St Paul’s (q.v.) cathedral, where he was buried under the choir. After the Hanoverian succession, DNB says, “he was subjected to repeated annoyances, but after having endured these for four years, during which time he was able to complete the fabric of St. Paul’s, he was finally superseded . . . by William Benson.” As masterbuilder and city builder, Wren ties to Solness,

- Daedalus, Masterbuilder Finnegan (q.q.v.). As sacrificial victim, he ties to the King of All Wrens in FW, I,ii—see Perse O'Reilly, Wrenn. 44.5,7,16–17; 265.10.
- Wrenn's**—pub, Mr Kopper says, where the Phoenix Park assassins met and drank just before they killed. See Wren. 364.30; 431.13.
- Wright**, Fortunatus (d. 1757)—English merchant, privateer, captain of the *Fame*. 327.26.
- Wright**, Peter—in the 1920s published a scandalous book (I haven't seen it) about politicians, including Parnell, Gladstone (q.q.v.). He accused the latter of saving fallen girls for fallen purposes. Gladstone's sons sued, asserting "no property in law can exist in a corpse" (576.5), and they forced Wright to sue for libel. He lost.
Gladstone's diaries (see *New York Times*, March 15, 1975) show Gladstone did indeed lust for his whores in his heart and subdued the lust by whipping himself. +269.8—with Sts Peter and Paul (q.v.); 301.7; 422.34; 466.15; ?597.11.
- ***Wucherer**—German "usurer." 422.34.
- Wush**—in *Time and Western Man*, Wyndham Lewis (q.v.) mocks Ernest Walsh under this name. Walsh was editor of *This Quarter*, in which appeared an early (1925–26) version of "Shem the Penman" (q.v.), also mocked by W. Lewis. Walsh is described in Hemingway's *A Moveable Feast*. +290.17—with G. B. Shaw (q.v.).
- Wyer**, Daddy de—see Ass, Dwyer Gray. 398.2.
- Wymmingtown**, Jupes of—see Wellington, Jukes. 339.26.
- Wyndham**, Sir Charles (b. 1837)—English actor. When Joyce played Geoffrey Fortescue (q.v.) in *Cupid's Confidant*, Dublin's first dramatic critic compared him to Charles Wyndham. +181.2—with Lewis Carroll, Parnell (q.q.v.); +303.24—with Parnell (q.v.).
- Wynn's Hotel**—was (is?) near the Abbey (q.v.) Theatre. Mr O'Hehir says "Wynn" is an Irish version of Welsh *gwyn*, "white," and cognate with Finn (q.v.)—see also Finn's Hotel. 137.5; 609.15–16.
- Wynns**, Percy—as Mr Philip Sullivan says, a book by Father Finn (q.v.). +440.9—with Wyndham Lewis (q.v.); +450.7—with Wyndham Lewis (q.v.).

X

- Xavier**, St Francis (1506–52)—Jesuit, apostle to the Indies, had the gift of tongues. See Macleay. +212.14,15—with St François de Sales (q.v.).
- Xenia** ("gifts for strangers")—title of Martial's (q.v.) *Epigrams*. Heroine of *Boris Godunov*. 147.14.
- Xenophon** (430–355 B.C.)—Greek historian. 308.left margin.
- Xerxes** (579–465 B.C.)—Persian king who fought the Greeks at Marathon, was defeated at Salamis. 286.8.

Y

- Yahoos**—ill-bred humans in the land of the Houyhnhnms (q.v.) in the 4th part of *Gulliver* (q.v.). 205.30; 296.19; 310.17; 348.1; 387.10; 490.13; 553.33.
- Yahweh**—see Tetragrammaton.
- ***Yakov** Yea—Jacob (q.v.)? 201.34.
- ***Yaman**, Judgity, 386.36.
- Yardley's**—brand of English soap and toilet articles. 156.28.
- ***Yasha** Yash, 240.1.2.
- ***Yateman**—maybe Yeats (q.v.), maybe J. P. Yeatman, author of *The Gentle Shakespeare* (q.v.), 1896. 225.18–19.
- Yates**—Yeats and Luke Tarpey (q.q.v.) as east. See Four. 557.2.
- ***Yates**, Pam—W. B. Yeats (q.v.)? See Pat Koy. 27.27.
- Yawn**—Shaun, Jaun (q.q.v.) in III, iii. See

- also Haun. ?28.5; ?56.3; 86.36; 364.15; 407.28; 474.1,11; 476.19,27.
- ***Ydwalla**—see Here Comes Everybody. 88.23.
- Yeats**, Mrs—see George. If her husband was thought to bear her name, he would with George Russell, George Shaw, and George Moore (q.q.v.) make up Four (q.v.) Georges.
- Yeats**, William Butler (1865–1939)—Irish poet—see Abbey. His use in FW is vast and needs study. Many of his works are quoted or named—e.g., *Reveries Over Childhood and Youth* (482.5–6), *Countess Cathleen*, *Cathleen Ni Houlihan* (q.q.v.), *A Vision*. Many technical terms from *A Vision* are used in FW II,i—e.g., Other, Will, Concrete Man (q.q.v.), Creative Mind, Primary Tincture, Body of Fate, Mask, Husk, Spirit, Shift, Byzantium, Gyres, Sphere, Phase. An extensive quotation from *A Vision* deals with a dream Yeats had about his father (295.10–14); FW II,i may be a re-narration of “Among School Children”; and it may be a working out of Yeatsian phases. The opening of III,iii (four, q.v., old men watch a sleeping child) owes almost everything to “The Adoration of the Magi.”
- But the living Yeats is equally important. Yeats’s love for Maud Gonne (q.v.) is implicit in Joyce’s references to her and to Leda (q.v.). Because of Yeats’s Leda-Helen (q.v.) poems, Joyce joins him with the Swan (q.v.) of Avon in many a “will” (q.v.). Iseult Gonne (q.v.), to whom Yeats proposed, joins in with Issy (q.v.) as young girl courted by old man. See Four, George, Rose, Yates, Mathers. ?27.27; 41.9; 112.30 (teasy); 135.10; 161.31; 167.18 (mister Abby); 170.16; 211.2 (see Will-o’-the-Wisp); 237.33 (Labbeycliath); ?250.14; +256.13—with Synge (q.v.); 260.4 (will); ?262.19 (Sow byg eat—anagram?); 272.4; 285.1 (habby); 303.7–8; 306.4; 359.7; ?404.15; 483.8–9; 527.9 (Strip Teasy); 534.15; +557.2—with Luke Tarpey (q.v.); 578.3,4; 598.20.
- Yellow**—see Hang Ho, Seven.
- Yellownan’s**—Elleman’s, a yellow brand of embrocation. 184.22.
- Yellowtooth**—Queen Victoria (q.v.; see *Ulysses*, 44). 303.3.
- ***Yem** or Yan—Jem or Jan? See James and John. 246.31.
- ***Yenessy**—maybe the river Yemassee and Hennessy’s (q.v.) brandy. 212.1.
- Yggdrasil**—in Norse myth, the great ash (q.v.) tree (see FW 503.32ff.), representing the universe. Its name means “Horse of Yggr”; Yggr = Odin (q.v.). 88.23 (see Here Comes Everybody); 267.18.
- Yggely** ogs Weib—according to Mrs Christiani, Odin (q.v.) and his wife. 267.19.
- ***Yinko** Jinko Randy—*Yinko* is on Joyce’s Basque list (Buffalo Workbook # 45). Miss Jacquet tells me it means “god” in Low Navarrese dialect. 329.1.
- Yis**, Yiss—see Issy, Biss. It probably makes Issy into Miss Yes, a word that might with profit be pursued through FW. 398.17, etc.
- ***Yokan**, 531.35.
- ***Yokeoff**—Jacob (q.v.)? 531.35.
- Yopp**—see Amos Love.
- Yorick**—Hamlet’s (q.v.) old friend, a jester; his descendant, the parson in *Tristram Shandy* (q.v.). All references double with York (q.v.). 190.19; 230.1; 283.15; 465.32–33; 491.20 (term in falconry).
- ***York**, Bishop or Archbishop of, +190.19—with Yorick, ?York (q.q.v.); +491.19–20—with Yorick (q.v.).
- ***York**, Duchess of, +461.9—with Duessa, Duse (q.q.v.; see also Two).
- York**, Duke of—see Albert Victor. +209.4—with Jukes (q.v.).
- York** and Lancaster—noble English houses that contended ferociously for the crown in the Wars of the Roses (q.v.), so called from their emblems: white rose of York, red rose of Lancaster. Shakespeare’s *Henry VI*, *Richard III* (q.q.v.) tell of these wars; and in some entries below the two (q.v.) wetting girls of the park are associated with the wars because “to pluck a rose” is a medieval euphemism for wetting—see FW 21.15–16, 22.3. According to Mr Staples (AWN, I,6), Brewer (q.v.) says “York” comes from OE *eorwic*, “earwig” (q.v.), but I have not been able to find it. +71.12—see York’s Porke; 95.2,18; ?146.17—with Lancelot (q.v.); ?+190.19—with Yorick (q.v.); +230.1—with York’s Porke (q.v.); +283.15—with Yorick (q.v.); 308.22; 348.21–28 (echoes *Portrait*, pp. 7–8); 432.8 (echoes *Othello*, I, ii, 5); ?442.9; +465.32,33—with Yorick, Cassius (q.v.); +283.15 (see Rose, Red and White); 500.11; 534.2; 567.36; 576.22; 583.36 (cricket term).

- York's Porker**—combines Francis Bacon (q.v.), whose town residence was York House, and Richard III (q.v.), whose crest was a boar. See Pig, York and Lancaster. 71.12; 230.11
- Young, Brigham** (1801-77)—Mormon leader. 542.27.
- *Younger, Lilien**—see Lily? 548.20.
- Ys, Yssy**—see Issy, Biss.
- Yssia and Essia**—Issy + Stella and Vanessa + Esther Waters (q.q.v.) in an episode modeled on George Moore's (q.v.) *The Lake*. 605.12.
- Yule, Sir Henry** (1820-98)—Mr Wilder says, British orientalist. *Thom's* (q.v.), 1907, lists John Yule, a gas-fitter. 245.6.
- *Yussive**, 262.n. 1.

Z

- Zachary**—father of John the Baptist (q.v.). 580.8.
- Zan**—old Doric name for Zeus (q.v.). 415.26.
- *Zara**, 340.34.
- Zarathustra**—form of Zoroaster. Nietzsche (q.v.) wrote *Also Sprach Zarathustra*. 281.left margin.
- *Zaza**, 248.2.
- Zerubbabel**—prince of Judah (*Ezra*). +536.32—with Barrington (q.v.).
- *Zessid**, 34.31.
- Zetland, Marquis of**—became Irish viceroy, 1889. 544.1.
- Zeus**—greatest Greek god. See Zan, Hera, Jupiter, Leda, etc. 269.18; 414.36; +504.19—with Tom (q.v.); 524.30.
- Ziegfeld, Flo**—American showman who put on the Follies yearly from 1907 to 1931. 106.12.
- Zilla**—see Adah. 102.3.
- Zimmer, Heinrich**—Mr Atherton says, his book *Maya* (q.v.) *der indische Mythos* (1936) was in Joyce's library—see Markandeya. 69.32; ?+349.4—with Zimmermann (q.v.); 502.5.
- Zimmermann**—as in Lortzing's opera *Czar und Zimmermann*. 349.4.
- Zingari I**—known as I. Z., meaning The Wanderers, an English cricket club which had a festival during the Dublin horse show. 112.7.
- Zita, St**—patron of servants and the city of Lucca. 285.3.
- Zoas**—Blake's (q.v.) "four [q.v.] eternal senses of man" (*Jerusalem*, I, 36). See FW 305.n. 3. 57.7; 611.14.
- *Zoe**—Greek "life"—see Anna Livia, Eve. Perhaps the Yorkshire whore in *Ulysses*. Mr O Hehir points out that 202.6-7 plays with Byron's (q.v.) *Maid of Athens*—"Zoe mou, sas agapo." 479.8.
- Zofanerole**—see Savonarola. 439.35.
- Zosimus**—(1) 5th-century pope; (2) 5th-century Greek historian who lived in Constantinople; (3) 6th-century hermit who came on every Good Friday eve to give the sacrament to St Mary the Egyptian in a cave on the banks of the Jordan; (4) a strolling bard of Dublin, a beggar, sometimes called "the last of the minstrels"; (5) an illustrated Dublin paper (1870-1871). 63.32; 154.8; 186.16; 232.7; 567.30.
- *Zovotrimaserovmeravmerouian**—113.4-5.
- *Zulma**—"Recapitulation' a poem by Catulle Mendes" (Joyce's *Critical Writings*, 104) consists of two columns of girls' names (23 names), including Zulma. The poem may have suggested the namings of the Seven and of the Twenty-nine (q.q.v.). 147.14.
- Zwilling** (German "twin")—Augustinian eremite who sided with Luther (q.v.). 187.33.
- Zwingli, Huldrych** (1484-1531)—Zurich reformer. 371.3.

she (greatly helped by others) has been able to find in 25 years of looking. The list is still incomplete, but provides a fair introduction for beginners at *Finnegans Wake*, and it serves as a useful check-list for old hands at the game. In *Third Census*, individual entries are reworked and expanded; so is the chart, *Who is Who When Everybody is Somebody Else*; the Synopsis is longer and better; the Introduction is new.

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